The solo piano sonatas of Cipriani Potter (1792-1871): An analysis, reappraisal, and historical performance

Jordan Proctor
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The Solo Piano Sonatas of Cipriani Potter (1792-1871):
An Analysis, Reappraisal, and Historical Performance

Part 1

This thesis is presented in partial fulfilment of the degree of
Master of Arts (Performing Arts)

Jordan Proctor

Edith Cowan University
Western Australian Academy of Performing Arts
2020
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Signed:           Date: 04/08/2020
The solo piano sonatas (Op. 1, 3, and 4) of once eminent English pianist/composer Cipriani Potter (1792-1871) are a collection of works that have for the most part fallen into obscurity. Potter produced three such sonatas in his lifetime, each at approximately the same time during his educational trip to Vienna between 1817 and 1818. Potter was much celebrated in his own time as a virtuoso pianist, teacher, and eventual principal at the Royal Academy of Music, and as an editor of the works of Mozart and Beethoven amongst others. This study examines Potter’s sonatas in light of both modern and eighteenth- and nineteenth-century methods of analysis, as well as in the light of his two greatest influences: Joseph Wölfl (1773-1812) and Ludwig van Beethoven (1770-1827). The study comprises an analysis, reception history, critical reappraisal, and historical performance. It applies three analytical frameworks: the stylistic taxonomy (sublime, beautiful, and ornamental) of contemporaneous commentator and teacher of Potter, William Crotch (1775-1847); late-eighteenth and nineteenth-century key characteristics (largely drawn from Rita Steblin’s History of Key Characteristics); and the analytical approach of James Hepokoski and Warren Darcy’s Elements of Sonata Theory. The analysis, alongside historical performance concerns, informs and influences the interpretive decisions in a complete public recital of Potter’s sonatas using a replica fortepiano after Conrad Graf (ca. 1819). The analysis also informs a critical reappraisal of the significance of Potter’s works, which (as shown through a reception history) have not been fully appreciated. The aim of this project is to produce an effective analytical method for application to the remainder of Potter’s piano output and serve as a stepping-stone for further research into Potter’s music.
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Introduction

Cipriani Potter was one of the most significant musical figures of early nineteenth-century England, celebrated as a virtuoso pianist, teacher, and composer. Potter was born on the 3\textsuperscript{rd} of October, 1792 (baptised Philip Cipriani Hambly Potter)\(^1\) into a family of musicians and flute makers.\(^2\) Potter’s most important early influence was his five years learning the piano and composition under the composer Joseph Wölf (1773-1812).\(^3\) In 1817, Potter spent approximately eight months in Vienna and a further eight months in Italy to extend his musical education.\(^4\) In Vienna, Potter often met with Beethoven, seeking his advice.\(^5\) Potter made enough of an impression on Beethoven for him to write to Ferdinand Ries in 1818 that: ‘Potter called on me several times; he seems to be a worthy man, and to have a talent for composition.’\(^6\) After composing Op. 1, Op. 3 and Op. 4, Potter produced no more solo piano sonatas, eventually giving his attention to multi-movement works in more fashionable, and concert appropriate genres: including three Piano Trios, Op. 12, and a Sonata di Bravura for horn and piano, Op. 13 in 1824. Potter’s appointment at the Royal Academy of Music in 1822 as its first piano teacher\(^7\) also shifted his focus again to new genres, producing 24 piano etudes, Op. 19 in 1827. Potter’s eventual appointment to the position of Principal of the Academy in 1832,\(^8\) a post which he held until his resignation in 1859,\(^9\) led to an almost complete decline in compositional activity. Despite early encouragements from Beethoven and general acclaim in Germany, Potter ultimately failed to fight off the doubts left in his mind by London critics, becoming disinterested in his own compositions.

This project is the first dedicated study of the three solo piano sonatas of Cipriani Potter. Copies of the entirety of Potter’s solo piano music was collected from various libraries. The three piano sonatas Op. 1, Op. 3, and Op. 4 stood out for their scale, variety, and their position as early works, making them a practical stepping-stone to the remainder of

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9 George Alexander Macfarren, Addresses and Lectures, 168.
his output. This project investigates the following primary research question: what performance implications arise from an analysis of Cipriani Potter’s sonatas Op. 1, Op. 3, and Op. 4, using the three frameworks of William Crotch’s sublime, ornamental, and beautiful styles, late-eighteenth and nineteenth-century key characteristics, and Hepokoski and Darcy’s Elements of Sonata Theory? This investigation also informs a stylistic criticism of these three sonatas and a re-evaluation of their importance and artistic merit. As the reception history outlines, these works have frequently been undervalued.

This question is explored in written form in the dissertation as well as in the form of a complete recital performance of Potter’s sonatas on a fortepiano after Conrad Graf (ca. 1819). This dissertation further seeks to identify elements of Potter’s style as well as identifying issues of historical performance practice relevant to Potter’s sonatas.

The structure of the project is as follows:

- Part 1 is made up of the written dissertation, including an annotated score of Potter’s sonatas.
- Part 2 contains an analysis of Potter’s sonatas in the form of an annotated score. Equivalent handwritten annotations were made to first editions copies of the sonatas for use in the recital. For legibility, the scores and annotations have been typeset.
- Part 3 is made up of a video recording of the recital performance in two parts. The recital took place at the Western Australian Academy of Performing Arts on the 15th of February 2020. Part 3 also contains a folder of sound excerpts referred to in Part 1.

The structure of the dissertation (i.e. part 1) is as follows:

- Chapter One is made up a review and summary of general literature pertaining to Potter and his music.
- Chapter Two contains the aims and methodology, outlining each analytical framework and the general approach to performance.
- Chapter Three contains a general introduction to Potter’s sonatas, tracing their source materials, and providing a general description of each movement.

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10 These key characteristics are largely drawn from Rita Steblin A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries (New York: University of Rochester Press, 2005).
Chapter Four outlines the historical background of the Sonatas while evidencing the influence of Ludwig van Beethoven and Potter’s teacher Joseph Wölfl.

Chapter Five traces the reception history of Potter’s sonatas in order to find the source of their general neglect.

Chapter Six explores Potter’s general style in terms of texture, harmony, form, keys, and Crotch’s three styles. The chapter further details the performative response to these elements in the recital, as well as addressing some of the criticisms found in the previous chapter.

Chapter Seven outlines some specific issues of historical performance practice in the recital performance of Potter’s sonatas.

Chapter Eight concludes the main body of the dissertation with two case studies, outlining the performance decisions made in two different movements.

The first appendix contains the text read as the part of the recital.

The second appendix contains a copy of the recital programme notes.

The third appendix contains examples of Potter’s embellishments in his solo piano transcription of Mozart’s piano concerto, K. 488.
Notes on Type Conventions and Abbreviations

Specific pitch classes are notated using Helmholtz pitch notation with the double letter convention in place of subprime notation (e.g. CC and c’). For clarity, such notes have been written in italics in order to distinguish them from non-specific references to musical notes. When referring to a particular movement within a designated opus, the following form is taken:


When referring to a specific position within a bar the reference takes following form:

[bar].[beat] (e.g. 32.2 refers to bar 32, beat 2).

The beat here is taken from the lower number of the time signature. For example, in 3/4 time the beats are taken as crotchets; whereas in 3/8 time, the beats are taken as quavers. In cases where a more exact position is required, extra numbers, separated by points are added to the end of the standard reference. Each subsequent number refers to a subdivision of half of the previous note value. (e.g. 32.2.2.2 in a 3/4 time signature refers to bar 32, crotchet 2, quaver 2, semiquaver 2).

When referring to a particular time in the recital the following format is used:

recital part [number] – [hours]:[minutes]:[seconds] (e.g. recital part 2 – 1:04:53 refers to 1 hour, 4 minutes, 53 seconds into the second part of the recital).

When referring to an imbedded audio excerpt the relevant file name is set in green bold underlined type within square brackets. Clicking on the relevant file name will play the sound example from start to finish. Alternatively, the relevant files are found in part three.

The abbreviations for formal sections or thematic blocks have been set in bold type (e.g. S1.1) for clarity and to avoid confusion between C (the abbreviation for closing zone) and the musical note C. Throughout the text, William Crotch’s three styles: sublime, beautiful, and ornamental, will continue to be italicised for clarity.
Unless otherwise mentioned, all musical examples have been typeset based on the relevant footnoted source. In cases where a date for an edition could not be found, the following two sources have been consulted in order to date music based on plate numbers:

For English editions: *English Music Publishers’ Plate Numbers in the First Half of the Nineteenth Century* by O. W. Neighbour and Alan Tyson (1965).\(^{11}\)

For German editions: *Music Publisher’s Numbers: A Selection of 40 Dated Lists 1710-1900* by Otto Erich Deutsch (1947).\(^{12}\)

In the case that a date has been drawn from any of these sources the reference in the footnote and bibliography will contain the following after the date representing the final initial of each authors name: N&T for Neighbour and Tyson, and D for Deutsch.

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\(^{11}\) O. W. Neighbour and Alan Tyson, *English Music Publishers’ Plate Numbers in the First Half of the Nineteenth Century* (London: Faber and Faber, 1965).

Chapter 1 – Literature Review

The literature concerning Cipriani Potter’s piano music, and more so his piano sonatas, is notably sparse. Most of the literature is not in the form of dedicated studies but rather short mentions of Potter and his compositions. The literature relating to Cipriani Potter will be set forth chronologically in the following literature review. Some musical sources (e.g. modern editions of music) have been included as they contain written material concerning Potter.

Nicholas Temperley’s 1958 article in the Proceedings of the Royal Musical Association, entitled Domestic Music in England 1800-1860, is taken as the first appearance of Potter in the contemporary musicological literature. Temperley comments on a trend in English music that sees the piano-dominated chamber music of the 1820s being replaced by music that strives for instrumental equality pioneered by Potter:

Now, however the piano tended to be reduced to something like equality with the other instruments. The first signs of this tendency are to be found in the three piano trios of Cipriani Potter...  

In the following year Temperley completed a doctoral dissertation at the University of Cambridge, Instrumental Music in England, 1800-1850. Here Temperley discusses Potter alongside an array of his contemporaries and is largely critical of Potter’s large-scale works, especially his symphonies. Whilst Temperley’s criticism of Potter’s piano works is not as damning as his assessment of the symphonies, he displays no hesitation in putting forward an opinion of their perceived shortcomings. Temperley’s dissertation is the first large-scale study of Potter’s music, however the reader must, for the most part, take Temperley’s word for the quality of the music, as musical examples are not included for a large number of works (inevitable for such a large scale and ambitious study).

Cecil B. Oldman, in Cipriani Potter’s Edition of Mozart’s Pianoforte Works, discusses Potter’s work as an editor, pointing out the value of his complete Mozart edition as a source for the now fragmentary Rondo in A major, K. 386. Oldman also points out that the complete edition was in fact incomplete, leaving out for example K. 355, K. 545, K. 576 (all

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of which were available in ‘continental editions’), as well as including works of doubtful authenticity.

Potter again appeared in the literature in 1969 with Frank Cooper’s article in the *Clavier* magazine, *The Departure from Vienna*. Cooper produced a heavily edited instructive edition of Potter’s *Le Départ de Vienne* (originally published in the *Harmonicon* in 1824). Cooper called for a renewal of interest in Potter’s piano music:

But in the years which separate us from him, Potter has been scarcely heard of. I think it is a pity. The man’s utter sincerity, his devotion to music and his unflagging support of composers who needed recognition in England (among them Beethoven, Schumann, and Brahms) deserve that he be remembered. Perhaps we would be rewarded to follow Beethoven’s example and show an interest in Cipriani Potter’s music.

Philip Henry Peter’s 1972 doctoral dissertation *The Life and Work of Cipriani Potter (1792-1871)* is the largest and most comprehensive study on Cipriani Potter to date. Peter painstakingly traces Potter’s family lineage and entire life, producing a thorough biography of the composer. Peter’s dissertation is primarily biographical with only brief discussion of Potter’s musical works. In the introduction to the brief chapter on Potter’s music, Peter writes:

Having discussed general matters which are related to Potter’s music we can now pass on to a brief description of the most important compositions, beginning with the shorter pieces for solo piano. Here we must be selective as they are numerous; we will give only a general idea of the large sets of pieces. Then too, there are some which were commercially oriented and of little lasting significance.

Peter includes a thematic catalogue of Potter’s entire output with the then-known locations of scores and reviews. He also includes these reviews in an appendix, albeit minus contextual interpretation or comment.

The 1981 *Athlone History of Music in Britain* by Ian Spink and Nicholas Temperley contains chapters on British piano music in the nineteenth century. Potter is identified as ‘neither the first nor last British composer to sacrifice his creative talents to the demands of education and administration’ with the authors opining that:

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this does not justify the ungracious treatment he has received from posterity, which has been due, no doubt, to his negligence in not writing an oratorio. In his own field he was outstanding.  

Potter is further mentioned in a chapter within the book by Nicholas Temperley, entitled ‘The London Piano School’, identified as a key member of the school alongside John Field, George Frederick Pinto, and Samuel Wesley. These individuals are described as having ‘paved the way for the modest but accomplished Victorian school of piano music led by Sterndale Bennett’. Temperley describes Potter’s piano music thus:

Cipriani Potter’s output of piano works is modest. Much of his composing career was devoted to a quixotic effort to establish himself as a symphonist and, in addition, he expended great energies as a performer, teacher, and administrator.

Temperley further describes Potter as a ‘great admirer of Beethoven’ and that his ‘influence is evident in his sonatas.’ Ultimately, Temperley deems Potter’s music to be lacking in quality:

Potter’s music lacks the qualities to make it memorable, above all the gift for melodic invention. His great importance is as an influence on his successors.

Temperley also comments on Potter’s role as teacher at the Royal Academy of Music, identifying Potter as one of the vital members of ‘the English analogue of the Davidsbund,’ explaining that:

Cipriani Potter, implanted in them [students of the Royal Academy of Music] a sense of the importance of instrumental music and a reverence for the German classical composers, above all Mozart, and they consciously sought to preserve and develop the classical ideal.

Temperley continues:

It was only the Academy composers in this period who were serious about the piano as a vehicle for composition, and cultivated the artistic, quiet, intimate style of piano playing initiated by Field.
Temperley argues that this phenomenon was in response to ‘popular domestic piano music’ and to ‘spectacular virtuosos such as Herz, Thalberg and Liszt.’ Temperley further identifies Potter as part of a:

school of composers… typical of conservative romanticism in its conception of itself as the bearer of a special mission to preserve the high ideals of art.


Potter, like the great composers of his time, knew how to avoid squareness of phrase structure and to extend his musical thinking to encompass a whole movement.

Although Potter’s Enigma (contained in volume 14) was praised in its own time, Temperley states that it is not a ‘satisfactory piece of music’ and that ‘one is only sustained through the tedium by hopes of a recurrence of the beautiful air.’

In Temperley’s 1988 article London and the Piano, 1760-1860, Potter is described as ‘a key figure in the formation of a new and more conservative line of London piano music’, and as being ‘capable of great virtuosity in his writing for piano. In the same year, Temperley produced an article Enigma: The Composer’s Solution, revealing the

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33 Spink and Temperley, The Athlone History of Music in Britain, 415.
44 Temperley, “London and the Piano” 292.
solution to the composer’s *Enigma*, obtained from a letter to the editor of a contemporary music periodical.

Percy M. Young reviewed volume 14 of Temperley’s *London Pianoforte School* series in *Music & Letters* as did Karl Kroeger in *Notes*. Kroeger gives a mixed to negative assessment of Potter’s piano compositions:

Temperley offers only six works in this volume. Judging from the selection, Potter’s music is technically brilliant but musically rather shallow. He seems to have followed the Hummel-Henselt-Weber-Dussek school of pianist-composers, with lots of flash and fire in the scores but with rather commonplace melodies and harmonies underpinning the bravura.

This is perhaps more telling of the reviewer’s disdain for a particular school of piano writing. Kroeger offers a more positive view of Potter’s etudes, stating that ‘while they don’t reach the expressive heights of the Chopin Etudes, they are nonetheless worth reviving.’

Temperley’s efforts in making some of Potter’s piano music more widely available ultimately led to a 1989 recording of Potter’s Sonata in E minor, Op. 4 by pianist John Bingham for a BBC Radio 3 broadcast. The recording was not commercially released and is only available for listening at the archives of the British Library.

Two important doctoral theses relating to Potter were completed in 1991. Jane Elizabeth Ellsworth’s *Clarinet Music by British Composers, 1800-1914: A Repertorial Survey* gives some background information on Potter including a discussion of the first of Potter’s piano trios (in its version for clarinet, bassoon, and piano) and a detailed analysis of Potter’s Sextet (scored for flute, clarinet, viola, cello, double bass, and piano). Therese Marie Ellsworth’s *The Piano Concerto in London Concert Life between 1801 and 1850* is a useful source for tracing Potter’s public appearances as a concerto soloist in London.

Christina Bashford’s 1996 thesis *Public Chamber-Music Concerts in London, 1835-50: Aspects of History, Repertory and Reception* helps to contextualise Potter within a

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The first volume of Bennett Zon’s *Nineteenth-Century British Music Studies* series was published in 1999 by Aldershot. Zon’s volume is important in contextualising Potter within the wider music scene in London. Zon discusses the difficulties that English-born composers faced in London, quoting François Fétis’ remark that:

> an English composer beholds neither glory nor profit in the effects of his labour; who, then, shall induce him to write? ... We need not wonder if in London we find only arrangers, who esteem their labours no more than the public.

Zon identifies Schumann’s article in *Neue Zeitschrift für Musik* (24 February 1837) as taking ‘pains to repudiate the saying [that the] English composer is no composer’ quoting the article in its opinion that ‘old prejudices have been weakened by the names of Field, Onslow, Potter, Bishop, etc.’ Zon further argues that ‘in an age of growing nationalism, only the English played down their value of their own music.’

Deborah Rohr’s *The Careers of British Musicians, 1750-1850: A Profession of Artisans* (2001) helps to contextualise the role of the professional pianist in nineteenth-century England. Philip Henry Peter and Julian Rushton co-authored the 2001 article in *Oxford Music Online*, entitled *Potter Family*. The article includes a chapter on Cipriani Potter, containing biographical details as well as a complete works list. The article identifies some of Potter’s substantial works as:

> ...the Piano Sonata in D op. 3; the ‘Enigma’ Variations op. 5, a preposterous satiric composition ‘in the style of five eminent artists’; the Three Grand Trios op. 12, the last

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of which is dedicated to Beethoven; the Horn Sonata op.13; and the Studies in All the Major and Minor Keys op.19, which include expressive as well as virtuoso pieces.\textsuperscript{63}

A modern edition\textsuperscript{64} of Potter’s Symphony in G minor, edited by Julian Rushton, was published by Musical Britannica in 2001. The edition also contains information about Potter’s own piano four-hands arrangement of the work. The edition was reviewed by David Swale in \textit{Musicology Australia} 24, no. 1\textsuperscript{65} (2001) and by Barry Cooper in \textit{Early Music} 29, no. 4\textsuperscript{66} (2001). Cooper identifies this work as the beginning of a ‘fresh appraisal of Potter’s work’.\textsuperscript{67} Cooper praises the editorial rigour of the edition and is positive about the quality of Potter’s composition: ‘the remaining eight symphonies are now eagerly awaited; let us hope it is not another 130 years before they become available.’\textsuperscript{68} The edition was further reviewed in 2004 by R. H. Stewart-MacDonald in \textit{Music & Letters} 85, no. 1.\textsuperscript{69} Stewart-MacDonald shares a similar viewpoint to Cooper, writing that ‘this new edition of the Symphony no. 10 is an encouraging starting point for a potential process of dissemination of works by Potter and other early nineteenth-century English composers that would undoubtedly generate important new insights into early nineteenth-century style, in foreign as well as English contexts.’\textsuperscript{70} Stewart-MacDonald argues that Potter’s lack of popularity is due to his relatively small output and ‘the equally low esteem in which it has been held by others.’\textsuperscript{71} Stewart-MacDonald points to specific comments responsible for the current reception of the quality of Potter’s music firstly by William S. Newman, who described the music as ‘modish, empty, [and] largely derivative,’\textsuperscript{72} and Nicholas Temperley, who wrote that Potter’s music ‘lacks the qualities to make it memorable.’\textsuperscript{73}

Moving back to 2001, Deborah Adams Rohr’s book, \textit{The Careers of British Musicians, 1750-1850: A Profession of Artisans},\textsuperscript{74} is another important source for contextualising the

\begin{thebibliography}{99}
\bibitem{Peter} Peter and Rushton, “Potter family.”
\bibitem{Cooper2} Cooper, “Potter’s Tenth,” 658.
\bibitem{Cooper3} Cooper, “Potter’s Tenth,” 658.
\bibitem{Stewart-MacDonald2} Stewart-MacDonald, “Symphony in G minor by Cipriani Potter and Julian Rushton,” 163.
\bibitem{Stewart-MacDonald3} Stewart-MacDonald, “Symphony in G minor by Cipriani Potter and Julian Rushton,” 159.
\bibitem{Spink} Quoted in Stewart-MacDonald, “Symphony in G minor by Cipriani Potter and Julian Rushton,” 159 from Spink and Temperley, \textit{The Athlone History of Music in Britain}, 414.
\end{thebibliography}
career of Cipriani Potter within a broader context. Rohr writes on the topic of the London Pianoforte School thus, identifying Potter as a key member:

Another important native phenomenon was the emergence, around the turn of the century, of what has been termed the London piano school. Based on the work of foreign musicians who had settled in London (Clementi, Dussek, and later Kalkbrenner and Moscheles) it was continued by native musicians such as J. B. Cramer, Cipriani Potter, and Samuel Wesley. The greatest national pride in musical composition, however, remained in the music for the Anglican Church and in the oratorio tradition begun by Handel.75

Potter’s piano trio Op. 12 no. 1 was published in a modern edition76 in its version for piano, clarinet, and bassoon by Musica Rara in 2002. Jim Samson discussed a selection Potter’s twenty-four etudes in the book Virtuosity and the Musical Work: The Transcendental Studies of Liszt77 (2007). Potter's works are used as examples to display commonalities between prominent etude writers of the time. Published in the same year, The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire78 by Therese Marie Ellsworth and Susan Wollenberg is a further source contextualising Potter’s piano music within a larger framework. Ellsworth and Wollenberg build upon the foundations laid down by Temperley, describing Potter’s role in London musical life thus:

Temperley has also pointed out a divide that occurred within London piano music during the 1820s and 1830s when a more conservative branch appeared, represented most prominently by Cipriani Potter (1792-1871). A pupil of Joseph Wölfl, with whom he studied Bach’s Well-Tempered Clavier during the first decade of the century, Potter was appointed the first piano teacher at the Royal Academy of Music (RAM) and in 1832 became Principal of that institution, remaining in the post until 1859. As a consequence he influenced at least a generation of students. He advocated a classical ‘legitimate’ style of performing, which he passed on to such RAM graduates as George Alexander Macfarren and William Sterndale Bennett, as style that contrasted with the virtuosic manner favoured by, for example, Julius Benedict.79

The most important and substantial 2007 addition to the literature regarding Potter came in the form of a posthumous publication of the third volume of A. Peter Brown’s series The Symphonic Repertoire, completed by Brian Hart.80 This volume offers a thorough

75 Rohr, The Careers of British Musicians, 1750-1850, 143.
examination of Potter’s symphonies, set beside ample and clear musical examples. John Stobart and Barbro Jannsson released a commercially available recording of Potter's *Sonata di bravura, Op. 13* for natural horn and piano in 2010.\(^{81}\)

Neil Peres Da Costa, in his book *Off the Record: Performing Practices in Romantic Piano Playing*,\(^{82}\) makes some mention of Potter, in particular citing Potter’s use of added arpeggiation in his editions of Beethoven’s piano works as evidence for the practice of unwritten arpeggiation in nineteenth century piano music.

Jeremy Dibble’s article *Context, Form and Style in Sterndale Bennett’s Piano Concertos*\(^{83}\) (2016) references Potter’s compositional influence on Sterndale Bennett. In addition, an article by Nicholas Temperley published in the same issue, *William Sterndale Bennett: Imitator or Original?* also discusses Potter’s influence on Sterndale Bennett.\(^{84}\) Two of Potter’s piano concerti (alongside a set of bravura on a theme by Rossini for piano and orchestra) were recorded in 2017 by the Tasmanian Symphony Orchestra and Howard Shelley as part of the seventy-second volume of Hyperion's Romantic Piano Concerto series. Potter’s piano concerti (in particular those recorded by Shelley) are mentioned in a chapter by Rohan H. Stewart-MacDonald entitled ‘Locating the Early-Romantic British Piano Concerto’ within the 2019 book *Muzio Clementi and British Musical Culture: Sources, Performance Practice and Style*.\(^{85}\)

Despite great leaps forward in the study of early nineteenth-century British music, Cipriani Potter’s piano music remains relatively untouched by researchers. This dissertation aims to address this gap in the literature with the first dedicated in-depth study and modern performance of Potter’s solo piano sonatas.

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Chapter 2 – Aims and Methodology

The primary aim of this project is the creation of a multi-faceted analytical framework for the purpose of producing an engaging, meaningful, and historically informed performance of Potter’s sonatas Op. 1, Op. 2, and Op. 4 (i.e. performance directed by analysis). Potter’s sonatas are analysed using the following analytical frameworks, each discussed in more detail in this chapter:

1. William Crotch’s three styles: *Sublime, Beautiful, and Ornamental*.
2. Late-eighteenth and nineteenth-century key characteristics (largely drawn from Rita Steblin’s book *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*).\(^{86}\)
3. The analytical method laid out in *Elements of Sonata Theory* by James Hepokoski and Warren Darcy.\(^{87}\)

The first two frameworks have been constructed for the task of finding extra-musical meaning in Potter’s sonatas, adding an interesting layer to the analysis and performance. This is by no means a pursuit for objective extra-musical meaning intended by the composer of the work (in a pursuit of some type of authenticity). Rather, these frameworks function as a tool for constructing an evidence-based (yet still somewhat subjective) layer of meaning, derived from late-eighteenth and nineteenth-century sources. After the analysis, this layer is then used as a key element in the performance of the work, influencing the interpretive decisions throughout. Such a subjective, though not necessarily invalid, approach is necessary given the lack of objective statements from Potter on any extra-musical meaning in his works. The frameworks can be modified and adapted to the analysis and performance of Potter’s other piano works (and other composer’s works), as a gateway into the musical aesthetics of the early nineteenth century. Indeed, the ultimate outcome beyond this project is the application of this method to the remainder of Potter’s piano output. Before a detailed discussion of each analytical framework, some issues of the link between analysis and performance are explored.

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The Link Between Analysis and Performance

This section offers a brief glimpse into the field of research regarding the link between analysis and performance, as well as offering the position of the current study on the subject.

In the 1985 article *On the Relation of Analysis and Performance: Beethoven’s ‘Bagatelles’ Op. 126, Nos. 2 and 5*, Janet Schmalfeldt examines two of Beethoven’s Op. 126 Bagatelles from the two viewpoints of the performer and analyst in the form of a collaborative discussion. Through this approach, Schmalfeldt aims to explore the ‘obvious similarities and differences between’ the acts of analysis and performance. In the current study, the roles of analyst and performer are unified, mutually enriching one another.

In *Reflections on the Relationship of Analysis and Performance* (1993/1994), Catherine Nolan posits that both analysis and performance:

require some combination of acquired knowledge and skills as well as appropriate musical intuition, and both must take overt or covert, formal or informal, decisions about musical structure for the purpose of transmission to a reading or listening audience.

Nolan cites, through personal observation, the ‘perceived conflict’ between the two disciplines by many performers, as ‘an arid intellectual preoccupation’. This goes some way to explain the divide between the two fields. Nolan further cites the historical link between the performer and the analyst using the example of figured bass and ornamentation. Here, an ideal performer is seen as engaging with ‘conscious rational thought about music that is dependent upon theoretical knowledge for an effective performance’. This viewpoint is a key element of the analytical approach in the current study.

Nicholas Cook begins his 1999 chapter ‘Analysing Performance and Performing Analysis’ by acknowledging Wallace Berry’s book *Musical Structure and Performance* as marking ‘the emergence of “analysis and performance” as a recognized subdiscipline within

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music theory.\textsuperscript{96} Cook takes issue with many aspects of Berry’s approach, noting the latter’s emphasis on analysis informing performance rather than ‘the possibility of a reciprocal process of learning’.\textsuperscript{97} Cook further critiques Eugene Narmour’s article \textit{On the Relationship of Analytical Theory to Performance and Interpretation},\textsuperscript{98} taking issue with the latter’s position of proper formal analysis being essential to producing some ‘correct’ performance.\textsuperscript{99} Cook advocates for a less rigid approach to the relationship between each field, rejecting the elevated position of the analyst and acknowledging the act of analysis as being in itself ‘performative’.\textsuperscript{100} Cook’s view of analysis as ‘performative’ is strongly taken up by Jeffrey Swinkin in his 2016 monograph \textit{Performative Analysis}.\textsuperscript{101}

Alina Voicu’s 2000 doctoral dissertation \textit{On the Relationship between Music Analysis and Performance} seeks to bring together the disciplines of analysis and performance. The dissertation cites the common goal of analysis and performance as ‘the desire to understand and express the essence of music’.\textsuperscript{102} Voicu argues that the link between the two disciplines ‘resists straightforward definition’ described as ‘complex and elusive’\textsuperscript{103}. Performance is defined by Voicu as ‘the projection in time of a musical work to an audience, through a performer’s \textit{interpretation}’\textsuperscript{104}. Voicu cites L. H. Schaffer’s notion of ‘musical narrative’ in the communication of ‘mood’ and ‘character’.\textsuperscript{105} In the current study, these ideas of mood and character are largely expressed in terms of late-eighteenth and nineteenth century key characteristics and Crotch’s three styles. Voicu further argues that both analysis and performance are ‘interpretive activities’,\textsuperscript{106} with both being ‘concerned with bringing musical meaning to the musical score, and communicating and sharing with others’.\textsuperscript{107} On the inherent link between analysis and performance, Voicu states that:

\begin{itemize}
\item \textsuperscript{96}Cook, “Analysing Performance and Performing Analysis,” 239.
\item \textsuperscript{97}Cook, “Analysing Performance and Performing Analysis,” 240.
\item \textsuperscript{99}Cook, “Analysing Performance and Performing Analysis,” 240.
\item \textsuperscript{100}Cook, “Analysing Performance and Performing Analysis,” 255.
\item \textsuperscript{101}Jeffrey Swinkin, \textit{Performative Analysis} (Rochester: University of Rochester Press, 2016).
\item \textsuperscript{104}Voicu, “On the Relationship between Music Analysis and Performance,” 16.
\item \textsuperscript{107}Voicu, “On the Relationship between Music Analysis and Performance,” 27.
\end{itemize}
analysis is an integral part of the performer’s process of preparing for performance. Whether conscious or not, the performer’s process of discovering the character of the music involves some kind of analytical acts.\textsuperscript{108}

An example of Voicu’s ideal integration of the two disciplines is a performer ‘incorporat[ing] analysis in the learning process \textit{as an interpretive tool}’\textsuperscript{109} where ‘the performer is also the analyst, and the analysis is employed mainly as a problem-solving activity.’\textsuperscript{110} The current study is largely in agreement with Voicu’s assertion that ‘analysis represents the performer’s most important basis for making interpretive choices.’\textsuperscript{111}

In a 2003 article entitled \textit{On the Relationship between Analysis and Performance}, Bethany Love argues, in the same line as Cook, that the acknowledgement of analysis as an interpretative act is fundamental to understanding the link between performance and analysis.\textsuperscript{112} Love points out the fact that there is ‘considerable debate about how these activities [analysis and performance] can or should inform one another’.\textsuperscript{113} Like Cook and many others writing in the field of performance and analysis, Love cites Wallace Berry’s \textit{Musical Structure and Performance} as having ‘initiated the current wave of performance studies’.\textsuperscript{114} Love opines to the importance of acknowledging the role of interpretation when considering the link between analysis and performance, stipulating that this interpretation sits within the middle of the two.\textsuperscript{115} Love defines interpretation as the ‘personal reception of a piece of music’,\textsuperscript{116} going further, stating that:

the interpretation is then a mental formation based on a piece of music. It may take any form imaginable by the human mind, since its contents are personal to the individual and may well consist of a multiplicity of distinct or overlapping sensations and formulations. It is not directly perceptible to other people, and under normal conditions can only be communicated or transmitted to them through some form of musical realizational activity that has a concrete end product.\textsuperscript{117}

The current study acknowledges the existence of this interpretive process but does not seek to describe it explicitly in prose. Rather, this layer is communicated as described above; that is, within the context of the performance itself. Love’s idea of the ‘multiplicity’ of ideas and

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\textsuperscript{108} Voicu, \textit{“On the Relationship between Music Analysis and Performance,”} 27.
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\textsuperscript{109} Voicu, \textit{“On the Relationship between Music Analysis and Performance,”} 59.
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\textsuperscript{110} Voicu, \textit{“On the Relationship between Music Analysis and Performance,”} 59.
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\textsuperscript{111} Voicu, \textit{“On the Relationship between Music Analysis and Performance,”} 75.
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\textsuperscript{113} Love, \textit{“On the Relationship between Analysis and Performance,”} 47.
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\textsuperscript{114} Love, \textit{“On the Relationship between Analysis and Performance,”} 47.
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\textsuperscript{115} Love, \textit{“On the Relationship between Analysis and Performance,”} 51.
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\textsuperscript{116} Love, \textit{“On the Relationship between Analysis and Performance,”} 51.
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\textsuperscript{117} Love, \textit{“On the Relationship between Analysis and Performance,”} 50.
possible meanings is a key element of the current study with its multi-faceted analytical approach.

John Latarta and Michael Gardiner authored the 2007 article *Analysis, Performance, and Images of Musical Sound* with the goal of “reinscrib[ing] the familiar musicological concepts of analysis and performance.”¹¹⁸ The article argues that the two disciplines of performance and analysis are not in opposition but can enrich one another:

both analysis and performance are mutually supportive endeavours that broaden our musical understanding in different but related ways.¹¹⁹

The current study shares the same view, although the focus is generally on the enrichment of performance via analysis. Even so, the analytical frameworks were constructed primarily to serve the interpretive needs of the performer. Similarly, in *Recent Sonata Theory and the Performance of Early Nineteenth-Century Guitar Sonatas*, Jonathan Paget explores the performance implications of formal analysis in early nineteenth-century guitar sonatas.¹²⁰ In opposition to the idea of analysis being the elevated informer of performance, Paget asserts that “analytical insight and performance intuition feed into each other in a deepening spiral of growing conviction.”¹²¹ Paget’s position well represents the approach of the current study.

This study seeks to enrich the performance of Cipriani Potter’s sonatas through various analytical frameworks, bringing together the fields of analysis and performance. The analysis is interwoven into the performance, informing the major interpretive decisions.

Framework 1 – William Crotch’s Three Styles: Sublime, Beautiful, and Ornamental

William Crotch distinguished between three styles in music—the sublime, beautiful, and ornamental—categorised in lectures delivered ca. 1805 in Oxford and London and subsequently published in 1831. The ornamental here is Crotch’s musical equivalent of the more commonly understood idea of the ‘picturesque’ in painting. Crotch cites Uvedale Price’s description of the ‘picturesque’ as being ‘applied only to objects of sight’ as a rationale for abandoning the term in favour of the term ornamental. Crotch was not fully satisfied by this name for the third style but nevertheless persisted with the term. That Potter was in agreement with, or at the very least aware of his teacher (and later superior at the Royal Academy of Music as its first principal) William Crotch’s views on the subject of aesthetic categories is evidenced by an 1879 article in The Musical World written by a pupil of Potter, W. H. Holmes:

Dr. Crotch, who taught Mr Cipriani Potter the theory of music (and afterwards to myself), in his lectures (quoting from Sir Joshua Reynolds’ lectures on painting) divided the styles of music into three classes—the sublime, the beautiful, and the ornamental.

According to Crotch the ‘Sublime and the Beautiful are very clearly distinguished in music.’ Crotch describes the sublime as ‘high, lofty’ and ‘elevated’ in character, never ‘small, delicate, light, pretty, playful, or comic.’ For Crotch the sublime in music was well exemplified by the particular grandeur of the sacred style, distinct from military grandeur:

Infinity, and, what is next to it, immensity, are among the most efficient causes of this quality [grandeur]; and when we hear innumerable voices and instruments sounding the praises of God in the solemn and becoming strains, the most sublime image that can fill the mind seldom fails to present itself—that of the heavenly host described in the Holy Scriptures…

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124 Crotch, Substance of Several Courses of Lectures, 28-29.
125 Crotch, Substance of Several Courses of Lectures, 29.
129 Crotch, Substance of Several Courses of Lectures, 32.
130 Crotch, Substance of Several Courses of Lectures, 32-34.
131 Crotch, Substance of Several Courses of Lectures, 32-33.
Uniformity, simplicity, and incomprehensible intricacy (the result of numerous independent voices or instrumental parts) are all elements of the sublime.\textsuperscript{132} The sublime in music is characterised by Crotch as having the following musical properties (independent of each other):

- Simple writing in unison ‘in the manner of the ancients’ (e.g. Handel).\textsuperscript{133}
- A ‘dignified and marked’ melody underpinned by ‘clear and simple’ harmony.\textsuperscript{134}
- ‘Learned and mysterious’ modulations and harmony; ‘when the ear is unable to anticipate the transitions from chord to chord, and from key to key’.\textsuperscript{135}
- ‘Florid’ multi-voice counterpoint in ‘different species of melody and rhythm’.\textsuperscript{136}
- Slow moving ‘melody and measure’.\textsuperscript{137}

Crotch describes the beautiful in music as ‘the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry, and the like.’\textsuperscript{138} For Crotch the major tonality was deemed best suited to the beautiful in music.\textsuperscript{139} The beautiful in music is characterised by Crotch as having the following musical properties:

- ‘Soft, smooth, and flowing’ character.\textsuperscript{140}
- Melody that is ‘vocal’ in style underpinned by ‘clear and simple’ harmony ‘consisting chiefly of concords’.\textsuperscript{141}
- ‘Continuous and uninterrupted’ rhythm.\textsuperscript{142}
- Symmetry of phrase and rhythm.\textsuperscript{143}

The third style, the ornamental, is described by Crotch as ‘the result of roughness, playful intricacy, and abrupt variations.’\textsuperscript{144} ‘Pathetic expression’ is described by Crotch as being

\textsuperscript{132} Crotch, Substance of Several Courses of Lectures, 32-33.
\textsuperscript{133} Crotch, Specimens of Various Styles of Music, vol. 1, 1.
\textsuperscript{134} Crotch, Specimens of Various Styles of Music, vol. 1, 1.
\textsuperscript{135} Crotch, Specimens of Various Styles of Music, vol. 1, 1.
\textsuperscript{136} Crotch, Specimens of Various Styles of Music, vol. 1, 12; and Crotch, Substance of Several Courses of Lectures, 35.
\textsuperscript{137} Crotch, Specimens of Various Styles of Music, vol. 1, 1.
\textsuperscript{138} Crotch, Substance of Several Courses of Lectures, 35.
\textsuperscript{139} Crotch, Specimens of Various Styles of Music, vol. 1, 2.
\textsuperscript{140} Crotch, Specimens of Various Styles of Music, vol. 1, 2.
\textsuperscript{141} Crotch, Specimens of Various Styles of Music, vol. 1, 2.
\textsuperscript{142} Crotch, Specimens of Various Styles of Music, vol. 1, 2.
\textsuperscript{143} Crotch, Substance of Several Courses of Lectures, 35.
\textsuperscript{144} Crotch, Substance of Several Courses of Lectures, 35.
most closely associated with the *ornamental*, citing the ‘picturesque’ as its equivalent in painting and sculpture:

In painting or sculpture, sorrow robs the countenance of dignity and beauty, but is conductive to picturesque effect.\(^{145}\)

The *ornamental* in music is characterised by Crotch as having the following musical properties:

- ‘Playfulness of melody’.\(^{146}\)
- ‘Eccentric and difficult’ melody.\(^{147}\)
- ‘Rapid, broken, and varied’ rhythm, and interruptions of flow.\(^{148}\)
- ‘Intricacy of harmony and modulation’ and ‘wild and unexpected modulation’.\(^{149}\)
- Music that frequently aims to surprise.\(^{150}\)

No one of these three styles can be said to characterise a whole composition or movement; indeed, Crotch states that the three styles are ‘rarely found in an unmixed state.’\(^{151}\) Crotch singles out introductory Adagios as exemplifying the combination of the *sublime* and *ornamental*.\(^{152}\) For Crotch most of the music of his contemporaries was seen as a combination of the *ornamental* and *beautiful*, with the *ornamental* more ‘generally predominant’.\(^{153}\)

In music, wherever there is flowing and elegant melody, with playful and ingenious accompaniment, this union [between the Ornamental and Beautiful] must be apparent; it forms the leading characteristic of modern music.\(^{154}\)

Crotch further distinguished the three styles in terms of their relative ‘rank and value’\(^{155}\) with the *sublime* as the ‘highest walk of the art’ and the *ornamental* as the ‘lowest walk of the

\(^{145}\) Crotch, *Substance of Several Courses of Lectures*, 35.

\(^{146}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2.

\(^{147}\) Crotch, *Substance of Several Courses of Lectures*, 36.

\(^{148}\) Crotch, *Substance of Several Courses of Lectures*, 25.

\(^{149}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2; and Crotch, *Substance of Several Courses of Lectures*, 36.

\(^{150}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2.

\(^{151}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2.

\(^{152}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2.

\(^{153}\) Crotch, *Specimens of Various Styles of Music*, vol. 1, 2.

\(^{154}\) Crotch, *Substance of Several Courses of Lectures*, 37.

\(^{155}\) Crotch, *Substance of Several Courses of Lectures*, 38.
Crotch’s estimation of the *ornamental* as the least valuable of the three styles is further evidenced by the following:

But whether we regard this [the elevated, lofty style], with Sir Joshua Reynolds, as including the beautiful, or, with Uvedale Price, divide the whole into three styles, the lowest and least estimated is the ornamental. The well known rebuke from his master of the young Grecian painter, for having decked his Helen with ornaments, because he had not the skill to make her beautiful, is a striking illustration of the inferiority of this style.¹⁵⁷

That Crotch held the *sublime* as a higher ideal than the *beautiful* is evidenced by the following:

But if, with Burke, we separate the sublime and beautiful into two styles, which shall we prefer?—Surely the sublime, as requiring the most mind in the person gratified, and in the author of the gratification. The mental operations required for writing an epic poem, designing a cathedral, painting a storm, or composing a full chorus, must be greater and more extraordinary than those which produce a sonnet, a shrine, a miniature, or an ariette.¹⁵⁸

Crotch further gives a clear view of his views regarding the relative popularity of each style, with the *ornamental* style deemed to be the most popular:

Many turn from the vast, the incomprehensible, the awful, the terrific, [*sublime*] to find a milder gratification from that which soothers and tranquilliseth the mind [*beautiful*]. A still greater number seek for amusement and delight from the wit and humour of the lowest style [*ornamental*].¹⁵⁹

Crotch also opines as to the general effect produced in the mind of a listener to each of the three styles:

Admiration, wonder, awe, and even terror are produced in the mind by the sublime style; beauty pleases, soothes, and enamours; ornament dazzles, delights, amuses, and awakens curiosity…¹⁶⁰ To be amused and delighted is a meaner enjoyment than that of being soothed and charmed; while both are less noble to the mind than feeling itself elevated and expanded…¹⁶¹ It [music] is sublime if it inspires veneration, beautiful if it pleases, ornamental if it amuses.¹⁶²

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¹⁵⁶ Crotch, *Substance of Several Courses of Lectures*, 39.
¹⁵⁷ Crotch, *Substance of Several Courses of Lectures*, 38.
¹⁵⁸ Crotch, *Substance of Several Courses of Lectures*, 39.
¹⁵⁹ Crotch, *Substance of Several Courses of Lectures*, 40.
¹⁶⁰ Crotch, *Substance of Several Courses of Lectures*, 41.
¹⁶¹ Crotch, *Substance of Several Courses of Lectures*, 41.
¹⁶² Crotch, *Substance of Several Courses of Lectures*, 43.
Crotch further cites the ‘superiority of the tragedy over the comedy, and both over the farce’ as further rationale for the relative merits of each style. Crotch illustrates the common reception of the three styles in relation to ancient Greek architecture, with ‘the Doric, Ionic, and Corinthian orders’ representing the sublime, beautiful, and ornamental styles respectively, each in turn being deemed more popular:

Show them to the world—the bending acanthus, the rich entablature, and the light proportions of the Corinthian will be instantly preferred by the majority; the chaste elegance and simplicity of the Ionic will charm others; while the massive strength of the Doric will be left to the admiration of the remaining minority.

Crotch viewed the relative value of each style as a framework for musical criticism and assigning value to musical works:

Whoever, then, were the greatest composers of the sublime style, they are to be regarded as treading in the highest walks of the art; those of the beautiful occupy another inferior stage near the summit; but those of the ornamental are far below. When these two styles are combined, a union of the sublime and beautiful ranks first, one of the sublime and ornamental next, and the one of the beautiful and ornamental last; and when all are combined, the predominance of any one over the others must be regarded with a reference to its own peculiar value. Such a combination of the three as preserves their due subordination, not permitting the beautiful to take precedence of the sublime, or the ornamental of either of the others, deserves the highest praise.

In Crotch’s view, the piano is an instrument characterised by its particular versatility to successfully portray several distinct musical styles:

On the piano-forte, though all styles are not equally calculated, all may be distinctly heard—the sacred, the military, the pastoral, the concert, the opera, and its own appropriate style.

Crotch held that the piano music of his time—indeed instrumental music in general—most often displayed characteristics of the ornamental style stating that:

The ornamental style is necessarily predominant in instrumental music.

Crotch cites Domenico Scarlatti as the originator of this ornamental trend in keyboard music:

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163 Crotch, Substance of Several Courses of Lectures, 41.
164 Crotch, Substance of Several Courses of Lectures, 42.
165 Crotch, Substance of Several Courses of Lectures, 43.
166 Crotch, Substance of Several Courses of Lectures, 77.
Dominico [sic.], the son of Alessandro Scarlatti, finding it impossible to supersede the productions for the harpsichord of his rival Handel, struck out that more ornamental, humorous, or witty style, which gave birth to most of the eccentricities and novelties of modern piano-forte music.169

Crotch further describes Clementi’s piano music thus:

Clementi may be called the father of piano-forte music; for he many years since introduced pieces calculated, by their ornamental varieties, to elicit the powers of the instrument, and display taste as well as the execution of the performer.170

However, the other two styles are indeed to be found in piano repertoire. Crotch celebrates the turning back to the sublime style in the instrumental music of his time.

While science was banished, the overture and concerto remained uninteresting; but when this was readmitted, and the sublime occasionally introduced, the modern style of instrumental music became, as such, much superior to what it had been.171

Crotch speaks of Dussek’s piano sonatas as being ‘more difficult and less beautiful’ than the sonatas of Haydn, Koželuch, Clementi, and Mozart—the implication being that the beautiful style is evident in the works of the last four named—while displaying:

…a brilliancy and an ornament adapted to the instrument, which laid the foundation of a new school, especially for the piano-forte concerto, to which we consider Steibelt, WoeIfl, Cramer, Moscheles, and even Hummel to belong, though the latter is also a follower of Mozart.172

Crotch singles out the piano works of Beethoven for their effective use of elements of the sublime style, further implying the virtuosic or difficult passages as representing the lower ornamental style:

The piano-forte music of Beethoven, when it does not abound with difficulties of execution, is original and masterly, frequently sublime.173

An example outside of this study adopting Crotch’s three styles for the analysis is A. Peter Brown’s chapter ‘The Sublime, the Beautiful and the Ornamental: English Aesthetic Currents in Haydn’s London Symphonies’ in the 1996 book Studies in Music History

169 Crotch, Substance of Several Courses of Lectures, 130.
170 Crotch, Substance of Several Courses of Lectures, 140.
171 Crotch, Substance of Several Courses of Lectures, 76-77.
172 Crotch, Substance of Several Courses of Lectures, 146-147.
173 Crotch, Substance of Several Courses of Lectures, 145-146.

The general musical characteristics associated with each of Crotch’s three styles—sublime, beautiful, and, ornamental—are laid out in the following table. The table has been constructed as a tool for the analysis of early nineteenth-century English music.

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174 Brown, “The Sublime, the Beautiful and the Ornamental.”
Table 1: Musical Characteristics of Crotch’s Three Styles.

<table>
<thead>
<tr>
<th>Sublime</th>
<th>Beautiful</th>
<th>Ornamental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grandeur or an ‘elevated’ character.</td>
<td>‘Pleases, soothes and enamours’</td>
<td>Amusing or witty.</td>
</tr>
<tr>
<td>‘Vast’ and ‘incomprehensible’</td>
<td>‘Soft, smooth, and flowing’</td>
<td>‘Dazzles, delights, amuses, and awakens curiosity’.</td>
</tr>
<tr>
<td>‘Inspires veneration’.</td>
<td>Melody that is ‘vocal’ in style and underpinned by ‘clear and simple’ harmony.</td>
<td>‘Eccentric and difficult’ melody.</td>
</tr>
<tr>
<td>Not ‘small, delicate, light, pretty, playful, or comic.’</td>
<td>‘Continuous and uninterrupted’ rhythm.</td>
<td>‘Rapid, broken, and varied’ rhythm, and interruptions of flow.</td>
</tr>
<tr>
<td>Simple writing in unison.</td>
<td>‘Symmetry’ of phrase and rhythm.</td>
<td>‘Intricacy of harmony and modulation’ and ‘wild and unexpected modulation’.</td>
</tr>
<tr>
<td>‘Dignified and marked’ melody underpinned by ‘clear and simple’ harmony.</td>
<td></td>
<td>Music that frequently aims to surprise.</td>
</tr>
<tr>
<td>Contains ‘Learned and mysterious’ modulations and harmony, ‘when the ear is unable to anticipate the transitions from chord to chord, and from key to key’.</td>
<td></td>
<td>‘Roughness, playful intricacy and abrupt variations’.</td>
</tr>
<tr>
<td>‘Florid’ multi voice counterpoint in ‘different species of melody and rhythm’.</td>
<td></td>
<td>‘Pathetic’ expression.</td>
</tr>
<tr>
<td>Slow moving ‘melody and measure’.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

175 Crotch, Substance of Several Courses of Lectures, 32.
176 Crotch, Substance of Several Courses of Lectures, 40
177 Crotch, Substance of Several Courses of Lectures, 41.
178 Crotch, Substance of Several Courses of Lectures, 43.
179 Crotch, Substance of Several Courses of Lectures, 32.
182 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
184 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
186 Crotch, Substance of Several Courses of Lectures, 41.
188 Crotch, Substance of Several Courses of Lectures, 37.
189 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
190 Crotch, Substance of Several Courses of Lectures, 35.
192 Crotch, Substance of Several Courses of Lectures, 35.
193 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
194 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
195 Crotch, Substance of Several Courses of Lectures, 36.
196 Crotch, Specimens of Various Styles of Music, vol. 1, 2.
197 Crotch, Substance of Several Courses of Lectures, 35.
199 Crotch, Substance of Several Courses of Lectures, 35.
200 Crotch, Substance of Several Courses of Lectures, 35.
That Potter was a composer thinking in terms of key characteristics is evidenced by a series of articles by his student W. H. Holmes.\footnote{W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 34 (August 23, 1879): 527, British Periodicals; W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 35 (August 30, 1879): 543-544, British Periodicals; W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 36 (September 6, 1879): 561-562, British Periodicals; W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 38 (September 20, 1879): 597-598, British Periodicals; and W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 39 (September 27, 1879): 607-608, British Periodicals.} In the articles Homes describes each of Potter’s Op. 19 studies in terms of key characteristics given by Ernst Pauer.\footnote{Holmes quotes from Ernst Pauer, The Elements of the Beautiful in Music (London: Novello and Company, 1876).} By the time of the writing of the articles, this line of thinking was already quite antiquated, making the likelihood of Potter having passed the principle of key characteristics on to his pupils somewhat stronger. In fact, the Musical World subsequently received a letter to the editor from a Thomas Noon Gadd containing the following remarks:

SIR,--I read with very great satisfaction the series of papers relating to “Cipriani Potter’s Studies,” by Mr W. H. Holmes; but I venture to ask Mr Holmes why, with so large an amount of musical intelligence, musical feeling, and sound common sense as his essays show him to possess, he should make so frequent reference (or, indeed, any reference whatever) to Herr Pauer’s nonsensically fantastic definitions of the characters of keys, thus giving a hue of burlesque to what is otherwise admirable (however partial) criticism.\footnote{Thomas Noon Gadd, “Notes Upon Notes,” The Musical World 57, no. 36 (September 6, 1879): 563, British Periodicals.}

Potter was evidently close to, and had a high opinion of Ernst Pauer (his own successor as piano teacher at the Royal Academy of Music),\footnote{“Ernst Pauer,” The Monthly Musical Record 35, no. 414 (June 1906): 101, British Periodicals.} as evidenced in W. H. Holmes’ series of articles:

To quote again from Herr Pauer (for whom Mr Potter had the highest respect, both as a man and musician, and to whose grand-mother and mother Mr Potter dedicated his duet in D for two pianofortes)…\footnote{W. H. Holmes, “Notes Upon Notes,” The Musical World 57, no. 35 (August 30, 1879): 543, British Periodicals.}

The work cited here is Potter’s Grand Duo, Op. 6, which carries a dedication on the title page to ‘Madame Streicher’ and ‘Madame Pauer née Streicher’\footnote{Cipriani Potter, Grand Duo pour Deux Pianoforte, Œuvre 6 (Vienna: Pietro Mechetti Carlo, ca. 1821, pl. 820) in Temperley, The London Pianoforte School, vol. 20.} the former being almost certainly the celebrated piano builder and pianist Nanette Streicher.\footnote{Peter Clive, Brahms and His World: A Biographical Dictionary (Maryland: Scarecrow Press, 2006), 2.}

Pauer also displayed admiration and respect for Potter as a composer, performing Potter’s piano works during the composer’s lifetime,\footnote{“Untitled Item,” The Athenaeum, no. 1793 (March 3, 1862): 337, British Periodicals.} as well as dedicating his Pasacaille...
for the Pianoforte, Op. 40 to ‘his friend, Mr. Cipriani Potter’. A review of Pauer’s Op. 40 in *The Musical World* observed that:

The dedication of Mr. Pauer’s work to Mr. Cipriani Potter is a just tribute to that eminent master.

Pauer included an ‘Andante in A’ by Potter among a list of recommended works in his instructive method *The Pianoforte Teacher* while he was professor of Pianoforte at the Royal College of Music. Having not consulted the source to find a more detailed entry, the work can nevertheless be identified without much doubt. A review of the publication mentions a ‘molto adagio’ within Potter’s work, narrowing the possibilities almost certainly down to one of Potter’s earliest published works, *La Placidità: Andante pour le Piano-Forte*.

Pauer’s connection with the work is further evidenced by Pauer having played it in an earlier performance, reviewed in *The Musical World*:

At the fifth concert (on Saturday), Herr Pauer gave some interesting examples of the English School—an andante, entitled *La Placidité* [Sic.], by Mr. Cipriani Potter (the honoured patriarch of our English classical school, and the educator of some of our foremost players and composers)—a composition no less elegant than masterly…

Perhaps most telling of the high status in which Ernst Pauer held Potter is the following, regarding the social and economic factors that acted as a blockage to Potter’s compositional aspirations:

Among social difficulties is the costliness of living in England. While on the Continent a musician may live in one scantily furnished room, in this country he must occupy a well-furnished house in a fashionable neighbourhood, and live in a manner which, while securing a certain claim to consideration costs a great deal of money. He cannot therefore do what he likes best, but what will pay best. The publishers care only for what is light and easy enough to catch the taste of the public. A waltz which yields hundreds of pounds in the year, is sooner written than a sonata for which perhaps £20 is paid once for all.

These reasons go far to explain the difference in the position of the English and German musician. Schumann says:—“Art is not intended for the acquisition of riches. Aim ever at becoming a greater and greater artist; everything else comes to you of itself.” This golden precept it is almost impossible to practise in this country, but the real artist will never stoop to anything unworthy merely to gain money. Cipriani Potter and

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Sterndale Bennett were highly successful and well paid for what they did, but nothing would ever have persuaded them to compromise the honour and interests of their art.  

Pauer was among those present at Potter’s funeral in 1871 alongside Potter’s pupils G. A. Macfarren, W. H. Holmes, William Sterndale Bennett.  

Pauer’s strong connections with Potter, and the former’s seemingly ‘old-fashioned’ views regarding key characteristics give weight to the use of Pauer’s descriptions of key characteristics in the subsequent analyses. Pauer’s views on key characteristics offer a window (albeit somewhat foggy) into the world of Potter and the latter’s own pupils.  

The likelihood of Potter’s adoption of largely late eighteenth-century ideas relating to key characteristics is further evidenced by his education under William Crotch, Thomas Attwood, Joseph Wölfl, and later Aloys Förster. Giving additional weight to the idea of Potter having been educated in an older ‘school’ is provide by Philip Henry Peter, writing that:  

Potter was probably one of the last musicians to be trained thoroughly in thorough bass… Potter… often complained of its neglect by the students of the Royal Academy.  

Given Potter’s more traditional education, it is not out of the question that he was at least somewhat familiar with Carl Philipp Emanuel Bach’s famous and well-respected Essay on the True Art of Playing Keyboard Instruments (1735 and 1762).  

Bach offers practical advice on the effect of mood on the performance of music and, despite the obvious physiological misunderstandings of the theory of the affections relating to humors, this approach gives an insight into late eighteenth-century musical practice:  

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener. In languishing, sad passages, the performer must languish and grow sad. Thus will the expression of the piece be more clearly perceived by the audience. Here, however, the error of a sluggish, dragging performance must be avoided, caused by an excess of affect and melancholy. Similarly, in lively, joyous passages, the executant must again put himself into the appropriate mood. And so, constantly varying the passions he will barely quiet one before he rouses another. Above all, he must discharge this office in a piece which is highly expressive by nature, whether

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217 Peter, “The Life and Works of Cipriani Potter,” part 1, 44.  
it be by his or someone else. In the latter case he must make certain that he assumes the emotion which the composer intended in writing it.\textsuperscript{219}

Bach adds further nuance to his approach, requiring that a performer adapt the music spontaneously in order to suit any given audience and performance context:

It can be seen from the many affects which music portrays, that the accomplished musician must have special endowments and be capable of employing them wisely. He must carefully appraise his audience, their attitude toward the expressive content of his program, the place itself, and other additional factors.\textsuperscript{220}

Potter’s ability to read non-English language sources is evidenced by his fluency in the German and Italian languages. Potter’s student W. H. Holmes evidences his teacher’s proficiency as a linguist in the following:

He [Potter] was highly cultivated in other matters besides music; a great linguist and mathematician, a man of deep feeling and sound judgement.\textsuperscript{221}

Potter gives some insight into Beethoven’s use of the Italian language, commenting on the latter’s use of French and German:

The favourite medium by which he [Beethoven] expressed his ideas, was the Italian; his pronunciation of that language being better than either his French or German…\textsuperscript{222}

Given Potter’s assessment of Beethoven’s use of French and German, it follows that Potter had at least some proficiency in the two languages. Beethoven’s biographer Alexander Thayer, possibly with Potter as his source, gives evidence of Potter’s fluency in the Italian language:

According to the same informant [Potter], Beethoven spoke Italian fluently but French with less ease. It was in Italian that Potter conversed with him, making himself heard by using his hands as a speaking-trumpet; Beethoven did not always hear everything, but was content when he caught the meaning.\textsuperscript{223}

\textsuperscript{221} W. H. Holmes, “Notes Upon Notes,” \textit{The Musical World} 57, no. 39 (September 27, 1879): 608, British Periodicals.
\textsuperscript{222} Cipriani Potter, “Recollections of Beethoven, with Remarks on his Style,” \textit{The Musical World} 1, no. 7 (April 29, 1836): 102, British Periodicals.
Proficiency in German would have been invaluable to Potter’s time as a student of Wölfl. Direct evidence of Potter’s fluency in German (albeit from a later source) comes from an article by a friend of Potter, Adolph Schloessser:

He was an excellent German scholar, for we always corresponded together in that language; I possess a good many of these notes which I treasure very highly.\textsuperscript{224}

Some information on the sources of key characteristics used in the subsequent analyses sourced from Rita Steblin’s \textit{History of Key Characteristics}\textsuperscript{225} are described briefly below. Selection of these sources is largely driven by proximity to Potter’s own time, though some sources do extend to a date later than the composition of the sonatas. The earlier sources represent Potter’s educational heritage, while the later sources aim to represent the thoughts of Potter’s own generation. Nevertheless, the sources give a picture of key characteristics in the late eighteenth and nineteenth century. For further information, Steblin’s source should be consulted.

- Hawkins, 1776: Sir John Hawkins included a list of key characteristics in his \textit{General History} of 1776, largely consistent with those of his contemporaries.\textsuperscript{226}

- Ribock, 1783: Flautist J. J. H. Ribock’ key descriptions were in Cramer’s \textit{Magazin der Musik} (1783)\textsuperscript{227} based on his own ‘subjective [musical] impressions’.\textsuperscript{228}

- Schubart, 1784: C. F. F. Schubart’s \textit{Ideen zu einer Ästhetik der Tonkunst} was written in 1784 and later published posthumously in 1806. According to Steblin, Schubart’s descriptions of key characteristics ‘became the most influential of all contributions to the topic.’\textsuperscript{229} Given Schubart’s popularity, it is highly unlikely that Potter had not encountered the former’s key descriptions. Schubart’s key descriptions are consistent with ideas of the inherent differences between sharp and flat keys, with the expression intensifying ‘as more sharps or flats are added.’\textsuperscript{230} In Schubart’s own words,
translated by Steblin: ‘Tender and melancholy feelings [are expressed] by flat keys; wild and strong passions by sharp keys.’

- Kellner, 1787: ‘Piano teacher, organist and novelist’ G. C. Kellner published his list, like Ribock, in Cramer’s *Magazin der Musik* as an answer to the latter’s ‘invitation to other musicians to share their opinions and feelings about the keys’.

In a similar vein to Schubart, Kellner’s view was that as sharps increase, the ‘cheerful quality is strengthened’, and as flats increase the ‘serious, grand quality grows ever stronger’.

- Wolf, 1787: George Friedrich Wolf’s list of key characteristics are found in his *Kurzgefaßtes musikalisches Lexikon* (1787).

- Knecht, 1792: J. H. Knecht’s 1792 *Gemeinnützliches Elementarwerk* contains the author’s initial descriptions of the character of keys. Knecht was himself an organist and composer as well as a student of Vogler and close associate of Schubart.

- Heinse, 1795: Johann Jakob Heinse’s novel *Hildegard von Hohenthal*, contains an argument between two characters (Lockman and Hildegard) advocating for unequal and equal temperament respectively. Lockman, advocating unequal temperament, seeks to preserve the different characters of each key, in turn preserving ‘beauty and expression’.

- Callcott, 1807: John Wall Callcott’s descriptions of key characteristics are found in his *Plain Statement of Earl Stanhope’s Temperament* (1807), mostly in agreement with contemporaneous sources. Callcott is mentioned as a teacher of Potter in a
number of sources. Contrary to the majority, George Alexander Macfarren wrote in 1884 that: ‘it is doubtful whether he was also a pupil of harmony of Dr. Callcott.’

- Gervasoni, 1812: Carlo Gervasoni heavily quotes from Rousseau’s ideas in his La scuola della musica (1800). Gervasoni updated his list of key characteristics in his Nuova teoria di musical ricavata dall’ odierna pratica (1812).

- Vogler, 1812: G. J. Vogler’s key characteristics, as found in his Vergleichsplan der Neumünsterorgel, aim to accurately describe his own tuning system. Vogler’s descriptions are often in disagreement with those advocated earlier, representing a distinct tradition.

- Gardiner, 1817: William Gardiner edited an English translation of Stendhal’s The Life of Haydn in 1817. Stendhal’s work contains descriptions of the character of different keys. Gardiner’s edition of Stendhal’s work, being published in England, and its close proximity in time to Potter’s sonatas make it a particular intriguing source.

- Bacon, 1821: Richard Mackenzie Bacon, editor of the Quarterly Musical Magazine and Review, was the likely author of an 1821 description of key characteristics contained in the aforementioned periodical. Bacon’s contribution, as a reviewer of Potter’s Op. 1, is significant.

- Ebhardt, 1830: The composer and organist G. F. Ebhardt’s key descriptions are found in his Die höhern Lehrzweige der Tonsetzkunst (1830) being based in part of the work

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240 Callcott is mentioned as a teacher of Potter in the following sources:
Brown and Stratton, British Musical Biography, 325.
“The Cipriani Potter,” Musical Standard 1, no. 375 (October 7, 1871): 298, British Periodicals, and
“The Late Mr. Cipriani Potter,” The Athenæum, no. 2293 (October 7, 1871): 471, British Periodicals.
242 Steblin, A History of Key Characteristics, 62.
243 Steblin, A History of Key Characteristics, 207.
244 Steblin, A History of Key Characteristics, 122.
246 Steblin, A History of Key Characteristics, 176.
of Knecht.\textsuperscript{247} Ebhardt derparts from Knecht most obviously in his milder descriptions of the extreme sharp keys.\textsuperscript{248}

- Hand, 1837: Ferdinand Hand’s descriptions of keys are found in his \textit{Ästhetik der Tonkunst} (1837).\textsuperscript{249} Hand references the works of earlier composers (such as Handel, Haydn, Mozart, Beethoven, Schubert) to support his key descriptions.\textsuperscript{250} Hand refers the reader to the earlier work of Schubart.\textsuperscript{251}

- Herloßsohn, 1839: Karl Heloßsohns’ \textit{Allgemeines Theater-Lezixon} of 1839 contains descriptions of each key (although A major was accidentally omitted), quoting heavily from Schubart and elaborating on the earlier theorist’s views.\textsuperscript{252}

A number of descriptions of keys used by Potter in his three sonatas are found in the following table. This table is by no means exhaustive or aiming to represent Potter’s own particular view of key characteristics. Rather, the keys found in the table give a general idea of the views on key characteristics (with the exception of the later descriptions of Ernst Pauer) in the late-eighteenth and early-nineteenth centuries. Descriptions found in the table will be used throughout the analyses, subsequently providing inspiration for interpretive decisions in performance.

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\textsuperscript{247} Steblin, \textit{A History of Key Characteristics}, 157.
\textsuperscript{248} Steblin, \textit{A History of Key Characteristics}, 159.
\textsuperscript{249} Steblin, \textit{A History of Key Characteristics}, 144.
\textsuperscript{250} Steblin, \textit{A History of Key Characteristics}, 182.
\textsuperscript{251} Steblin, \textit{A History of Key Characteristics}, 183.
\textsuperscript{252} Steblin, \textit{A History of Key Characteristics}, 168-171.
### Table 2: Eighteenth- and Nineteenth-Century Key Characteristics Relating to Potter’s Sonatas

<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>‘Naturalness and nobility’.</td>
<td>Gervasoni, 1812</td>
</tr>
<tr>
<td></td>
<td>‘A mixture of happy cheerfulness and gentle seriousness...’ ‘Menuets and charming sonatas, among other things, are suited to its properties.’</td>
<td>Kellner, 1787</td>
</tr>
<tr>
<td></td>
<td>‘...pure, certain, decisive.’ ‘...innocence... powerful resolve.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘A majestic key, full of gravity.’</td>
<td>Vogler, 1812</td>
</tr>
<tr>
<td>C minor</td>
<td>‘...softness, longing, and sadness... earnestness and a passionate intensity.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘...the most tender of all.’</td>
<td>Ribbeck, 1783</td>
</tr>
<tr>
<td></td>
<td>‘Somewhat sensitive... suited to plaintive and tender expressions.’</td>
<td>Wolf, 1787</td>
</tr>
<tr>
<td>C-sharp minor</td>
<td>‘Despair.’</td>
<td>Knecht, 1792</td>
</tr>
<tr>
<td></td>
<td>‘Penitential lamentation, intimate conversation with God, the friend and help-meet of life; sighs of disappointed friendship and love lie in its radius.’</td>
<td>Schubart, 1784</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>D-flat major</td>
<td>‘A leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but it can at least grimace its crying. Consequently only unusual feelings can be brought out in this key.’ Schubart, 1784</td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>‘Martial ardour.’ Hawkins, 1776</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Cheerfulness, rejoice and triumph; however, it is also fit for the expression of peace, quietness and innocence.’ Herloßsohn, 1839</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘The serious quality [of C major] is ousted, the gently quality has disappeared, and unruly, often base gaiety steps into its place. The perfect key for funny pieces and joyful dances.’ Kellner, 1787</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘The key of triumph, of Hallelujahs, of war-cries, of victory-rejoicing.’ Schubart, 1784</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>‘Gently sorrowing’ Knecht, 1792</td>
<td></td>
</tr>
<tr>
<td>E-flat major</td>
<td>‘Quiet majesty, which—although to its benefit—neglects something of the splendour of [A-flat major] and is not so removed from the feeling of the listener but rather touches the emotion, becomes interesting and never repulsive, and thus receives something indescribably gentle that also does not remain hidden from the musical feeling of the non-expert.’ Kellner, 1787</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘The key of love, of devotion, of intimate conversations with God; through its three flats it expresses the holy trinity.’ Schubart, 1784</td>
<td></td>
</tr>
</tbody>
</table>

262 Steblin, A History of Key Characteristics, 234.
263 Steblin, A History of Key Characteristics, 239.
265 Steblin, A History of Key Characteristics, 240.
266 Steblin, A History of Key Characteristics, 239.
268 Steblin, A History of Key Characteristics, 246.
269 Steblin, A History of Key Characteristics, 246.
<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
</table>
| E-flat minor/ D-flat minor | E-flat minor (or D-sharp minor) – E-flat or D-sharp… horrible key… feelings of anxiety, of brooding despair, of the blackest depression are assigned to it… makes the soul sink in terror of the holy one.  

D-sharp minor – ‘Gloomy, anxious, ghostly, bleak and painful’.  

E-flat minor – ‘Feelings of anxiety of the soul’s deepest distress, of brooding despair, of blackest depression, of the most gloomy condition of the soul. Every fear, every hesitation of the shuddering heart, breathes out of horrible e-flat minor. If ghosts could speak, their speech would approximate this key.’  

Hand, 1837  

Herloßsohn, 1839  

Schubart, 1784 |
| E major | ‘Heavenly; it is the highest to which beautiful nature climbs. Exalted heavenly life.’  

‘…the brightest, and most powerful key, expresses joy, magnificence, splendour, and the highest brilliancy.’  

‘Noisy shouts of joy, laughing pleasure and not yet complete, full delight.’  

Heinse, 1795  

Pauer, 1876  

Schubart, 1784 |
| E minor | ‘… represents grief, mournfulness, and restlessness of spirit.’  

‘Naïve…innocent declaration of love, lament without grumbling; sighs accompanied by few tears; this key speaks of the imminent hope of resolving into the pure happiness of C major.’  

Pauer, 1876  

Schubart, 1784 |

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<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>F major</td>
<td>‘Adapted to the lightest touches of feeling, in particular to expressions of sadness.’</td>
<td>Bacon, 1821</td>
</tr>
<tr>
<td></td>
<td>‘Gentle and calm.’</td>
<td>Knecht, 1792</td>
</tr>
<tr>
<td></td>
<td>‘…full of peace and joy, but also expresses effectively a light, passing regret—a mournful, but not deeply sorrowful feeling. It is, moreover, available for the expression of religious sentiment.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘Complaisance and calm.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td>F minor</td>
<td>‘Extreme expression of grief.’</td>
<td>Knecht, 1792</td>
</tr>
<tr>
<td></td>
<td>‘Deep depression, funeral lament, groans of misery and longing for the grave.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td>F-sharp minor</td>
<td>‘Melancholy.’</td>
<td>Knecht, 1792</td>
</tr>
<tr>
<td></td>
<td>‘…dark, mysterious, and spectral key… at the same time full of passion.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘A gloomy key: it tugs at passion as a dog biting a dress. Resentment and discontent are its language. It really does not seem to like its own position; therefore it languishes ever for the calm of A major or for the triumphant happiness of D major.’</td>
<td>Schubart, 1784</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>‘Adapted to the lightest touches of feeling, in particular to expressions of gaiety.’</td>
<td>Bacon, 1821</td>
</tr>
<tr>
<td></td>
<td>‘…that favourite key of youth, expresses sincerity of faith, quiet love, calm meditation, simple grace, pastoral life, and a certain humour and brightness.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘Everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love, in a word, every gentle and peaceful emotion of the heart is correctly expressed by this key. What a pity that because of its seeming lightness it is so greatly neglected today.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td></td>
<td>‘Already somewhat livelier [than C major]; it was always the favourite key for Pastorals; it is used with much success for the depiction of a bright landscape painting.’</td>
<td>Vogler, 1812</td>
</tr>
<tr>
<td>G minor</td>
<td>‘Meek and pensive. Replete with melancholy.’</td>
<td>Gardiner, 1817</td>
</tr>
<tr>
<td></td>
<td>‘Discontent, uneasiness, worry about a failed scheme; bad-tempered gnashing of teeth; in a word: resentment and dislike.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td>A-flat</td>
<td>‘Solemn.’</td>
<td>Callcott, 1807</td>
</tr>
<tr>
<td></td>
<td>‘…full of feeling, and replete with a dreamy expression.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘The key of the grave. Death, grave, putrefaction, judgement, eternity lie in its radius.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td></td>
<td>‘Gentle night key, … an affable key.’</td>
<td>Vogler, 1812</td>
</tr>
<tr>
<td>Key</td>
<td>Compositional and Descriptive Analysis</td>
<td>Source/Year</td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
</tbody>
</table>
| A-flat minor/G-sharp minor | “Schubart called G-sharp or A-flat minor a grumbler and imparted to it wailing lament which sighs in double sharps. This key, mostly found only in isolated cases, expresses the feeling of the laboriously laden depressed heart. Beethoven wrote in it the praiseworthy funeral march on the death of Eros in his Sonata op. 26.”<sup>297</sup>  
“G-sharp minor - Grumbler, heart squeezed until it suffocates; wailing lament which sighs in double sharps, difficult struggle, in a word, the colour of this key is everything struggling with difficulty.”<sup>298</sup>  
Hand, 1837 |  |
| A major            | ‘Lively feeling, moral sense of cheerfulness.’<sup>299</sup>                                                                                     | Ebhardt, 1830 |
|                    | ‘Golden, warm, and sunny.’<sup>300</sup>                                                                                                           | Gardiner, 1817 |
|                    | ‘Declarations of innocent love, satisfaction with one’s state of affairs; hope in seeing one’s beloved again when parting; youthful cheeriness and trust in God.’<sup>301</sup> | Schubart, 1784 |
| A minor            | ‘Plaintive, but not feeble.’<sup>302</sup>                                                                                                        | Gardiner, 1817 |
|                    | ‘Sorrowful.’<sup>303</sup>                                                                                                                         | Knecht, 1792 |
|                    | ‘Pious… tenderness of character.’<sup>304</sup>                                                                                                   | Schubart, 1784 |

<sup>297</sup> Steblin, *A History of Key Characteristics*, 281.  
<sup>298</sup> Steblin, *A History of Key Characteristics*, 280.  
<sup>299</sup> Steblin, *A History of Key Characteristics*, 284.  
<sup>300</sup> Steblin, *A History of Key Characteristics*, 284.  
<sup>301</sup> Steblin, *A History of Key Characteristics*, 283.  
<sup>303</sup> Steblin, *A History of Key Characteristics*, 286.  

<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Author and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-flat major</td>
<td>‘Lovely and tender.’</td>
<td>Knecht, 1792</td>
</tr>
<tr>
<td></td>
<td>‘Cheerful love, clear conscience, hope, aspiration for a better world.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td></td>
<td>‘Calm; a pleasant key; it might have borrowed a certain special tenderness from E-flat major’.</td>
<td>Vogler, 1812</td>
</tr>
<tr>
<td>B-flat minor</td>
<td>‘Gloomy, serious and melancholy’</td>
<td>Herloßsohn, 1839</td>
</tr>
<tr>
<td></td>
<td>‘Somewhat surly… discontent with itself and everything.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td>B major</td>
<td>‘Purely moral tenderness.’</td>
<td>Ebhardt, 1830</td>
</tr>
<tr>
<td></td>
<td>‘…in pianissimo purity and the most perfect clearness.’</td>
<td>Pauer, 1876</td>
</tr>
<tr>
<td></td>
<td>‘Strongly coloured, announcing wild passions, composed from the most glaring colours. Anger, rage, jealousy, fury, despair and every emotion of the heart lies in its sphere.’</td>
<td>Schubart, 1784</td>
</tr>
<tr>
<td>B minor</td>
<td>‘Bewailing, but in too high a tone to excite commiseration.’</td>
<td>Gardiner, 1817</td>
</tr>
<tr>
<td></td>
<td>‘This is as it were the key of patience, of calm awaiting one’s fate and of submission to divine dispensation. For that reason its lament is so mild without ever breaking out into offensive murmuring or whimpering.’</td>
<td>Schubart, 1784</td>
</tr>
</tbody>
</table>

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308 Steblin, *A History of Key Characteristics*, 293
312 Steblin, *A History of Key Characteristics*, 293.
Framework 3 – *Elements of Sonata Theory* by James Hepokoski and Warren Darcy

The bulk of the analyses of Potter’s sonatas comes from the framework established by James Hepokoski and Warren Darcy in *Elements of Sonata Theory* (2011).\(^{315}\) Before a discussion of the general principles of Hepokoski and Darcy, the views of Potter and his own students are detailed.

By the end of his life, Potter was celebrated as England’s earliest proponent for the detailed education of the organisation of movements in sonata form. John Hullah wrote of Potter in 1871 that:

…he [Potter] was the most influential English musical teacher of this century; and of that which he more especially taught he was the only teacher when he began to teach it. Harmony, counterpoint, even instrumentation as now understood, had been taught and mastered in the English school—the two first especially—long before the return to and final settlement in England of Mr. Potter; but the principles of “form” in musical composition, the order in which several “subjects” of a movement should be introduced, the differences with which they should be repeated, the nature of the “episodes” by which they might be relieved—everything, in fact, connected with their “treatment”—were, before that epoch, rather felt than understood among English musicians; in either case, neither made clear in precept nor demonstrated in practice.\(^{316}\)

Potter’s own students attest to his dislike of the term ‘form’, with its visual connotations, and a preference for the term ‘plan’. G. A. Macfarren wrote in the *Musical World* that:

I believe it to have been he [Potter] who first promulgated the principles of plan. “Plan” was the word he used, a most significant and completely comprehensive word to represent the principles of design in musical art. It is now customary to speak of the same thing under the name of “form”: but form can only be used in a metaphoric sense, since it applies to tangible and visible objects, and unless we count the remarkable form which the waves of sound take, there is no form, truly speaking, in music: it is only metaphorically we can speak of musical form by analogy with the forms employed in other arts.\(^{317}\)

Macfarren continues:

But decidedly there is plan in the arrangement of ideas, in the conduct of keys, in the juxtaposition of one musical phrase with another, the distribution of rhythm, and the whole musical structure. So I think the term “plan”, which he was wont to use among his pupils, is the best that can be applied to what it distinctly defines; it makes music really

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Potter showed his pupils the art of continuity in the development of musical ideas—the structure of complete compositions. I believe that this was not known in England at this time, or if known it was certainly unpractised. His method of explaining was so clear, so charming, so interesting to all who heard him, that the application of his principles became not only the study but the delight of those who had the advantage of hearing them; and this advantage has been disseminated by his pupils until now, when, I believe, the structure of the sonata is very generally understood, and, in many instances, very happily practised.

Given his elevated opinion of Potter’s ideas regarding the construction of musical works, it seems likely that Macfarren’s views would line up well with those of his teacher. In the year of Potter’s death (1871), Macfarren published a pamphlet entitled *On the Structure of a Sonata*. Macfarren sees the usual first movement form (i.e. sonata form) as being divided into two parts with the first being ‘always distinguishable by the course of the modulation and the completion of the idea.’ Macfarren further describes this first part (the exposition) as being ‘divided into what are vaguely distinguished as first and second subjects.’

Macfarren further sees the exposition as ‘the statement of the argument, or the announcement of the matter of the entire movement.’

On the development section Macfarren writes the following:

The Second Part consists of the sifting of such argument, the developing of such matter through all its ramifications. The object here is to reproduce the thoughts in every possible variety of form that have already been presented.

Macfarren continues, describing the nature of the recapitulation:

Henceforward, there is a recapitulation of the First Part, with the transposition of the second subject—all the matter, namely, that originally appeared in the key of the dominant or the key sometimes substituted for this—into the key of the tonic.

Macfarren describes the entire sonata form via an analogy of the public presentation of a scientific experiment:

A fanciful analogy, maybe, will illustrate the design. In a discourse on chemistry, for instance, the lecturer may expound the qualities of salts and acids—so, our First Part

---

with its first and second subjects; he will then exhibit these diverse elements in combination, and effervescence will be the result of the experiment—so, the working of our Second Part lest the spectators forget, in their changed condition, the primitive nature of his ingredients, he will then once more display them in their original simplicity; and, perhaps, if he be generous, he may make one more brilliant experiment for his peroration—and thus, our recapitulation and possible Coda.\footnote{Macfarren, \textit{On the Structure of a Sonata}, 12-13.}

Macfarren evidently valued variation in the recapitulation of a sonata as well as the addition of a coda to round off the discourse. These comments on the structure of a sonata by Macfarren are in the end limited; the author encouraging the reader to seek further insight in more detailed sources:

The limits by which these remarks are condensed compel them to take rather the nature of hints than rules. Their ample illustration will be found in the instrumental writings of the good musicians of all countries, from the time of Mozart inclusive.\footnote{Macfarren, \textit{On the Structure of a Sonata}, 16.}

Macfarren continues:

It is hoped that, at least, enough is here said to excite interest in the subject, and to stimulate further enquiry; and the reader is referred to the copious writings of those theorists who have treated it at full length, for minute details and special exemplification.\footnote{Macfarren, \textit{On the Structure of a Sonata}, 16.}

Although giving potential insight into Potter’s views on sonata form, Macfarren’s ideas are ultimately not detailed enough to produce a thorough analysis. Therefore another, more detailed, analytical framework must be adopted.

The framework of James Hepokoski and Warren Darcy in \textit{Elements of Sonata Theory} (2011) is a modern, ground-breaking, thorough, and insightful source, available for the analysis of sonata form movements. The framework makes use of several terms, each, with its own abbreviation, laid out in the following table.
### Table 3: Terms and Abbreviations in Hepokoski and Darcy’s *Elements of Sonata Theory*

<table>
<thead>
<tr>
<th>Term</th>
<th>Abbreviation</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closing zone</td>
<td>C</td>
<td>Music which follows the EEC in and exposition (C is frequently repeated in the subsequent recapitulation).&lt;sup&gt;329&lt;/sup&gt;</td>
</tr>
<tr>
<td>Caesura-fill</td>
<td>CF</td>
<td>‘connective material, of variable length, bridging a caesura or a final caesura—to the next thematic module.’&lt;sup&gt;330&lt;/sup&gt;</td>
</tr>
<tr>
<td>Essential expositional closure</td>
<td>EEC</td>
<td>‘Within an exposition’: most often the first satisfactory ‘perfect authentic cadence’ (perfect cadence in which the uppermost voice is the tonic degree of the scale) in S ‘that proceeds onward to differing material.’&lt;sup&gt;331&lt;/sup&gt;</td>
</tr>
<tr>
<td>Essential structural closure</td>
<td>ESC</td>
<td>‘Within a recapitulation’: most often the first satisfactory ‘perfect authentic cadence’ (perfect cadence in which the uppermost voice is the tonic degree of the scale) in S ‘that proceeds onward to differing material.’&lt;sup&gt;332&lt;/sup&gt; The ESC ‘represents the tonal goal of the entire sonata form, the tonal and cadential point toward which the trajectory of the whole movement has been driving’.&lt;sup&gt;333&lt;/sup&gt;</td>
</tr>
<tr>
<td>Medial caesura</td>
<td>MC</td>
<td>‘The brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts.’&lt;sup&gt;334&lt;/sup&gt; The MC is a key component of the two-part exposition followed immediately by S. ‘In nearly all cases, if there is no MC, there is no S.’&lt;sup&gt;335&lt;/sup&gt; After an MC there is ‘energy-loss’.&lt;sup&gt;336&lt;/sup&gt; Types of MC are referred to by the relevant key (i.e. I: or V:) followed by the cadence type: HC for half-cadence (or imperfect cadence) and PAC for perfect authentic cadence (perfect cadence in which the uppermost voice is the tonic degree of the scale).</td>
</tr>
<tr>
<td>Primary-theme zone</td>
<td>P</td>
<td>‘individual modules may be described as P&lt;sup&gt;1.1&lt;/sup&gt;, P&lt;sup&gt;1.2&lt;/sup&gt;, etc.’&lt;sup&gt;337&lt;/sup&gt;</td>
</tr>
<tr>
<td>Retransition</td>
<td>RT</td>
<td>‘a connective passage of preparation, usually leading to the onset of a new rotation, that is, to the repeat of the exposition, to the onset of the recapitulation, or to the beginning of the coda.’&lt;sup&gt;338&lt;/sup&gt;</td>
</tr>
<tr>
<td>Secondary-theme zone</td>
<td>S</td>
<td>Section which ‘follows an MC. This is built from precedential, pre-EEC thematic modules. Differing musical ideas within it, when they exist, are designated as S&lt;sup&gt;1.1&lt;/sup&gt;, S&lt;sup&gt;1.2&lt;/sup&gt;, and so on’&lt;sup&gt;339&lt;/sup&gt; Generating the EEC is the main function of S.&lt;sup&gt;340&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

<sup>329</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxv.
<sup>330</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxv.
<sup>331</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvi.
<sup>332</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvi.
<sup>333</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 20.
<sup>335</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvi.
<sup>336</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, 34.
<sup>337</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvi.
<sup>338</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvii.
<sup>339</sup> Hepokoski and Darcy, *Elements of Sonata Theory*, xxvii.
Hepokoski and Darcy’s framework does not act as a rigid set of rules applied retrospectively to eighteenth-century works, but is a flexible framework outlining a series of compositional decisions, from normative to deformation:

…the composer generates a sonata—which we regard as a process, a linear series of compositional choices—to enter into a dialogue with an intricate web of interrelated norms as an ongoing action in time.\(^{342}\)

The entire approach of the framework is summarised elegantly by the authors in the following statement:

At the heart of the theory is the recognition and interpretation of expressive/dramatic trajectories toward generically obligatory cadences.\(^{343}\)

Hepokoski and Darcy identify one of the defining qualities of the exposition, in agreement with Macfarren’s ideas, as its division into two parts. Hepokoski and Darcy further define the point of division as the medial caesura (MC).\(^{344}\) The two-part exposition is defined thus:

Part one – P, TR, MC

Part two – S, EEC, (C)\(^{345}\)

Hepokoski and Darcy define the function of the two-part exposition thus:

The generically essential tonal purpose of the exposition is the drive to produce a secure a perfect authentic cadence (PAC)\(^{346}\) in the new key.\(^{347}\)

The authors summarise their principles and methodology of the framework thus:

Our contribution, Sonata Theory, provides a via media among these approaches [current frameworks of sonata form analysis], remaining open to the positive insights that each has to offer and for the most part remaining methodologically compatible with them

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\(^{341}\) Hepokoski and Darcy, Elements of Sonata Theory, xxviii.

\(^{342}\) Hepokoski and Darcy, Elements of Sonata Theory, 10.

\(^{343}\) Hepokoski and Darcy, Elements of Sonata Theory, 13.

\(^{344}\) Hepokoski and Darcy, Elements of Sonata Theory, 23.

\(^{345}\) Hepokoski and Darcy, Elements of Sonata Theory, 23.

\(^{346}\) Perfect cadence in which the uppermost voice is the tonic degree of the scale.

\(^{347}\) Hepokoski and Darcy, Elements of Sonata Theory, 18.
all…348 A central premise of this method is the conviction that we must seek to understand the backdrop of normative procedures within different zones or action-spaces of the late-eighteenth-century sonata.349

Hepokoski and Darcy define the standard compositional practice of composers as defaults (each having a particular numerical level) and the opposite (serious departures from regular practice) as deformations. The concept is summarised by the authors thus:

Within the late-eighteenth-century style some of the options were much more frequently chosen: To suggest the strength and pre-established hierarchical ordering of these options we call the normative procedures first- and second-level defaults within the various zones. Most simply put, composers selected (or adapted) first-level options more frequently than second-level ones, and so on… As we use it, however, the term default connotes more than a merely preferred option for otherwise detached consideration. First-level defaults were almost reflexive choices—the things that most composers might do as a matter of course, the first option that would normally occur to them…350 We use the term “deformation” to mean the stretching of a normative procedure to its maximally expected limits or even beyond them—or the overriding of that norm altogether in order to produce a calculated expressive effect.351

Some examples of defaults are the following keys for S in a two-part exposition:

First-level default for S in a major key is V.
First-level default for S in a minor key is III.
Second-level default for S in a minor key is v.352

An example of a deformation is an S ‘that begins with an off-tonic disturbance’ (i.e. begins in another key before establishing the expected default key).353

The medial caesura is one of the defining components of the two-part exposition, making up a significant portion of Hepokoski and Darcy’s discussion. Medial caesuras made up of a dominant arrival (or half-cadence)354 in the tonic key (I: HC MC) (i.e. arriving on V of I) tend to be found in small scale sonatas whereas the equivalent medial caesuras made up of the arrival in the dominant (V: HC MC) (i.e. arriving on V of V) are more representative of large-scale works. Hepokoski and Darcy describe the latter option as ‘suggesting a more harmonically complex option.’ The more unusual MC type (V: PAC MC) is that made up of

348 Hepokoski and Darcy, Elements of Sonata Theory, 3.
349 Hepokoski and Darcy, Elements of Sonata Theory, 9.
350 Hepokoski and Darcy, Elements of Sonata Theory, 10.
351 Hepokoski and Darcy, Elements of Sonata Theory, 614.
352 Hepokoski and Darcy, Elements of Sonata Theory, 16.
353 Hepokoski and Darcy, Elements of Sonata Theory, 46.
354 Or imperfect cadence.
a ‘perfect authentic cadence’ in the dominant key—described as ‘stronger tonal and rhetorical gestures’ than other options.\textsuperscript{355} This type of \textbf{MC} is often difficult to identify because it is essentially identical harmonically to an \textbf{EEC}.\textsuperscript{356} Hepokoski and Darcy offer some explanation on the general trend for identifying such an \textbf{MC}:

\begin{quote}
\ldots once we have proceeded past about 65 or 70 percent through—in other words, once we have experienced a proportionally overlong transition—\textit{V}: PACs become less convincing as MCs, since a medial caesura normally occurs earlier in the exposition.\textsuperscript{357}
\end{quote}

A composer may choose to progress towards an \textbf{MC} and unexpectedly continue in a different direction. This would-be \textbf{MC} is defined by Hepokoski and Darcy as a ‘\textit{proposed}’ \textbf{MC}.\textsuperscript{358} In most cases the \textbf{MC} in the recapitulation will match that of the exposition, transposed to the relevant key.\textsuperscript{359}

Hepokoski and Darcy define a coda as being outside of ‘sonata space’,\textsuperscript{360} defining the beginning of a coda (distinct from \textbf{C}) in the following manner—the coda of the sonata movement essentially beginning after any equivalent \textbf{C} material from the exposition:

\begin{quote}
In most cases once we are past the point where the last expositional measure has been retraced in the recapitulation—assuming an otherwise straightforward situation—we have moved into the coda.\textsuperscript{361}
\end{quote}

Hepokoski and Darcy define five types of sonatas. For the purposes of the current study only type one and type three sonata are discussed. The type one sonata form is most simply described as a typical sonata form without a development section (replaced by a transitionary passage).\textsuperscript{362} The type three sonata form is the most ‘typical’ sonata form, ‘articulating an overall rounded binary structure.’\textsuperscript{363} Some general performance implications of the aforementioned analytical frameworks follow in the next section.

\textsuperscript{355} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 25.
\textsuperscript{356} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 28.
\textsuperscript{357} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 28.
\textsuperscript{358} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 45.
\textsuperscript{359} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 237.
\textsuperscript{360} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 243.
\textsuperscript{361} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 281-282.
\textsuperscript{362} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 345.
\textsuperscript{363} Hepokoski and Darcy, \textit{Elements of Sonata Theory}, 16.
Approaches to Performance

Each of the aforementioned frameworks have been used to directly influence performance decisions in the recital. In order to ensure a performance response to each element of analysis, an annotated score of each sonata was used in the recital. More detailed examples of the effect of these frameworks on performance are contained in chapters six and eight.

In performance, the framework derived from Hepokoski and Darcy is used to give the ebb and flow of the entire sonata form movement at the macro level. Hepokoski and Darcy’s concept of ‘expressive/dramatic trajectories toward generically obligatory cadences’\(^{364}\) shapes the overall direction of the movement. For example, the idea of energy gain (during TR)\(^{365}\) and energy-loss after an MC\(^{366}\) is interpreted in the performance with an increase in forward rhythmic motion and dynamic intensity. This framework gives the general musical punctuation with the major structural cadences acting as signposts throughout the movement. A basic blueprint of the movement is created, consisting of tension and release, as well as arrival and departure. The distinction between defaults and deformations also have certain implications in the performance of a sonata form movement. In performance, the deformations are highlighted as interesting moments within the structure via a variety of devices, such as rhythmic shaping, dynamic contrast, agogic accentuation etc.

On the surface level, Crotch’s three styles and late-eighteenth and nineteenth century key characteristics offer direct inspiration during performance. Each movement unfolds through a narrative structure—an unfolding of the surface layers—made up of changes of key and style. A general feature of the performance is the emphasis of variety via rhythmic manipulation, tempo fluctuation, and timbral change (helped by the use of moderator/s, una corda, and sustaining pedal)—exemplifying difference over homogeneity. This difference is further heightened by ornamentation (further discussed in chapter seven).

A further attribute in the performative interpretation of Potter’s sonatas is historical performance practice. General concepts for performance practice from a range of secondary sources have been used to inform creative interpretive choices in the recital. Works of particular note include the following: Tempo and Repeats in the Early Nineteenth Century\(^{367}\) and The London Pianoforte School\(^{368}\) by Nicholas Temperley, By Way of Introduction:

\(^{365}\) Hepokoski and Darcy, *Elements of Sonata Theory*, xxviii.
\(^{366}\) Hepokoski and Darcy, *Elements of Sonata Theory*, 34.

The approach to historically informed performance employed here is one that is informed by historical data yet highly interpretive, creative, and at times even speculative. This approach aligns with recent thinking in which historically informed performance is positioned as a form of ‘artistic research,’ transitioning from dogma to interpretive multiplicity. A brief discussion on the issue of historical performance and its relationship with the notion of ‘authenticity’ follows.

Daniel Leech-Wilkinson, in his 1984 article in Early Music entitled What We are Doing with Early Music is Genuinely Authentic to Such a Small Degree that the Word Loses Most of its Intended Meaning, rejects the notion of the one true ‘authentic’ performance, advocating a freer approach enriched by historical information. Leech-Wilkinson writes on the shortcomings of an exclusive reliance on historical information and the need for the creativity of the performer thus:

Historical research may provide us with instruments, and sometimes even quite detailed information on how to use them; but the gap between such evidence and a sounding performance is still so great that it can be bridged only by a large amount of musicianship and invention.

In the 1986 article Authenticity in Contemporary Music, Peter Hill summarises the general emerging sentiment towards ‘authenticity’ within the journal Early Music stating that:

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373 See, for example, Robert Burke et al., Perspectives on Artistic Research in Music (Lanham, MD, USA: Lexington Books, 2017); Mine Doğantan-Dack and Graham Welch, Artistic Practice as Research in Music: Theory, Criticism, Practice (Farnham, UK: Taylor & Francis Group, 2016); and Jonathan Impett et al., Artistic Research in Music: Discipline and Resistance (Leuven, Belgium: Leuven University Press, 2017).
374 Daniel Leech-Wilkinson, “What We are Doing with Early Music is Genuinely Authentic to Such a Small Degree that the Word Loses Most of its Intended Meaning,” Early Music 12, no. 1 (February 1984): 14.
375 Leech-Wilkinson, “What We are Doing with Early Music is Genuinely Authentic to Such a Small Degree that the Word Loses Most of its Intended Meaning,” 13.
‘the attempt to understand the past in terms of the past is—paradoxically—an absolutely contemporary phenomenon’.376

Richard Taruskin’s 1995 book *Text and Act: Essays on Music and Performance* is an important source representative of the shift from the ‘authentic’ ideal to an arguably more balanced picture of historical performance research.377 Taruskin, rejecting the idea of one true performance emerging from a study of historical sources, gives his ideal for historical performance practice research as follows:

Performance-practice research, ideally, is an attempt, on the basis of documentary or statistical evidence, to bridge the gap between what is written in the old musical texts that survive and what was actually heard in typical contemporary performance. The information uncovered by such a study can be no end absorbing and useful (nor, as a committed scholar, do I believe that anyone is ever too well informed).378

In his recent online book *Challenging Performance: Classical Music Performance Norms and How to Escape Them*,379 Leech Wilkinson has outlined a more radical view, railing against perceived restrictions within historical performance and a trend towards performance homogeneity. He decries the prevailing position where composers are treated as gods,380 suggesting that music performance be reoriented as a creative act in collaboration between the performer and score.381

The current study is carried out in light of Taruskin’s comments and Leech-Wilkinson’s notion of ‘bridging’ the void between information and performance realisation with artistic creativity and freedom. Moreover, in response to Leech-Wilkinson’s recent provocation, this study is an example of how historically informed performance is both grounded in historical knowledge and analysis and yet creatively speculative. The performance outlined is offered as only ‘a possible’ interpretation, and one of many possible historically informed interpretations. Thus, historical performance information is leveraged as an inspiration for the creative interpretive process, along with models of analysis and performance that are best conceived as similarly creative or ‘performative.’ As noted

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previously, this approach has much in common with recent thinking on (so-called) ‘artistic research’ in music.
Chapter 3 – Introduction to Potter’s Sonatas

This chapter serves as a general introduction to Potter’s sonatas. A brief discussion of each sonata and each of its movements follows.

Potter’s sonatas are ambitious in their general scale, each taking about half an hour to play when observing all repeats. Each of Potter’s sonatas begin with an outlining of the tonic triad, each making use of dotted rhythms. The key relationship between first and second movements is identical through all of Potter’s sonatas, each second movement being in the subdominant key (Op. 1: F major, Op. 3: G major, Op. 4: A minor). The tonalities of each of the three sonatas (C, D, and E) represent an ascending sequence of whole tones. A further general feature of Potter’s sonatas is a linkage between the first and second movements. As a link between the movements, Potter begins the second movement of each sonata with the uppermost last note of the first movement. This linking is especially effective within Op. 1 and Op. 3, where the slow movements begin in single notes. The link in Op. 4 is slightly weaker as the relevant note in the second movement is in the lower voice. The following example shows the end of each first movement and beginning of each slow movement:

**Example 1:** Ending of first movements and beginning of second movements of Op. 1, Op. 3, and Op. 4

![Example Notation](image-url)
**Sonata in C major, Op. 1**

Cipriani Potter’s Sonata Op. 1 was published in 1820 by the London publisher Chappell and Co. (plate number 783), a publisher Potter subsequently recommended to Beethoven. Potter had presumably finished at least some of the composition prior to his trip to Vienna in 1817 as evidenced by his reservation of the opus number. Potter’s next opus (Op. 2), a set of variations on Mozart’s aria ‘fin ch’han dal vino’, along with the two sonatas Op. 3 and Op. 4 were published by Breitkopf and Härtel in 1818, two years prior to the eventual publication of Op. 1. Potter had previously published the same set of variations with Chappell and Co. without the opus number and a dedication to a Mrs Cipriani in 1816. Op. 1 is in three movements:

1. *Allegro non troppo* in C major.
2. *Adagio ma non troppo* in F major.

According to Nicholas Temperley, the watermark date for the British Library copy (as well as various other copies consulted) of Op. 1 is 1818. Temperley also points out that an examination of the plate number using Neighbour and Tyson’s *English Music Publishers’ Plate Numbers* point to 1818 as the date of engraving. A discrepancy, also noted by Temperley, appears in Bacon’s 1821 review of Latour’s *New Imitations of Eminent Composers*, describing Op. 1 as having been ‘published last year’, making the eventual date of publication some time in 1820.

Two possible explanations can account for the late publication of Potter’s Op. 1. In the first case, Potter, having composed at least part of the sonata, and potentially with some agreement with Chappell and Co., chose to reserve the opus number and to complete and rework the composition in Vienna, subsequently under the supervision of Förster and

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implementing the advice of Beethoven. In this case it seems clear that, as the engraving process must have begun in 1818, that the composer sent the finished manuscript or fair copy to Chappell while in Vienna. Alternatively, it is possible that the composition was entirely or almost entirely completed prior to the Vienna trip in late 1817. It is likely that Potter chose to postpone the final publication process, most likely in order to correct proofs on his return to London in around April 1819 (an assessment shared by Temperley).\textsuperscript{388} The title page of the sonata appears as follows:

\begin{center}
SONATA,

\textit{for the}

Piano Forte,

COMPOSED & DEDICATED

TO

Mr. Brymer Belcher,

BY

CIPRIANI POTTER,

\textit{Ent'd at Sta.Hall. – Op: 1 – Price 5\textpounds;}

LONDON,

\textit{Printed & Sold by Chappell & Co: Music & Musical Instrument Sellers, 50, New Bond Street}
\end{center}

The title page marks the first use of the full name Cipriani Potter, before which P. C. H. Potter, P. Cip. H. Potter, and Cip. Potter were used. Two copies of the sonata were consulted for the study: from the British Library\textsuperscript{389} and the University of Glasgow Library.\textsuperscript{390} Two variants exist between the copies consulted—the first in bar 2 and the second in bar 161. Copies of the Sonata are available at the following institutions: The British Library, Royal Academy of Music Library, University of Glasgow Library, University of Cambridge Library, and University of Oxford Bodleian Library.\textsuperscript{391} The annotated score and subsequent musical examples have been typeset based on the copy found at the British Library (BL).

\textsuperscript{391} Peter, “The Life and Work of Cipriani Potter,” part 2, 114.
Sonata in C major, Op. 1 – 1. Allegro non troppo

Potter’s Sonata in C major, Op. 1, begins with a conventional type three sonata form movement—the more typical first movement form. In terms of Crotch’s aesthetic categories the movement can be described as generally displaying qualities of the ornamental and the beautiful. Potter’s use of C major in the movement seems most in keeping with the ‘gentle seriousness’ of Kellner, and the purity and ‘innocence’ of Pauer. The opening theme is somewhat similar to the opening of Haydn’s Sonata in C major, Hob. XVI: 35; quite possibly the explanation for Peter’s assertion that the movement is ‘reminiscent of Haydn’. Nevertheless, this similarity is superficial, the movement not displaying any distinctly ‘Haydnesque’ features.


Example 3: Haydn, Sonata in C major, Hob. XVI: 35 – 1. Allegro con brio (b. 1-4.2.1)

The movement ends with the beautiful and the sublime having triumphed over the ornamental. The general structure of the movement is as follows:

Op. 1 – 1. Allegro non troppo (type three sonata form)

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392 Hepokoski and Darcy, *Elements of Sonata Theory*, 16.
Sonata in C major, Op. 1 – 2. Adagio ma non troppo

The second movement of Op. 1 is a lyrical and largely beautiful and sublime Adagio ma non troppo in F major, displaying more typical ‘romantic’ textures. Potter’s use of F major throughout the movement seems to exemplify the descriptions of Bacon, Knecht, and Pauer—Bacon describing F major as: being ‘adapted to the lightest touches of feeling, in particular in expressions of sadness’, Knecht as: ‘gentle and calm’, and Pauer as: ‘a light passing regret—a mournful but not deeply sorrowful feeling.’ The opening motif P1.1 is simple and like the equivalent in the first movement is based on dotted rhythms with its first three notes spelling out a tonic triad. The vocal quality and tranquillity of the motif put it in line with the beautiful style. There is also some trace of the sublime in its ‘elevated character’ and slow moving ‘melody and measure’. The movement is an example of a type one sonata form (essentially a ‘typical’ sonata form without development). The movement exemplifies Potter’s striving towards a high artistic expression in its adoption of the sublime and beautiful styles. The general structure of the movement is as follows:

Op. 1 – 2. Adagio ma non troppo (type one sonata form)


Transitional passage (b. 50-56)

Recapitulation (b. 57-106): P (b. 57-68) TR (b. 69-80) I: HC MC (b. 81) CF (b. 81-82) S (b. 83-95.1) ESC (b. 95.2) C (b. 95.2-106) ||

395 Hepokoski and Darcy, Elements of Sonata Theory, 345.

The principal theme of the Rondo pastorale finale of Op. 1 has a typical tuneful rondo character. However, the movement is anything but a straightforward rondo. Potter later made use of the term ‘pastorale’ in the second variation in his Impromptu on ‘Auld Robin Gray’. Potter sets this later ‘pastorale’ in compound duple time as opposed to the simple duple time of Op. 1. Defining features in both of Potter’s examples of ‘pastorale’ are his use of extended pedal bass notes (drone bass), sonorous textures, and use of duple time.

Example 4: Potter, Impromptu on ‘Auld Robin Gray’ (b. 93-96)

Barry Cooper, in his book Beethoven (2000), summarises the classical pastoral tradition (in reference to Beethoven’s Pastoral Symphony) thus:

…gentle moods, homophonic texture, prominent use of woodwind instruments, drone basses (in imitation of bagpipes) or very simple harmonies, major keys (most often G or D, lyrical or dance-like melodies in mainly conjunct motion, often in compound metre, and sometimes actual rural sounds such as imitation of birdsong or horn-calls.

Potter’s Rondo pastorale certainly displays a number of the aforementioned characteristics (e.g. gentle mood, homophonic texture, drone basses, major key, dance-like melody).

Potter may well have been influenced in his ‘pastorale’ writing by Beethoven’s Sonata in D major, Op. 28, often nicknamed pastoral. The nickname pastoral, although not originating with Beethoven, has its origins in London, with the label ‘Sonata pastorale’ adorning an edition published by Broderip and Wilkinson (c. 1805). Given the English origin of this nickname, it is quite possible that Potter understood and was introduced to

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397 Potter, Impromptu on the Favourite Scotch Air, Auld Robin Gray, 6.
Beethoven’s Op. 28 as a work in the ‘pastorale’ style. Barry Cooper summarises the *pastoral* features that characterise Beethoven’s Op. 28 as:

…drone basses and gentle, stepwise melodic lines, but these features are not as pervasive as in a truly characteristic work like the *Pastoral Symphony*.  

Potter’s *Rondo pastorale* seems to be in the line of Beethoven’s Op. 28—its defining ‘pastorale’ feature being the drone bass (a feature exemplified in the opening of the first and fourth movements of Beethoven’s Op. 28).

**Example 5:** Beethoven, Op. 28 – 1. Allegro (b. 1-10)  

Potter’s indication of rondo at the outset of the movement is much more in line with the idea of recurring but altered motivic material rather than a series of reprises in the tonic key—somewhat in the character of the ‘ritornello practice’ in the rondos of C.P.E. Bach. In Op. 1 – 3, Potter has produced a sonata/rondo hybrid form—a truncated monothematic sonata form with interjections of the rondo theme in various keys. However, this truncation does not lead to the movement feeling unresolved or falling short, due to the monothematic nature of the movement. The movement is largely *ornamental* and *sublime* with some elements of the *beautiful*. In this movement, Potter is largely concerned with vast blocks of sonority and colour, frequently making use of open pedal markings. The final statement of the rondo-like theme is largely *sublime* with its grandeur and ‘elevated character’. The general structure of the movement is as follows:


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401 Ludwig van Beethoven, *Grande Sonate pour le Pianoforte, Oeuvre XXVIII* (Vienna: Bureau des Arts et d’Industrie, 1802, pl. 28), 1, King Library Digital Collections.
Exposition (b. 1-149): P (b. 1-40.1) TR (b. 40.2-70.1) V: HC MC (b. 70) S (b. 70.2-94.2.1) EEC (b. 94) C (b. 94.2.2-149)

Development (b. 150-251.1)

Recapitulation (b. 251.2-340.1): P (b. 251.2-275.1) TR (b. 275.2-305.1) V: HC MC (b. 305) S' (b. 305.2-340.1) ESC (b. 340)

Coda (b. 340.2-352) ||

Potter’s Op. 1, although as an instrumental work exemplifying the expected ornamental style, reaches far beyond the limits of this ‘lower’ style in pursuit of the ‘higher’ expression of the sublime and beautiful.

Sonata in D major, Op. 3

By the time of the publication of Op. 1, Potter’s remaining two sonatas, Op. 3 and Op. 4 had already been published in 1818 by Breitkopf and Härtel, in Leipzig. The exact reason for the change of publisher is unknown, although factors could have included the timeframe for publication and the increased saleability of serious instrumental music in Germany compared to the market in London. Potter’s Sonata Op. 3 in D major was published by Breitkopf and Härtel in 1818 (plate number 2836). Op. 3 is, like Op. 1, in three movements:

1. Allegro con brio in D major.
2. Adagio ma non troppo in G major.
3. Allegretto in D major.

The title page of Op. 3 appears as follows:

SONATE
Pour le Pianoforte
composée
par
P. C. H. Potter,
Ouev. 3 à Leipsic Pr.20 Gr.
Chez Breitkopf & Härtel.
The copy of Op. 3 from the University of Cambridge Library contains a badge on the title page with the following text:

* T.Boosey & Co.  
Importers,  
28, Holles Street  
Cavendish Square.  

This badge is direct evidence of the dissemination of Potter’s Op. 3 in London. Thomas established the company T. Boosey and Co. in 1816 with the primary purpose of selling music imported from the continent. 403 Two copies of the sonata were consulted for the study: from the New York Public Library 404 and the University of Cambridge Library. 405 Copies of the Sonata are available at the following institutions: Gesellschaft der Musikfreunde in Wien, 406 New York Public Library, University of Cambridge Library. The annotated score and subsequent musical examples have been typeset based on the copy found at the University of Cambridge Library (CU).

**Sonata in D major, Op. 3 – 1. Allegro con brio**

The opening movement, marked *Allegro con brio*, is an expansive and ambitious movement, justifying the opinion of the *Allgemeine Musikalische Zeitung* of January 1819 407 as the likely favourite movement for performers by merit of its large scope. Potter’s use of D major throughout the movement is a juxtaposition between two characteristics. This dual nature of D major is well exemplified by the description of Herloßsohn as ‘cheerfulness, rejoicing, and triumph’ as well as being ‘fit for the expression of peace, quietness and innocence.’ The movement also demonstrates a balance between *sublime*, *beautiful*, and *ornamental*. The general structure of the movement is as follows:

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404 Cipriani Potter, *Sonate Pour le Pianoforte, Oeuv. 3* (Leipzig: Breitkopf and Härtel, 1818 D, pl. 2836), New York Public Library.
405 Cipriani Potter, *Sonate Pour le Pianoforte, Oeuv. 3* (Leipzig: Breitkopf and Härtel, 1818 D, pl. 2836), University of Cambridge Library.
Op. 3 – 1. Allegro con brio (type three sonata form)

Exposition (b. 1-92): P (b. 1-32.1.1) TR (b. 32.1.2-61.1) V: PAC MC (b. 61) S (b. 61.2-71.1) EEC (b. 71) C (b. 71.2-92) :||

Development (b. 93-137)

Recapitulation b. (138-229): P (b. 138-171.1.1) TR (b. 171.2.2-199.1) I: PAC MC (b. 199) S (b. 199.2-209.1) ESC (b. 209) C (b. 209.2-229)

Coda (b. 230-278) ||

Sonata in D major, Op. 3 – 2. Adagio ma non troppo

The second movement of Op. 3 is a rounded binary form movement (A B A') in the subdominant (G major). The movement, like the slow movement of Op. 1, is largely sublime and beautiful. As in the slow movement of Op. 1, Potter begins with a single note dotted melodic figure outlining the tonic triad. Potter’s use of G major aligns well with Schubart: ‘every tender gratitude for true friendship and faithful love, in a word every gentle and peaceful emotion of the heart’, and Pauer: ‘sincerity of faith, quiet love, calm mediation’. The movement, like its equivalent in Op. 1, displays Potter’s quest for serious and heightened expression via the sublime and beautiful styles. The general structure of the movement is as follows:

Op. 3 – 2. Adagio non troppo (rounded binary form)

A (b. 1-41) B (b. 42-73.2.1) A' (b. 73.2.2-96) ||

Sonata in D major, Op. 3 – 3. Allegretto

The finale of Op. 4 is a truncated sonata form movement (i.e. no S in the recapitulation) in D major. As in the first movement, Potter takes advantage of the dual character of D major. The movement is characterised by a balanced interplay between the sublime, beautiful and ornamental. Potter’s Op. 3 is an expansive and ambitious sonata, characterised by an effective balance between the sublime, beautiful and ornamental, a
competition of the duality of D major, as well as a balance between defaults and deformations of form. The general structure of the movement is as follows:

Op. 3 – 3. Allegretto (truncated type three sonata form)

**Exposition** (b. 1-115): P (b. 1-30.1) TR (b. 30.2-46) V: PAC MC (b. 46) S (47-97)
EEC (b. 97) C (b. 98-115)

**Development** (b. 116-159)

**Recapitulation** (b. 160-221): P (b. 160-189.1) TR (b. 189.2-204) I: PAC MC/ESC (b. 204) C (b. 205-221)

**Coda** (b. 222-272) ||

**Sonata in E minor, Op. 4**

Potter’s sonata Op. 4 in E minor was published by Breitkopf and Härtel in 1818 (plate number 2809). Unlike Op. 3, this sonata received no formal review in any contemporaneous publications. The Sonata is in four movements:

1. *Allegro con brio* in E minor.
2. *Andante con moto* in A minor.
3. *Tempo di menuetto* minuet and trio in C major and A minor respectively.
4. *Allegro molto* beginning in E minor, with frequent shifts to the tonic major.

The title page of the sonata appears as follows:

**SONATE**

*Pour le Pianoforte*

composée

par

P. C. H. Potter,

*Ouev. 4* à Leipsic *Pr. 20 Gr.*

*Chez Breitkopf & Härtel.*
Two copies of Potter’s Op. 4 were consulted for the study: from the British Library\(^{408}\) and the Österreichische Nationalbibliothek.\(^{409}\) Copies of Op. 4 are available at the following institutions: British Library, Gesellschaft der Musikfreunde in Wien,\(^{410}\) Österreichische Nationalbibliothek. The annotated score and subsequent musical examples have been typeset based on the copy found at the British Library (BL), with reference to the copy found at the Österreichische Nationalbibliothek (ON).

**Sonata in E minor, Op. 4 – 1. Allegro con brio**

Potter’s Op. 4 begins, as in all of his sonatas, with a type three sonata movement. Potter’s energetic use of E minor throughout the movement is characterised by Pauer’s description of the key as representing ‘grief, mournfulness, and restlessness of spirit’ and reaching beyond the earlier descriptions of Schubart: ‘naïve’ and ‘innocent’. Despite Potter’s rejection of some elements of Schubart’s description of E minor, one particular remark is particularly telling in this movement and of other parts of Op. 4 as a whole. Schubart posits that E minor ‘speaks of the imminent hope of resolving into the pure happiness of C major’, invoking some form of special relationship between the two keys. Potter’s C zone is expansive, almost a quasi-development, much to the criticism of Temperley, who stated that:

> The first movement has an extremely long exposition, with some key-changes which, though exciting in themselves, go too far from the home key, and thus anticipate and detract from the modulations in the development.\(^{411}\)

The extremities of expression place much of this particularly serious movement within the realm of the sublime. The general structure of the movement is as follows:

Op. 4 – 1. Allegro con brio (type three sonata form)

**Exposition** (b. 1-112): P (b. 1-19.3) TR (b. 19.4-39) V: HC MC (b. 40) CF (b. 40-43.2) S (b. 43.3-67) EEC (b. 68) C (b. 68-112) :||

**Development** (b. 113-189)

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\(^{408}\) Cipriani Potter, *Sonate Pour le Pianoforte, Oeuv. 4* (Leipzig: Breitkopf and Härtel, 1818 D, pl. 2809), British Library.

\(^{409}\) Cipriani Potter, *Sonate Pour le Pianoforte, Oeuv. 4* (Leipzig: Breitkopf and Härtel, 1818 D, pl. 2809), Österreichische Nationalbibliothek.

\(^{410}\) Peter, “The Life and Work of Cipriani Potter,” part 2, 118.

Recapitulation (b. 190-309): P (b. 190-209.3) TR (b. 209.4-229) I: HC MC (b. 230) CF (b. 230-233.2) S (b. 233.3-257) ESC (b. 258) C (b. 258-309) ||

Sonata in E minor, Op. 4 – 2. Andante con moto

The second movement of Op. 4 is a short and pleasantly crafted movement in A minor, written in a simple ternary form. This movement is exemplary for its thematic transformation. Potter’s use of A minor in the movement is largely in keeping with the descriptions of Gardiner: ‘plaintive, but not feeble’, Knecht: ‘sorrowful’, and Schubart: ‘pious’ and ‘tenderness of character.’ In contrast to the first movement, each section displays a general unity of affect.

The A section of the movement is primarily in A minor beginning with a simple four bar thematic idea (A¹) which constitutes the entirety of the material used in the section. This section is beautiful: in its softness and ‘vocal’ style, and ornamental: in its ‘interruptions of flow’. The B section (itself comprising of two halves: B¹ and B²), a quasi-scherzo in A major marked pianissimo and Un poco più presto, begins with a simple ascending left-hand staccato scale. Potter’s use of A major here well exemplifies the ‘lively feeling and moral sense of cheeriness’ of Ebhardt, and the ‘youthful cheeriness’ of Schubart. The section is mostly ornamental in its amusing, dazzling, and witty character, playfulness of melody, and its aim to surprise outside of a sublime context.

A general structural analysis of the movement follows:

Op. 4 – 2. Andante con moto (ternary form with coda)

A (b. 1-26) B¹ (b. 27-44) ||: B² (b. 45-56) :|| A (b. 57-81)

Coda (b. 82-94) ||

Sonata in E minor, Op. 4 – 3. Tempo di menuetto

The third movement of Op. 4 consists of a simple da capo rounded binary form Minuet and rounded binary form Trio. Potter’s C major Minuet is tuneful and simple in structure, acting as a respite after two serious minor key movements. Potter’s minuet is predominantly beautiful with its flowing and ‘vocal’ melody, with an element of ornamental playfulness.
The Minuet exemplifies the purity and ‘innocence’ of C major as described by Pauer. Potter’s Minuet is structured as follows:

\[ \text{A (a b a c) :||: B (d) A' (a c) :||} \]

Potter’s Trio, in A minor, is a return to the drama and pathos of the first movement. The trio is *sublime* in its vastness and terrifying intensity.

Potter’s Trio is structured as follows:

\[ \text{A (a b) :||: B (d) A' (a' b') :||} \]

The opening consists of a rapid forte semiquaver figuration in the manner of a *perpetuum mobile*. The general structure of the movement is as follows:

Op. 4 – 3. Tempo di menuetto (rounded binary form minuet and trio)

- **Minuet** (b. 1-32): A (b. 1-16) :||: B (b. 17-24.2) A' (b. 24.3-32) :||
- **Trio** (b. 33-72): A (b. 33-46) :||: B (b. 47-58.2) A' (58.3-72) :||

**Sonata in E minor, Op. 4 – 4. Finale: Allegro molto**

The finale of Op. 4, is indeed, as Temperley states ‘a bold formal experiment’. The form of the movement is remarkably free, giving it a quasi-fantasia quality. The majority of the final movement of Op. 4 is constructed using three basic building blocks, each appearing multiple times throughout the movement. At first glance, the impression is of a rondo-like structure with developmental episodes. However, the movement functions more as a fantasia with frequent modulation and changes of figuration. The general structure of the movement is as follows:

Op. 4 – 4. Finale: Allegro molto (free form comprising of thematic blocks and episodes)\textsuperscript{413}

\begin{itemize}
  \item A (b. 1-8.3) B (8.4-16) C (b. 17-23)
  \item A (b. 24-32.3) C (b. 32.4-46)
  \item E\textsuperscript{1} (b. 47-76)
  \item A (b. 77-85) C (b. 86-101)
  \item E\textsuperscript{2} (b. 102-140)
  \item A (b. 141-149.3) B (149.4-157) C (158-165)
  \item E\textsuperscript{3} (b. 166-203)
  \item A (b. 204-212) B (b. 213-254) C (b. 255-276) B (b. 278-284)
\end{itemize}

\textsuperscript{413} The thematic blocks A, B, and C do not represent identical restatements, but sections based on similar material. E here stands for episode.
Chapter 4 – Historical Background: Potter’s Education and Influences

This chapter outlines the immediate historical background of Potter’s sonatas, from his formative education up to the composition of his Sonatas. The chapter begins with a brief description of Potter’s arguably most important musical influences, the composer and pianist Joseph Wölfl (himself a mostly obscure and underappreciated figure), and Ludwig van Beethoven.

In March of 1799, Baron Raimund von Wetzlar hosted a contest between two virtuoso pianists: the young, fashionable, and as yet unequalled pianist Ludwig van Beethoven and arguably his most evenly-matched opponent in Vienna, Joseph Wölfl. In the Allgemeine Musikalische Zeitung of April 1799 and later quoted in Alexander Thayer’s Life of Beethoven:

Opinion is divided here touching the merits of the two; yet it would seem as if the majority were on the side of the latter (Wölfl)…. Beethoven’s playing is extremely brilliant but has less delicacy and occasionally he is guilty of indistinctness. He shows himself to the greatest advantage in improvisation… But W. [Wölfl] has advantages in this that, sound in musical learning and dignified in his compositions, … he plays passages which seem impossible with an ease, precision and clearness which cause amazement…his interpretation is always, especially in Adagios, so pleasing and insinuating that one can not only admire it but also enjoy…

Born in Salzburg in 1772, Wölfl was a student of both Leopold Mozart and Michael Haydn. It is also highly likely that Wölfl also received lessons from Wolfgang Mozart in Vienna between 1790 and 1791. In 1795, after a brief but largely successful appointment in Warsaw under Count Oginsky, (a position obtained at the recommendation of Mozart), Wölfl returned to Vienna, quickly establishing himself among the city’s foremost piano virtuosi. Wölfl was a pianist of the Mozart-Hummel school, with a formidable technique that could make the most out of his unusually large hands, able to span ‘a tenth as easily as other hands compass an octave.’

Wölfl eventually travelled to London, settling there permanently in early 1805. His celebrity quickly attracted the attention of the London musical public, in particular a young

Cipriani Potter, already a gifted and accomplished pianist, who was able to seek out lessons from the master. Potter, who was born into a musical family in 1792, had already received lessons from his father Richard Huddleston Potter,\textsuperscript{422} as well as such names as Thomas Attwood and William Crotch.\textsuperscript{423} Potter remained a student of Wölfl for five years, receiving instruction in both the piano and in composition, giving Potter a thorough mastery of form and thematic development.\textsuperscript{424} Under Wölfl, Potter studied a variety of repertoire including the entirety of J. S. Bach’s \textit{Well-Tempered Clavier}.\textsuperscript{425} Despite Wölfl’s carefully laid out instruction, the independently minded Potter looked elsewhere for further inspiration as Henry C. Lunn, evidenced in an 1871 article:

Woelfl… often reproved him [Potter] when he discovered that, instead of devoting himself to the pieces he had chosen for him, he was constantly practising Beethoven’s then little-known Sonatas, and revelling in the new world of thought which they conjured up… \textsuperscript{426}

Nevertheless, according to Sir George Alexander Macfarren’s 1884 article in \textit{The Musical World}, Potter attributed his ‘chief advantages’ to Wölfl.\textsuperscript{427} Macfarren continues:

Potter used to speak of him [Wölfl] with profound admiration, and to ascribe to him the principles of plan of which he himself became a teacher, and to him also those principles of pianoforte playing which he himself advanced. It is important to observe that in these two particulars, of pianoforte playing and composition, Potter has had a most marked influence on the musical development of the present age; and since Wölfl died before Potter was twenty years old, it must have been very largely owing to his own reflections that that style of pianoforte playing was matured, and to his own particular genius for the instrument that we may ascribe what may, I think, fairly be designated as an English School of pianism.\textsuperscript{428}

Potter was a keen admirer of Beethoven’s music even when, according to the same G. A. Macfarren, ‘it was the custom of the time to cry out against these [works] in London… that the author [Beethoven] was a madman, and that the music had no interest in it.’\textsuperscript{429}

\textsuperscript{422} Peter, “The Life and Work of Cipriani Potter,” part 1, 6.
\textsuperscript{424} Spink and Temperley, \textit{The Athlone History of Music in Britain}, 37.
Potter’s undivided enthusiasm for the new works of Beethoven led the celebrated pianist J. B. Cramer to comment to the young Potter that ‘if Beethoven emptied his inkstand upon a piece of music paper you would admire it!’ According to Philip Henry Peter:

Potter was one of the few who accepted that composer’s [Beethoven’s] most mature compositions, and he had his students learn the late works for piano.

After a period of independence following Wölfl’s untimely death in 1812, Potter premiered two of his own new compositions, a Sextet in G major and an Overture in E minor, at the Philharmonic Society concerts of 1815. Potter’s works received a lukewarm response, and this, as well as the lack of any new commissions or serious opportunities, led the frustrated Potter to seek further education outside of England. He left for Vienna at the end of 1817 with hopes of studying with Beethoven. After much hesitation, Potter was finally introduced to Beethoven as ‘the young Englishman who knew all of his [Beethoven’s] works by heart.’ But Beethoven would not accept Potter as a formal pupil, instead advising him to seek lessons in counterpoint as George Alexander Macfarren later wrote:

He [Beethoven] said to Potter, “It is indispensable that you study counterpoint.” “By all means,” said Potter. “To whom, shall I go for lessons?” “There is only one man who could teach you - Albrechtsberger - and he is dead.”

Beethoven’s biographer Alexander Thayer gives further insight, likely written after an account given by Potter himself:

…nevertheless, on Beethoven’s recommendation Potter became a pupil of Aloys Förster, with whom he studied a long time until one day the teacher said to him that he had now studied sufficiently and needed only to practise himself in composition. This brought out the remark from Beethoven that no one ought to ever stop studying; he himself had not studied enough: “Tell Förster that he is an old flatterer!” Potter did so, but Förster only laughed. Beethoven never complimented Potter to his face; he would say “Very good, very good,” but never give unequivocal praise.

431 Peter, “The Life and Work of Cipriani Potter;,” part 1, 45.
432 Peter, “The Life and Work of Cipriani Potter;” part 1, 55-56.
433 Peter, “The Life and Work of Cipriani Potter,” part 1, 57.
On their first meeting Potter had shown Beethoven the manuscript of his recently premiered Overture in E minor. Beethoven reportedly looked through the score at such a pace that Potter presumed he could not have been reading it properly, only for Beethoven to comment suddenly on a low F-sharp in the bassoon part which he deemed to be impractical.\textsuperscript{438} The manuscript of this work is among Potter’s most heavily revised, perhaps suggesting the degree of Beethoven’s influence.\textsuperscript{439} Beethoven, despite refusing Potter as a pupil, agreed to ‘look through all of his compositions.’\textsuperscript{440} The following anecdote which Potter shared with another of his pupils, Walter Macfarren, gives further credibility to the possibility of Beethoven advising Potter on his compositions:

One day Potter called at the great man’s lodgings when, through the partly opened door, he heard Beethoven practising on a pianoforte horribly out of tune. The English musician stood listening for twenty minutes, and when he entered the room Beethoven sharply said: ‘I believe you have been listening to me playing. If ever you do that again I won’t look at any more of your scores….\textsuperscript{441}

It is not out of the question then to suppose that Beethoven may have advised Potter on the only large-scale compositions the latter completed during his stay in Vienna; namely his three piano sonatas, Op. 1, 3, and 4—in C major, D major, and E minor respectively.

Potter’s enthusiasm for the works of Beethoven continued throughout his life. Potter produced an article in the \textit{Musical World} in April 1836 entitled \textit{Recollections of Beethoven} in which he attempted to repair popular public opinion of Beethoven’s questionable character. Potter comments insightfully on Beethoven’s Sonatas, Op. 90 and Op. 101:

If we may be allowed to imagine a man’s native character to be exhibited in his productions; in the compositions of Beethoven we shall frequently perceive it to be perfectly delineated. For instance; his Ops. 90 and 101, two sonatas abounding in his singularity of style; - containing the most amiable thoughts, intense feeling, and passion, with a decided melancholy pervading the whole. Persons not endued with a portion of these feelings, (particularly the last-named) or not possessing a very strong passion for music in the abstracts, cannot sympathize with the author, or appreciate his digressions in these instances from the conventional form of sonata-writing.\textsuperscript{442}

\begin{itemize}
\item \textsuperscript{438} Thayer, \textit{The Life of Ludwig van Beethoven: Volume II}, 380.
\item \textsuperscript{439} Cipriani Potter, \textit{Overture in E minor}, 1815, MS Royal Philharmonic Society Music Manuscripts: Manuscript Music from the Library of the Royal Philharmonic Society RPS MS 165, British Library, Nineteenth Century Collections Online.
\item \textsuperscript{440} Thayer, \textit{The Life of Ludwig van Beethoven: Volume II}, 380.
\item \textsuperscript{441} “Mr. Walter Macfarren,” \textit{Musical Times and Singing Class Circular} 39, no. 659 (January 1898): 12, British Periodicals.
\item \textsuperscript{442} Cipriani Potter, “Recollections of Beethoven, with Remarks on his Style,” \textit{The Musical World} 1, no. 7 (April 29, 1836): 102, British Periodicals.
\end{itemize}
Potter also made some observations about Beethoven’s pianism, attempting to imagine some of its qualities before the latter’s deafness. Potter’s comments are revealing in that they evidence some of the qualities which Potter may well have considered as positive elements of piano playing:

He [Beethoven] possessed immense powers on the instrument; great velocity of finger, united with extreme delicacy of touch, and intense feeling; but his passages were indistinct and confused [as a result of Beethoven’s deafness]. Being painfully conscious therefore of his inability to produce any certain effect, he objected to perform before anyone, and latterly refused even his most intimate friends. These, however, would at times succeed in their desire to get him to the instrument, by ingeniously starting a question in counterpoint; when he would unconsciously proceed to illustrate his theory; and then branching out into a train of thought, (forgetting his affliction) he would frequently pour out an extemporeaneous effusion, of marvellous power and brilliancy. It is easy to imagine a purely mechanical performer, void of all feeling, previously to a stoke of deafness, who has conquered every difficulty of the instrument, playing a piece of music correctly, and to the satisfaction of those of reciprocal feeling; but to a confirmation like that of Beethoven, here light and shade, a delicacy of expression, were either all or nothing, the full achievement of his object amounted to an almost impossibility. 443

Potter passed on his admiration for the sonatas of Beethoven to his own students as well as the London musical public in general. John Hullah wrote in 1871 that:

Nor through any other single influence has Beethoven been made to penetrate so deeply or to spread so widely in England as through that of Mr. Potter. 444

An 1874 article in The Musical Times and Singing Class Circular evidences Potter’s teaching of Beethoven’s sonatas:

“There is no melody in Beethoven,” sarcastically remarked Mr. Cipriani Potter, whilst playing some of the most charming portions of the Sonatas to his pupils. “Listen—is this ‘heavy’?” he would say, when throwing off, with his fairy-like touch, some of the most beautiful scherzos: and well do we remember his telling one of the students of the Royal Academy of Music to go to the publisher’s and ask for a sonata of Beethoven “that nobody ever played,” and his smile of satisfaction when he returned with the right one. 445

J. R. Sterndale Bennett, in The Life of Sterndale Bennett (1906), reveals that the student sent off to fetch the score was in fact William Sterndale Bennett and the sonata was Beethoven’s Op. 106 or Hammerklavier sonata:

The master [Potter] wished to introduce his pupil [Bennett] to a certain composition by Beethoven, now very generally known as Opus 106. The purchase of any Sonata in those days was beset with difficulty. Academy boys had to exercise patience, until the longest ladder in the shop could be found, and until an avalanche of dust and cobwebs had fallen from the topmost shelf. On this occasion, Bennett started with little faith in the success of his errand; for Potter’s sole direction had been, ‘Go and ask for the Sonata that nobody plays.’ That description, however, proved sufficient for the music-seller, and he brought down the work.\textsuperscript{446}

J. R. Sterndale Bennett further gives testimony to the high regard that Potter’s students held for their teacher’s insights into Beethoven’s music:

The pupils of Potter saw in their own master a direct link to Beethoven. They were, indeed, very proud of this, and would not require anyone else to explain the great composer to them.\textsuperscript{447}

Potter’s sonatas contain many passages marked by the influence of Beethoven. It would, however, be quite unfair to see Potter as a mere Beethoven parodist. Potter’s sonatas contain much that is original, displaying a keen sense for tonal colour as well as highly idiomatic piano writing. Alongside the influence of Beethoven, the mark of Potter’s education with Wölfl is also evident. Potter’s sonatas owe a great deal to Wölfl’s more than thirty piano sonatas, particularly in terms of pianistic texture. Potter in general expands Wölfl’s textures, in line with developments in piano manufacturing. Overall, Potter’s sonatas are an extension and continuation of Wölfl’s piano style (with its rich textures and unusual twists and turns) with the occasional nod to Beethoven. Some examples of this influence follow. A further discussion of Potter’s general use of texture and harmony is found in chapter six.

The first example comes from Op. 1 – 1. Potter’s use of parallel chords is somewhat similar—albeit in the opposite direction—to the opening of the finale of Beethoven’s Op. 2 no. 3. Potter’s texture is markedly thicker due to the use of octaves and placing the parallel chords in the lower register of the keyboard.

\textsuperscript{446} J. R. Sterndale Bennet, \textit{The Life of William Sterndale Bennett} (Cambridge: Cambridge University Press, 1907), 33, Internet Archive.
\textsuperscript{447} J. R. Sterndale Bennet, \textit{The Life of William Sterndale Bennett}, 34.
Example 6: Potter, Op. 1 – 1. (b. 20.2-24.3)

Example 7: Beethoven, Op. 2 no. 3 – 4. Allegro assai (b. 1-4.1)\textsuperscript{448}

Later in Op. 1 – 1, the harmonic basis of $S$ is that of a common tone diminished chord, a staple of early romantic style. A similar passage appears in first movement of Joseph Wölfl’s B-flat major sonata, Op. 15 no. 1, although in Wölfl’s case the harmony differs in its spelling.

Example 8: Potter, Op. 1 – 1. (b. 50-53)

\textsuperscript{448} Ludwig van Beethoven, \textit{Trois Sonatas pour le Clavecin ou Piano-Forte, Oeuvre II} (Vienna: Artaria, 1796, pl. 414), 44, Beethoven Haus Bonn.
Example 9: Wölfl, Op. 15 no. 1 – 1. Allegro (b. 33-36)\textsuperscript{449}

The next example comes from the end of the exposition of Op. 1 – 1. This particular passage is similar to Wölfl’s Op. 6 no. 3 (also at the end of an exposition). Wölfl’s open pedal indication was taken as inspiration in the performance of Potter’s passage in the exposition repeat (recital part 1 – 0:32:43) [Audio Excerpt 1].

Example 10: Potter, Op. 1 – 1. C motif (b. 94.4-98.1)

Example 11: Wölfl, Op. 6 no. 3 – 1. Allegro (b. 74-78)\textsuperscript{450}

One of the most sonorous moments from Potter’s sonatas occurs in Op. 1 – 2. Potter’s

\textsuperscript{449} Joseph Wölfl, Trois Sonates pour le Forte Piano, Œuvre 15 (Paris: Ignace Pleyel, 1801, pl. 446 [manuscript copy]), 4. IMSLP.

\textsuperscript{450} Joseph Wölfl, Trois Sonates pour le Piano Forte, Œuv. VI (Augsburg: Gombart et comp., 1799, pl. 233), 29, IMSLP.
texture, derived by the use of continuous triplets, is reminiscent of the second movement of Wölf’s sonata, Op. 22 no. 1, as well as the fifth variation of the opening movement of Beethoven sonata, Op. 26.

**Example 12:** Potter, Op. 1 – 2. (b. 36-39)

![Example 12](image)

**Example 13:** Wölf, Op. 22 no. 1 – 2. Andante con Variazioni (57-61)

![Example 13](image)

**Example 14:** Beethoven, Op. 26 – 1. Andante con Variazioni (b. 171-173)

![Example 14](image)

Potter’s use of wide left-hand intervals in Op. 1 – 3 is in keeping with Wölf’s writing style, as exemplified by the opening of the finale of the latter’s sonata Op. 50.

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451 Joseph Wölf, *Trois Sonates pour le Piano-Forte, Oeuv. XXII* (Leipzig: Breitkopf and Härtel, ca. 1801 D, pl. 97), 8, IMSLP.

452 Ludwig van Beethoven, *Grande Sonate pour le Clavecin ou Forte-Piano, Oeuvre 26* (Vienna: Cappi, 1801, pl. 880), 8, IMSLP.
Example 15: Potter, Op. 1 – 3. (b. 118.2.2-133)\textsuperscript{453}

![Example 15](image_url)

Example 16: Wölfl, Op. 50 – 3. Finale: Allegretto (b. 1-4)\textsuperscript{454}

![Example 16](image_url)

In Op. 3 – 1, Potter also follows the example of Wölfl’s usage of wide intervals, creating a rich textural effect. The wide sonorous left-hand texture of the following passage is frequently encountered in the works of Wölfl, an example being first movement of Wölfl’s Op. 41 Sonata.

\textsuperscript{453} * c” is mistakenly printed as b’ in BL. This is printed correctly in the following iteration of the equivalent material (b. 149).

\textsuperscript{454} Joseph Wölfl, \textit{Le Diable à Quatre Grande Sonate pour le Piano-Forte, Ouvre 50} (Offenbach: J. André, 1815 D, pl. 3474), 14, IMSLP.
Example 17: Potter, Op. 3 – 1. (b. 53-56)

Example 18: Wölfli, Op. 41 – 1. Allegro moderato (b. 30-33)

The following left-hand figuration, here from Op. 3 – 1, is to be found in the works of both

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455 Joseph Wölfli, Non Plus Ultra Grande Sonate pour Piano-Forte, Oeuvre 41 (Offenbach: Johann André, 1808 pl. 2510), 4, IMSLP.
Beethoven and Wölfl (for example in the finale of Beethoven’s Op. 57 and the third movement of Wölfl’s Op. 33 no. 2).

**Example 19**: Potter, Op. 3 – 1. (b. 61.2-66.2)

![Example 19](image)

**Example 20**: Beethoven, Op. 57 – 3. Allegro ma non troppo (b. 64-65)

![Example 20](image)

**Example 21**: Wölfl, Op. 33 no. 2 – 3. Alla Polaca (b. 61)

![Example 21](image)

Potter’s descending chromaticism beginning in bar 129 of Op. 3 – 1 is similar in nature to a passage in the introductory *Adagio* of Wölfl’s Op. 58 Sonata.
Example 22: Potter, Op. 3 – 1. (b. 129-137)

Example 23: Wölfl, Op. 58 – 1. Adagio – Allegro (b. 5-6)

Again in Op. 3 – 1, Potter writes a fortissimo one bar pedalled tremolando. This pedalled tremolando texture is reminiscent of the funeral march of Beethoven’s Op. 26 Sonata.

Example 24: Potter, Op. 3 – 1. (b. 229-230)

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457 Joseph Wölfl, *Trois Sonates pour le Piano-Forte, Ouev. 33* (Leipzig: Breikopf and Härtel, 1802, pl. 430), p. 25, IMSLP.

Example 25: Beethoven, Op. 26 – 3. Marcia funebre (b. 31-32)\textsuperscript{459}

In Op. 3 – 2, Potter embellishes the thematic material in a manner consistent with Beethoven’s style. This florid style of ornamentation is evidenced in the following example taken from the second movement of Beethoven’s Sonata, Op. 7.

Example 26: Potter, Op. 3 – 2. (b. 16-17.1)

Example 27: Beethoven, Op. 7 – 2. Largo con gran espressione (b. 62-63)\textsuperscript{460}

\textsuperscript{459} Ludwig van Beethoven, \textit{Grande Sonate pour le Clavecin ou Forte-Piano, Oeuvre} 26 (Vienna: Cappi, 1801, pl. 880) 13, IMSLP.

\textsuperscript{460} Ludwig van Beethoven, \textit{Grande Sonate pour le Clavecin ou Forte-Piano, Oeuvre} 7 (Vienna: Artaria, 1797, pl. 713) 11, Beethoven Haus Bonn.
The opening material of Potter’s Op. 3 – 3, in its basic contour and simple harmony, is remarkably similar to the opening of the final movement of Beethoven’s sonata, Op. 2 no. 2.

**Example 28:** Potter, Op. 3 – 3. (b. 1-3.1)

![Example 28](image)

**Example 29:** Beethoven, Op. 2 no. 2 – 4. Rondo: Grazioso (b. 1-2)\(^{461}\)

![Example 29](image)

The second section of the coda of Op. 3 – 3 (b. 233-251) is characterised by continuous trills embedded within the texture. Beethoven is an obvious influence in this extended trill section. A similar passage occurs in the finale of Beethoven’s Sonata Op. 53.

\(^{461}\) Ludwig van Beethoven, *Trois Sonatas pour le Clavecin ou Piano-Forte, Oeuvre II* (Vienna: Artaria, 1796, pl. 414), 25, Beethoven Haus Bonn.
Example 30: Potter, Op. 3 – 3. (b. 233-251)


This form of writing, however, is not limited entirely to Beethoven; Wölfl having written similar textures (albeit written out in full) in his Sonata Op. 41.

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462 * CU has no ottava sign.
Example 32: Wölfl, Op. 41 – 3. Allegretto (b. 113-114)\textsuperscript{464}

The third and final section of the coda of Op. 3 – 3 continues with the extended trill idea. However, instead of building up intensity, the passage serves to release tension and wind down to the pianissimo end of the sonata. Potter’s final extended trill, beginning in bar 259, functions in a remarkably similar manner to the final trills of Beethoven’s Sonata, Op. 109. As Potter’s Op. 3 predates Beethoven’s work, it is possible in this case that Potter was an influence on Beethoven. Beethoven’s passage is an expansion of Potter’s—while Potter ends Op. 3 with two tonic chords, Beethoven’s ends Op. 109 with a restatement of the theme.

\textsuperscript{464} Joseph Wölfl, \textit{Non Plus Ultra Grande Sonate pour Piano-Forte, Oeuvre 41} (Offenbach: Johann André, 1808 pl. 2510), 18, IMSLP.
Example 33: Potter, Op. 3 – 3. (b. 253-272)\textsuperscript{465}

\footnote{\textit{CU} has no break in the trill here but the line weaves through the texture. The trill has been broken due to typesetting restrictions.}
**Example 34**: Beethoven, Op. 109 – 3. Tempo primo del tema (b. 184-187)

The opening portion of the B section in the Trio of Op. 4 – 3 is somewhat similar in its general character to that of the minore section in the Minuet of Beethoven’s Op. 22 Sonata.

**Example 35**: Potter, Op. 4 – 3. Trio (b. 47-48)

In Op. 4 – 4, Potter writes a trill-like texture often found in Beethoven’s sonatas. Examples of Beethoven’s usage of this texture include the fifth variation in the first movement of his Op. 26 and the second movement of Op. 28.

Example 38: Beethoven, Op. 26 – 1. Andante con Variazioni (b. 179-186.2)\textsuperscript{468}

\textsuperscript{466} Ludwig van Beethoven, \textit{Sonate für das Pianoforte, 109\textsuperscript{th} Work} (Berlin: Schlesinger, 1821, pl. 1088), 21, IMSLP.
\textsuperscript{467} Ludwig van Beethoven, \textit{Grande Sonate pour le Piano Forte, Oeuvre XXII} (Vienna: Hoffmeister, 1800, pl. 88), 15, IMSLP.
\textsuperscript{468} Ludwig van Beethoven, \textit{Grande Sonate pour le Clavecin ou Forte-Piano, Oeuvre 26} (Vienna: Cappi, 1801, pl. 880), 8, IMSLP.
Example 39: Beethoven, Op. 28 – 2. Andante (b. 48-50)\textsuperscript{469}

![Musical notation](image_url)

Further to texture and harmony, an additional influence of Beethoven and Wölfl is evident in Potter’s sonatas—each of Potter’s sonatas begins with a *piano* indication. In fact, all but one of Potter’s sonata movements begins with a *piano* marking. The exception here is Op. 3 – 2, which, by the inclusion of a *forte* indication in bar 7, can be reasoned to have either included a *piano* marking left out by the engraver (a situation that occurred in the first impression of Op. 4 – 3), or to be played *piano* by implication. In the 30 sonatas of Wölfl consulted for this study, 16 (or just over half) begin with a *piano* indication.\textsuperscript{470} Of Beethoven’s 35 sonatas,\textsuperscript{471} 23 (or approximately two thirds) begin with a *piano* or *pianissimo* indication.\textsuperscript{472} It is quite possible that in his opening dynamics, Potter is drawing inspiration from Beethoven’s Op. 2 sonatas—a set of three and the first of Beethoven’s sonatas to receive an opus number—each beginning with a *piano* indication. Both Beethoven and Wölfl begin their sonatas softly more often than their predecessors such as Haydn and Mozart. Out of 57 sonatas surveyed, Haydn begins only three with a *piano* marking,\textsuperscript{473} while of Mozart’s 18, four begin piano.\textsuperscript{474} Although both Haydn and Mozart left the majority of their sonata openings without a dynamic indication\textsuperscript{475} it was the customary practice to assume a *forte* execution at the beginning of a sonata.\textsuperscript{476}

\textsuperscript{469} Ludwig van Beethoven, *Grande Sonate pour le Pianoforte, Oeuvre XXVIII* (Vienna: Bureau des Arts et d’Industrie, 1802, pl. 28), 12, King Library Digital Collections.


\textsuperscript{471} Including the three “Kurfürsten” Sonatas, WoO 47.


\textsuperscript{473} The following sonatas begin with a piano indication: Hob XVI: 40, Hob. XVI: 42, and Hob. XVI: 50.

\textsuperscript{474} The following sonatas begin with a piano indication: K. 283, K. 331, K. 332, and K. 570.

\textsuperscript{475} Only the following 5 sonatas of Haydn begin with any dynamic marking: Hob. XVI: 40, Hob. XVI: 42, Hob. XVI: 48, Hob. XVI: 50, and Hob. XVI: 52. Only the following 6 sonatas of Mozart begin with any dynamic marking: K. 279, K. 283, K. 331, K. 332, K. 457, and K. 570.

As evidenced historically, and from the previous musical examples, both Wölfl and Beethoven were profound influences on Potter as a composer. As Temperley has suggested, Beethoven’s influence is indeed ‘evident in his [Potter’s] sonatas.’

Spink and Temperley, *The Athlone History of Music in Britain*, 413.
Chapter 5 – Reception History of Potter’s Sonatas

This chapter traces the reception history of Potter’s sonatas from the time of their composition to the present. Potter’s sonatas have overall received a decidedly mixed reception that, in general, has grown more negative with the passing of time, with only brief glimpses of positivity and praise.

Potter’s Op. 3 and Op. 4 were advertised together in the *Allgemeine Musikalische Zeitung* of March 1818 for the price of 20 groschen\(^478\) each,\(^479\) with Op. 3 being further advertised in December of the same year.\(^480\) Potter’s Op. 3 sonata received a very positive review in the *Allgemeine Musikalische Zeitung* of January 1819.\(^481\) The review begins by describing the Sonata as being geared primarily towards the ‘bravura player’ with a good deal of technique at their disposal. This is no surprise as the Op. 3 is arguably the most technically difficult of Potter’s three sonatas. The review praises the fullness of harmony and the abundance of figuration in the work, as well as its suitability for the display of virtuosity. The first movement is described as the best representation of these traits and in the opinion of the reviewer this movement would become the favourite for performers. The review further praises this first movement for ‘reaching well over the usual sonatenform’ and for its large imagination, scope, and substance. Op. 4 unfortunately received no such review.

Upon Potter’s return to London after travelling to Italy, Op. 1 was published by Chappell and Co. to be sold for the price of five shillings. No immediate review followed, although the work made enough of a short-term impact for J. Latour, then pianist to King George IV, to include an imitation of Potter in his *New Imitations of Eminent Composers, in Fourteen Variations for the Pianoforte on a Favourite Air of Rossini’s*. An 1821 review of Latour’s in the *Quarterly musical magazine and review*, probably by Richard Mackenzie Bacon, contains the following:

\(^{478}\) 30 Groschen being equal to one Thaler in Leipzig.

The complete review is as follows:

‘Bravourspieler von kraft und vieler Fertigkeit erhalten hier eine Composition, die sie durch manche originelle Wendung, Fülle der Harmonie und Streben nach Solidität anziehen, und durch Menge der Figuren, Vollgriffigkeit und viele Gelegenheit, Herrschaft über das Instrument auszuüben, reichlich beschäftigen wird. Das erste Allegro, das bis Seite 12 reicht, dürfte ihnen durch alle diese Eigenschaften, so wie auch dadurch, dass es über gewöhnlichere Sonatenform weit hinausgreift und der Phantasie nicht wenig Stoff und Spielraum bietet — der liebste Satz werden.’
MR. CIPRIANI POTER is obviously modelled upon his sonata (Op. 1) published last year. MR. C. POTTER is a rising musician of merit, and while MR. LATOUR has paid him a compliment by considering his growing fame sufficient to entitle him to a place among the more veteran champions of science, we can trace peculiar marks of the excellent dispositions in which the imitations are written.  

Despite a positive reception in Germany and a short-lived interest in Op. 1 in London, Potter’s reputation as a composer in his home city was slow to gain any real ground (in contrast with his unchallenged reputation as a formidable piano virtuoso). Potter’s Op. 1 was eventually reviewed, alongside a selection of his other piano works, two years later (July 1823) in the *Quarterly Musical Magazine and Review*. The article is in some ways constructed to remedy a seemingly undeserved lack of acknowledgement of Potter's compositions. Bacon attributes Potter’s lack of success as a composer to the relative infrequency of his publications, citing unnecessary over-polishing as a possible culprit. Bacon though, as is the trend in many of Potter's English reviews, seems to attempt to elevate Potter as a composer, while also serving to put off any potential buyers of Potter's published works:

Sonata, op. 1, is a work of science and study, rather than of genius. The first movement is very regular in its construction; the subject is more clever perhaps than it is agreeable. Parts of the cadences are original, but parts of them are thin and commonplace. The opening of the adagio is melodious and impressive: this movement runs to four pages, but the two last are almost an entire repetition of the two first. The rondo is very complicated, and bears the same marks of study as the first, yet it is not remarkably striking or pleasing. As a first attempt, however, it is highly creditable; for it proves that Mr. P. has endeavoured to make the attainment of the higher parts of the art the objects of his study and diligent pursuit.

The earliest mention of Potter’s sonatas in the English literature, contained in Potter’s entry in John Sainsbury’s 1824 *A Dictionary of Musicians*, evidences that the two German-published sonatas may have been disseminated in London to some extent. The entry mentions a handful of common criticisms of Potter’s music; ‘that he was a servile imitator of Beethoven, by others, that he sacrificed too much for originality.’ These criticisms were almost certainly a factor in driving Potter to publish many of his works in Germany, which,
though they gained some favourable reviews and gave him a positive reputation, brought him little acclaim in London.

The next mention of Potter’s piano sonatas came in 1850 in an article in the *Musical World*:

Mr. Potter is as thorough a master of the sonata form as Mozart himself, with a power of development no doubt derived from the great Beethoven, who, struck with his quickness and feeling, did not disdain to afford him his invaluable counsels. The specimens Mr. Potter has given us of the sonata for pianoforte solus (at least the printed ones) are not numerous and are only published in Germany. Yet they are of such a solid kind, that although sometimes wanting in fancy, they must be safely consulted as models.\(^{486}\)

Notably, the reviewer shares the same high opinion as John Hullah and G. A. Macfarren regarding Potter’s understanding of form. The reviewer also seems to be unaware of Potter’s Op. 1, mentioning only the German published sonatas (i.e. Op. 3 and Op. 4). Potter’s sonatas were mentioned in passing in *The Athenaeum* of December 1892:

Potter was not only an excellent musician, as his works in connexion with the Royal Academy of Music and the Philharmonic Society abundantly proved, but he had considerable talent as a composer, and there is much excellent writing in his nine symphonies, two Shakespearian overtures, concertos, sonatas, &c.\(^{487}\)


His [Potter’s] sonata in C (Op. 1, dedicated to Mrs. Brymer Belcher) consists of three movements: an Allegro non troppo with a Haydnish theme—an attractive Adagio and a dainty and pleasing Rondo pastorale. The influence of Beethoven and Clementi is great; the individuality of Potter, small. But the sonata is thoroughly well written, and—at any rate as an educational piece—the rondo deserves reprinting.\(^{488}\)

Shedlock’s assessment of Op. 1 is very much in line with Bacon’s earlier review. Shedlock justifiably points to the influence of Beethoven within the Sonata, though opines that the work ultimately lacks individuality.

In Potter’s entry in the 1895 *A Dictionary of Pianists and Composers for the Pianoforte*, Ernst Pauer singles out Potter’s Op. 3 as ‘now scarcely known’ but deserving ‘notice’.\(^{489}\)

\(^{486}\) “Stephen Heller. (Continued from our last.),” *The Musical World* 25, no. 3 (January 19, 1850): 31, British Periodicals.


The next criticism of Potter’s sonatas came in the form of Nicholas Temperley’s ground-breaking 1959 doctoral study *Instrumental Music in England: 1800-1850*. Temperley is largely critical of Potter’s sonatas, offering only a small amount of praise. Temperley offers no opinion on Op. 3, perhaps owing to the possibility of no score having been ‘rediscovered’ by this time. Temperley follows the general trend in a noticeably mixed assessment of Op. 1:

Op. 1 in C (pub 1817) is dull and long-winded, except for the slow movement, which is very attractive and apparently influenced by Field’s Nocturnes.\(^{490}\)

As in the case of Neate, it is in Potter’s piano sonatas that the presence of Beethoven’s personality is seen. The excellent slow movement of the sonata in C, Op. 1 (pub 1817), profits much from both Beethoven’s influence and Field’s.\(^{491}\)

Temperley is somewhat more favourable towards Op. 4, a work seen as being ‘very different in character, clearly influenced by Dussek, and full of turbulent romanticism.’\(^{492}\) Temperley continues:

The first movement has an extremely long exposition, with some key-changes which, though exciting in themselves, go too far from the home key, and thus anticipate and detract from the modulations in the development. The slow movement by contrast, is concise and subtle. A dull minuet (in C) is relieved by a trio in which the passion of the first movement returns. The finale shows an imagination which Potter managed to conceal in his symphonies. It is based on a continuous alternation between a fiery presto figure in E minor and a hymn-like phrase in E major. It is a bold formal experiment, and much of the movement is effective. Only the ending is somewhat lame, when the major tonality eventually prevails.\(^{493}\)

William S. Newman was the next to comment on Potter’s sonatas in the 1969 book *The Sonata Since Beethoven*. Newman’s opinion is noticeably more negative than Temperley’s, seeing Potter as a ‘competent enough’ composer of ‘modish, empty, largely derivative piano music’.\(^{494}\) Newman’s actual familiarity with Potter’s sonatas seems highly questionable, as indicated in the following wording (emphasis added):

His Op. 1, *reportedly* deriving from Haydn and Clementi, *presumably* reveals a more modest, established idiom. But from Op. 3 on, confirming his recognized gifts as a piano virtuoso, Potter wrote little else in his piano music besides alternations of free, inconsequential thematic bits, usually highly ornamented, and still freer, emptier, but fairly difficult runs and cadenzas, all amidst copious editing and even some footnoted


instructions. Whether the title is “Enigma,” “Sonata di bravura,” or simply “Sonata,” the procedure is essentially the same, there being no use of established forms other than the variation principle.'

A further piece of evidence of Newman not having consulted the scores of the sonatas in much detail is the incorrect assumption that Potter’s Op. 2 must have also been a piano sonata, now known to be a set of variations on Mozart’s ‘fin ch’han dal vino’. A possible source of this confusion about Potter’s Op. 2 is to be found in Potter’s entry in Theodore Baker’s 1905 *A Biographical Dictionary of Musicians* identifying Potter’s sonatas as Op. 1, 2, 3, and 4. This source itself may well have drawn on an earlier mistake in Potter’s entry in James Duff Brown and Stephen Samuel Stratton’s 1897 *British Musical Biography* in which some of Potter’s works are identified incorrectly thus:


Newman’s harsh criticism of Potter is particularly damaging and, as evidenced in the following chapter, completely unfounded. Comments in such an influential source may have served as a barrier to the further investigation into Potter’s sonatas.

The most thorough discussion of Potter’s sonatas is contained in Philip Henry Peter’s 1972 doctoral study *The Life and Work of Cipriani Potter*. Peter includes a brief discussion of all three of Potter’s sonatas as well as giving source information in a thematic catalogue. Peter avoids taking a strong critical stance on the quality of Potter’s sonatas, instead using some musical examples to encourage the reader to form an opinion based on further investigation. Peter, like Temperley before him, continues in the mixed reception of Op. 1:

Sonata in C major, Opus 1, is pleasant and soundly crafted, if derivative.

Peter is more positive in his assessment of Op. 3:

Altogether, Potter’s second sonata is more original that his first as might be expected. It reveals, especially in the first movement, a penchant for combining a good many diverse thematic elements in a single movement… The expositions of the sonata form movements [movements one and three] cover a good deal of ground. This expansiveness

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does not result in the movement falling to pieces, but it is not especially classically tight in organization.\textsuperscript{502}

Peter offers little in the way of opinion on Op. 4:

The third sonata, that in E minor, Opus 4, is, as a whole, a slighter work than that just discussed [Op. 3]. Although it is in four movements, each is terse.\textsuperscript{503}

Nicholas Temperley offered a supplementary view on Potter’s sonatas, following on from his 1959 doctoral study, in volume 14 of the 1985 \textit{London Pianoforte School} facsimile edition. Temperley includes a facsimile reproduction of Op. 1 and Op. 4 in this volume, choosing to omit Op. 3. Temperley’s assessment is noticeable more favourable than his earlier comments:

In his Sonata, Op. 1, as was proper, he adopted the classical style and form using a Haydnesque main theme; but the slow movement “sings” in the Field/Chopin manner and has a most original codetta.\textsuperscript{504}

His greatest work is the tense, impassioned Sonata in E minor, Op. 4, never published in England. The mark of Beethoven is apparent here, for instance, in the hammer blows or in the Minuet/Trio contrast of the third movement, but the finale has an ingenious and quite individual form. Potter, like the great composers of his time, knew how to avoid squareness of phrase structure and to extend his musical thinking to encompass a whole movement.\textsuperscript{505}

John Caldwell in \textit{The Oxford History of English Music} shares Temperley’s assessment of Op. 4 as Potter’s most successful piano composition.\textsuperscript{506}

Volume 14 of Temperley’s facsimile series was reviewed by Percy M. Young in \textit{Music & Letters} in 1988. Young mentions Potter as ‘very much the professional composer’\textsuperscript{507} but does not give an opinion on Potter’s sonatas other than to opine that the ‘reduction of Potter’ Op. 4 sonata to half size [in the facsimile]—to accommodate twelve staves to a page—is a sure way to reduce also the urge to play the work.\textsuperscript{508} Temperley’s facsimile volume was further reviewed by Karl Kroeger in \textit{Notes} in 1989. Kroeger offers the following assessment of Potter’s music included in the volume:

\textsuperscript{502}Peter, “The Life and Work of Cipriani Potter,” part 1, 245.
\textsuperscript{503}Peter, “The Life and Work of Cipriani Potter,” part 1, 246.
\textsuperscript{504}Nicholas Temperley, \textit{The London Pianoforte School Volume 14: George Frederick Pinto Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter Selected Works} (New York & London: 1985), xxvi.
\textsuperscript{505}Temperley, \textit{The London Pianoforte School}, vol. 14, xxvi.
\textsuperscript{508}Young, “Review,” 129.
Judging from the selection, Potter’s music is technically brilliant but musically rather shallow. He seems to have followed in the Hummel-Henselt-Weber-Dussek school of pianist-composers, with lots of flash and fire in his scores but with rather commonplace melodies and harmonies underpinning the bravura.509

Kroeger also raised the same concern as Young regarding the print size of Potter’s Op. 4 sonata. In the 2001 article entitled Potter family in Grove Music Online by Philip Henry Peter and revised by Julian Rushton, Potter’s sonata in D major, Op. 3 is cited as a ‘substantial’ work.510

Until the performance of Potter’s complete sonatas in 2020 as the third part of this research project (excluding two performances of selected movements at the Western Australian Academy of Performing Arts for the purposes of preparation), Potter’s Op. 1 and Op. 3 had received no documented public performances. Alongside the 1989 BBC Radio 3 broadcast of Potter’s Op. 4 played by John Bingham,511 the first movement of Potter’s Op. 4 received a performance by pianist Louise Bidwell in a concert entitled Music of Cipriani Potter on the Erard Piano at the Hertz Concert Hall, University of California Berkeley on the 23rd of October, 2013.512

Although there have been some efforts to reengage with Potter’s sonatas (and some of his other repertoire for the piano), his reputation as a composer is still noticeably low if at all recognised. The shadow of the reception history of Potter’s sonatas still looms large, despite the approval of contemporaneous critics in Germany and the celebrated pianist Ernst Pauer.

510 Peter and Rushton, “Potter Family.”
Chapter 6 – Elements of Potter’s Style and Performance Responses

This chapter identifies key elements of Potter’s style in terms of texture, harmony, form, adherence to Crotch’s three styles, and use of keys. Further, performance responses to these elements in the recital component of the project are discussed. As a stepping stone, a nineteenth-century view of Potter’s style is given: that of Jean Théodore Latour.


Richard Mackenzie Bacon, in his 1821 review of Latour’s *New Imitations* in the *Quarterly Musical Magazine and Review*, was of the opinion that Latour was imitating Potter’s Op. 1.

MR. CIPRIANI POTER is obviously modelled upon his sonata (Op. 1)…515

Latour’ *Imitation, a la C. Potter*, is an interesting nineteenth-century representation of Potter’s style. The opening of Latour’s *Imitation* is an obvious reproduction of the opening of the first movement of Potter’s Op. 1 with its dotted rhythm motif and imitative counterpoint.

Example 40: Latour, *New Imitations* (b. 82-85.3)

Example 41: Potter, Op. 1 – 1. (b. 1-4.3)

In the same vein as Potter’s exposition ending in the same movement of Op. 1, Latour sets the thematic material in the left hand under a series of continuous triplets.

Example 42: Latour, *New Imitations* (b. 85.4-89)

Example 43: Potter, Op. 1 – 1. (b. 94.4-98.1)

Example 44: Latour, *New Imitations* (b. 90-92)

Bar 93 provides some evidence of Latour’s familiarity with Potter’s Op. 3, as the right-hand texture here does not occur in Op. 1 but is a prominent feature of Potter’s later opus.

Example 45: Latour, *New Imitations* (b. 93)

Example 46: Potter, Op. 3 – 1. (b. 61.2-66.2)

Example 47: Latour, *New Imitations* (b. 94)

Example 48: Potter, Op. 1 – 3. (b. 165.1.2-175)

As can be seen from the previous examples, Latour imitates Potter’s style in terms of texture. In the following section Potter’s use of texture in his sonatas is discussed.

**Texture**

Potter’s sonatas display a wide variety of different textures. This section is a continuation of addition to the discussion of Potter’s use of texture in chapter four. Some examples of Potter’s use of texture follow, along with a discussion of particular performance implications.

During the P section of Op. 1 – 1 Potter uses the following texture:

Example 49: Potter, Op. 1 – 1. (b. 4.4-8.3)
This left-hand pedal texture has been described by Bart van Oort as the ‘English drum bass’, a common trope in English piano music of the period. In the recital performance, this particular texture, with its unchanging left-hand, is enriched by a use of the sustaining pedal (recital part 1 – 0:24:42) [Audio Excerpt 2]. As well as homophonic textures, Potter’s sonatas contain examples of more contrapuntal texture (in keeping with the sublime style). A good example of such writing comes from the C of Op. 3 – 1.


Potter’s sonatas are filled with vast and sonorous textures (a further element of the sublime style). Many of these passages, with their slow harmonic movement and small note values, seem to imply a use of the sustaining pedal as well as a colouristic approach (i.e. playing the small note values with little emphasis). One of the best examples of such a texture comes from Op. 1 – 2, where the S material is enriched by flowing semiquaver triplets (previously discussed in chapter four):

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Example 51: Potter, Op. 1 – 2. (b. 36-39)

A further example of Potter creating sonority with small note values comes at the end of Op. 4 – 2, where Potter unexpectedly proceeds into an extended coda. Potter places the thematic material of movement in the left hand underneath a series of flowing demisemiquavers.

Example 52: Potter, Op. 4 – 2. Sonorous texture (b. 82-83)

In some cases, Potter writes passages where the texture functions as colour in its own right. In the absence of melodic material, such textures are enlivened through a use of the sustaining pedal, una corda, and moderator. An example of a purely colouristic passage is found in Op. 1 – 3, a passage parodied by Latour in his New Imitations. Potter begins the extraordinary continuous figuration in bar 167, which, in the context of the movement, becomes particularly effective and indicative of the sublime and beautiful if treated as a colouristic sonority. If played in a literal sense (i.e. no pedal, una corda, or rhythmic flexibility) the passage loses its interest and is relegated to the status of tedious filler material. The otherwise bland texture can be transformed into a sublime sonorous figuration with open pedal and una corda combined with a feather light touch (recital part 1 – 0:53 :20)

[Audio Excerpt 3].
Example 53: Potter, Op. 1 – 3. Colouristic sonority (b. 165.1.2-175)

In some cases, the difficulty in performing a particular texture gives an indication of the performance style. Such a passage is found at the end of Op. 3 – 3. The single escapement action of the pianos in Potter’s day make this passage particularly difficult to play, perhaps implying a slower tempo and a more beautiful execution (recital part 2 – 0:16:36) [Audio Excerpt 4].


Potter’s use of texture is a key element of variety and interest in the sonatas. Through a creative use of pedals and rhythmic flexibility, this variety can be magnified and enriched.

Harmony

Potter’s use of harmony in his sonatas is generally in line with that of his contemporaries. Occasionally, Potter becomes more adventurous; in such instances the effect is made stronger by the general surrounding of conventional harmony. Harmony is used by Potter as a tool for varying thematic material. An example of this technique comes from the P section of Op. 1 – 2 in the difference between P1.2 and P1.3).
Example 55: Potter, Op. 1 – 2. \( P^{1.2} \) (b. 4.2.2-8.2.1)

The alto voice \( e\text{-flat}' \), that also begins \( P^{1.2} \), remains held throughout the initial bars of the phrase \( P^{1.3} \), giving a unique harmonic flavour while avoiding the potential tedium of a direct repetition.

Example 56: Potter, Op. 1 – 2. \( P^{1.3} \) (b. 8.2.2-12)

As an element of the sublime and ornamental styles, Potter often introduces mysterious and surprising harmony within an otherwise conventional passage. An example of such a harmony occurs in bar 8 of Op. 3 – 2.

Example 57: Potter, Op. 3 – 2. (b. 6.1.2.2-10.1.1)

Potter’s most interesting harmony generally occurs in the context of modulation. Potter’s ‘mysterious modulations and harmony’ are a key element of the sublime style. In the development section of Op. 1 – 1, Potter writes a series of clever chromatically ascending modulations. These modulations can be described in the following manner:
1. A major to V7 - I in D major
2. B-flat major to V7 - I in E-flat major
3. C-flat major (immediately respelled as B major) to V7 - I in E major

Example 58: Potter, Op. 1 – 1. Chromatically ascending modulatory sequence (b. 136.4-144.3)

Example 59: Potter, Op. 1 – 1. Chromatically ascending modulatory sequence (harmonic structure) (b. 137-144.3)

Each two-bar block contains within it a conventional dominant to tonic relationship with the harmony in the first bar of each block becoming a dominant seventh to the second bar of each block. Potter begins the second bar of each block with a 9-8 suspension. The relationship between the end of each block and the beginning of the next however is not that of dominant and tonic. Potter flattens the third of the triad in the second bar of each block, essentially resulting in a minor triad in first inversion (i.e. iii6 acting as V). Consequently, the bass line between blocks retains the character of a V I cadence, while in the upper voices only the fifth of each minor triad needs to be raised in order to achieve the tonic triad for the following block.
In Op. 3 – 2, Potter produces another chromatic modulatory passage, this time underpinned by a climbing bassline, moving from E minor towards A major.

**Example 60**: Potter, Op. 3 – 2. Modulation from E minor to A major (b. 24.2-31.1)

![Example 60: Potter, Op. 3 – 2. Modulation from E minor to A major (b. 24.2-31.1)](image)

Potter’s chromaticism is further displayed in the second episode of Op. 4 – 4, also underpinned by a chromatically ascending bassline.

**Example 61**: Potter, Op. 4 – 4. Chromatic passage closing E² (b. 135-140)

![Example 61: Potter, Op. 4 – 4. Chromatic passage closing E² (b. 135-140)](image)

Throughout Potter’s sonatas there are multiple examples of mediant modulations. An example of such a mediant relationship occurs in Op. 4 – 4, Potter modulating from E-flat minor to C minor, and eventually to E minor (another mediant relationship).

In addition to more gradual modulatory passages, Potter often facilitates a key change via a direct shift. Potter’s favoured destination of such modulations is to the flat submediant degree. An example of such a key change occurs in Op. 1 – 1.

Example 63: Potter, Op. 1 – 1. Shift to E-flat major (b. 72-75)

A further example of Potter’s shifting between keys is found in Op. 3 – 3. Rather than resolving a dominant chord in a conventional manner, Potter proceeds directly into a final

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517 Notes are unclear in BL. The version typeset seems most likely given the subsequent use of C minor.
518 Richard Taruskin notes the prominence of this modulation in musical Romanticism, stating that the flat submediant ‘is the romantic color-chord par excellence.’
restatement of $P^{1.1}$ beginning in bar 23. These sudden shifts are firmly in the *sublime* style, with the ear ‘unable to anticipate the transitions from chord to chord, and from key to key.’

**Example 64**: Potter, Op. 3 – 3. Shifting between keys (b. 15.1.2-24)

![Example 64: Potter, Op. 3 – 3. Shifting between keys (b. 15.1.2-24)](image)

In the same movement, Potter demonstrates further direct key shifts, here from C major to C-sharp major.

**Example 65**: Potter, Op. 3 – 3. Modulation from C major to C-sharp minor (b. 83-90)

Throughout his sonatas, Potter evidences a mastery and an inventive use of harmony. In summary, Potter’s use of harmony can be described as a backdrop of generally restrained harmonic style serving to magnify the sublime element of ‘mysterious’ harmonic moments.

**Form**

As in his use of texture and harmony, Potter’s use of form, or ‘plan’ as he preferred to call it, is varied, interesting, and masterly. This section serves as a general description of Potter’s use of form as well as a response to criticism of Potter’s use of the sonata form, and an exploration as to why Potter was described in the *Musical World* as being ‘as throughout a master of the sonata form as Mozart himself’\(^5\)\(^1\)\(^9\) Using the framework laid out in Hepokoski and Darcy’s *Elements of Sonata Theory*, Potter’s use of sonata form throughout his three sonatas is explored. Furthermore, certain performance implications of particular features are discussed.

Six movements of Potter’s sonatas, out of a total of ten, are written in sonata form: Op. 1 – 1, Op. 1 – 2, Op. 1 – 3, Op. 3 – 1, Op. 3 – 3, and Op. 4 – 1. All but one of these are type three sonata form movements, the exception being the type one Op. 1 – 2.

**Exposition**

**Primary-Theme Zone (P)**

In all cases, except for Op. 1 – 3, the initial portion of P is derived from an arpeggiation of the tonic chord.

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\(^5\)\(^1\)\(^9\) “Stephen Heller. (Continued from our last.),” *The Musical World* 25, no. 3 (January 19, 1850): 31, British Periodicals.
Example 66: P material deriving from tonic chord arpeggiation in Potter’s sonatas

Potter’s P sections are well unified, the musical material of the section being found in the first few bars. A good example of this quality is in the P section of Op. 4 – 4, which is unified through its continual use of the dotted opening motif:

Transition (TR)

Potter’s TR sections generally begin with a reworking of P material, as in Op. 1 – 1, Op. 1 – 2, Op. 1 – 3, and Op. 3 – 2. Op. 3 – 1, again is an exception to the trend, as is Op. 4 – 1. In performance, TR passages are treated as energy-gaining, implying a sense of forward momentum and general dynamic intensification.

Medial Caesura (MC)

Throughout the sonata form movements, Potter favours the V: HC MC, in keeping with the usual practice for large scale sonata form movements.\(^{520}\) Again, an exception to the rule is in Op. 3 – 1, with a V: PAC MC. The eventual V: PAC MC occurs only after Potter has declined the first-level default and second-level default possibilities of I: HC MC and V: HC MC respectively. The inclusion of a V: PAC MC, although itself uncommon, is often produced after the rejection of a V: HC MC.\(^{521}\) Early in the movement, Potter builds up tension in the manner of a TR passage, using an ascending, highly chromatic figure to bring about a dominant pedal (A7)—a proposed MC (I: HC MC), although not leading away from D major and thus being ultimately rejected as an MC. By rejecting a I: HC MC (the first-

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\(^{520}\) Hepokoski and Darcy, *Elements of Sonata Theory*, 25.

level default for small scale sonatas), Potter firmly establishes the large scale of the movement early on.

**Example 68:** Potter, Op. 3 – 1. Declined I: HC MC (b. 16.4-20)

![Musical notation](image)

After S\textsuperscript{2.1} and partway through TR, Potter leads to a *proposed MC* (V: HC MC) in bar 55. A reader of the first edition would turn the page to find that Potter had resolved the E dominant harmony via an interrupted cadence to F-sharp minor rather than the conventional A major, thwarting the expectation built up by the MC effect of bar 55. The two-bar passage (subsequently repeated) resolves back to E major in its second bar (b. 56) after a B major dominant in the previous bar.
**Example 69:** Potter, Op. 3 – 1. Rejection of V: HC MC and subsequent V: PAC MC (b. 53-62.1)

Potter’s sampling and rejecting of MC candidates and the particularly expansive scale of TR (as well as Potter’s expansive coda) go some way to explain the opinion of the reviewer in the *Allgemeine Musikalische Zeitung* that Potter’s movement reaches ‘well over the usual sonatenform’. The effect of a declined MC candidate can be achieved in performance by leading up to a would-be MC in the same manner as the actual MC (i.e. with a general intensification, hinting at a loss of energy, only to regain the momentum).

Op. 3 – 3 also makes use of a V: PAC MC, although in this case the reason is quite different. This particular movement contains no S material in the recapitulation making the equivalent I: PAC MC of the recapitulation function as the ESC.

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Secondary-Theme Zone (S)

Potter’s S material is often thematically derived from P material. The exceptions here are again Op. 3 – 1 and Op. 2 – 2. In Op. 1 – 1, P and S are both characterised by three iterations of scale degree 5, followed by an ascending interval and a descending second (decorated in S with a leap to a chromatic C-sharp).

**Example 70:** Potter, Op. 1 – 1. Link between P and S

In Op. 3 – 1, P and S are linked by their foundation, each built on the interval of a semitone.

**Example 71:** Potter, Op. 3 – 1. Link between P and S

In Op. 3 – 3, P and S are linked by an opening tonic arpeggio, and a four-note descending scale (the opening of S being a compression of P material). The four-note descending scale idea is the main thematic element explored throughout the movement.
The link between $P$ and $S$ in Op. 4 – 1 is perhaps the strongest of all of Potter’s movements (apart from the monothematic Op. 1 – 3). Both sections begin with an upbeat tonic arpeggio (scale degrees 5, 1, and 3), reaching scale degree 5 on the downbeat and proceeding to scale degree 6. $P$ proceeds downwards by a leap whereas $S$ achieves the downward motion via a scale. An upward leap follows to allow for a further descending passage. By rejecting the second-level default of a v $S$ (B minor), Potter has produced a deformation of $S$.

**Example 73: Potter, Op. 4 – 1. Link between $P$ and $S$**

**Essential Expositional Closure (EEC)**

In Op. 1 – 1, Potter uses the process of declining EEC candidates as a means of expanding the proportions of the movement. Bar 70 is the first instance in the movement of Potter
avoiding the **EEC** by means of veering off harmonically. In this first instance, Potter leads to a sonorous bell-like figuration beginning on a 6/4 chord.

**Example 74**: Potter, Op. 1 – 1. First **EEC** avoidance (b. 68-71)

This figuration in turn leads to a second passage hinting at an **EEC** only to be avoided again by a sudden shift to a *pianissimo* passage in the flat submediant (E-flat major).

**Example 75**: Potter, Op. 1 – 1. Second **EEC** avoidance (b. 72-75)

Potter uses a C-sharp diminished 7 to get back into a I 6/4 chord, only to avoid an **EEC** a third time in bar 82.

**Example 76**: Potter, Op. 1 – 1. Third **EEC** avoidance (b. 80-82)

Potter eventually brings about the **EEC** in bar 94, after a particularly classical trill on the dominant harmony.
Example 77: Potter, Op. 1 – 1. EEC (b. 92-94.1)

As in the case of declined MC candidates, in performance the effect of a declined EEC can be achieved by approaching it in the same manner as an actual EEC (i.e. leading to a sense of structural finality through rhythmic manipulation) before avoiding the cadence.

Closing Zone (C)

Potter uses a variety of material in C. In Op. 1 – 1, Op. 1 – 2, Op. 3 – 3, C is P based, while in Op. 3 – 1, Op. 4 – 1, C is S based (Op. 4 – 1 also including TR material). The exception to the general rule is the freely derived C of Op. 1 – 3. The C of Op. 4 – 1 is notable for its vast scale (45 bars).

Development

Potter’s development sections vary in their choice of expositional material. Some movements are P based: Op. 1 – 1 (also based on C, itself being derived from P) and Op. 3 – 3. Some are S based: Op. 1 – 3 (with C and TR), and Op. 4 – 1 (with TR, though P is technically treated extremely briefly at the beginning in a transitional passage). Again, Op. 3 – 1 stands out as an exception, representing a true combination of P and S.

Retransition (RT)

Potter’s mode of retransition into the recapitulation is a general winding down into the soft P material (as in Op. 1 – 1, Op. 1 – 2, Op. 3 – 1, Op. 4 – 1). The retransition of Op. 1 – 1 functions in the same manner, although altering the exposition’s piano to mezzo forte in the recapitulation. In order to facilitate a more energetic retransition in Op. 1 – 3, Potter alters the structure of P, leaving out the soft P1.1 and proceeding directly to the louder P1.2. The retransition of Op. 3 – 3 is unique among the sonata form movements, functioning as a kind of quasi-improvisatory eingang passage.
Recapitulation

Potter’s alterations to the expositional material in the recapitulation, other than the obvious changes of key, are for the most part fairly subtle. This section discusses some of the changes made to Potter’s recapitulation sections.

Primary-Theme Zone (P)

Potter often shortens P in the recapitulation presumably for purposes of intensification and for avoiding too much repetition. A good example of such shortening occurs in Op. 1 – 1. Potter shortens the P by including only one statement of P^{1.2} and P^{1.3'} (leaving out the P^{1.2} and P^{1.3} block of the exposition).

Other times, P is slightly extended for expressive purposes, as in Op. 3 – 1. The second iteration of P^{2.1} is extended with an interrupted cadence adding an extra two bars.

Example 78: Potter, Op. 3 – 1. P^{2.1} expansion via interrupted cadence (b. 164-171.1.1)

In Op. 1 – 2, Potter adds an extra bar to P (b. 71), amusingly repeating the previous bar.
Example 79: Potter, Op. 1 – 2. Extra bar added (b. 69-71)

![Example notation]

However, this additional bar does not alter the length of the recapitulation, Potter eliminating one bar later in the section.

Transition (TR)

Potter’s TR material generally remains identical and marks the beginning of the departure from the exposition’s key structure. In some movements this change occurs immediately (Op. 1 – 1, Op. 3 – 1); in others the change is made at a later point (Op. 1 – 2, Op. 1 – 3, Op. 3 – 3, Op. 4 – 1).

Medial Caesura (MC)

In all cases, the MC type remains as expected in the recapitulation, with V changed to I.

Secondary-Theme Zone (S)

Other than the exclusion of S in Op. 3 – 3, the most serious deformation comes in the recapitulation of Op. 1 – 3. Potter replaces S of the exposition with a completely new section S’, ultimately achieving the goal of reaching the ESC.

Essential Structural Closure (ESC)

Towards the end of the recapitulation of Op. 1 – 1, Potter slightly modifies the quasi-cadenza passage that brings about the ESC of the movement. This change is necessitated by the range restriction of some pianos of the time, the passage reaching to a c’’’ while a direct transposition of the equivalent passage in the exposition would reach up to an f’’’’. This register was available on many Viennese type instruments of the period, but only on a
minority of English instruments. Potter’s Op. 1 necessarily uses the English range due to its publication in London, whereas Potter’s Op. 3 and Op. 4 use the Viennese range due to their publication in Germany.

**Example 80**: Potter, Op. 1 – 1. Quasi Cadenza passage in exposition (b. 90-94.1)

![Example 80: Potter, Op. 1 – 1. Quasi Cadenza passage in exposition (b. 90-94.1)](image)

**Example 81**: Potter, Op. 1 – 1. Quasi Cadenza passage in recapitulation (b. 241-245.1)

![Example 81: Potter, Op. 1 – 1. Quasi Cadenza passage in recapitulation (b. 241-245.1)](image)

In the absence of S in the recapitulation of Op. 3 – 3, the I: PAC MC takes on the double role of the ESC. In performance, this moment is treated with the structural finality of an ESC (recital part 2 – 0:33:53) [Audio Excerpt 5].

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523 Six-octave Viennese instruments tended to have a range of FF to f‴, while six-octave English instruments tended to have a range of CC to e‴.

Proportion in Potter’s Sonata Form Movements

The following examples demonstrate Potter’s individual proportional approaches to sonata form movements. Potter manages to achieve a coherent sonata form structure without sticking to any rigid proportionality. As a result, each of the sonata form movements has a unique shape and focus, displaying Potter’s mastery of the form.

In Op. 1 – 1, the exposition is largely comprised of S material, a result of one of the movements defining qualities: its use EEC avoidance for expansion. Potter achieves balance in the exposition by a P and TR of around the same length, and an S of approximately the same length as the former two combined. The development section is approximately half the length of the exposition. Potter’s recapitulation is slightly shorter than the exposition by way of cutting out some P material.

Figure 1: Proportions in Potter’s Op. 1 – 1
In Op. 1 – 2, Potter achieves a balance in the movement by making each section fairly similar in proportion. With this proportioning, the MC occurs approximately halfway into the exposition, while the EEC occurs approximately three quarters of the way in. The transitional passage is the shortest section of the already lengthy movement.

**Figure 2:** Proportions in Potter’s Op. 1 – 2

Proportionally, Op. 1 – 3 has a much longer development section when compared to Op. 1 – 1 at around two thirds of the length of the exposition. In the exposition, P, TR, and S become progressively shorter, giving way to the longest section C. Potter’s S’ (a section functioning as a replacement of the exposition’s S material) is longer than S in order to balance out the shortening of P in the recapitulation.
Op. 3 – 1, like Op. 1 – 1, has **P** and **TR** sections of approximately the same length. **S** here is the shortest proportionally of any of Potter’s movements. Potter balances the shortening of **S** by way of **C**, creating three sections of almost equivalent length: **P**, **TR**, and **S** combined with **C**. Like Op. 1 – 1, the development section is approximately half the length of the exposition.
Figure 4: Proportions in Potter’s Op. 3 – 1

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td></td>
<td></td>
<td>:</td>
</tr>
<tr>
<td>TR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
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</table>

Op. 3 – 3 is a fine example of Potter’s awareness of proportionality. As in Op. 1 – 1, the combination of P and TR is around the same length as S. The development is fairly short compared to Potter’s other movements at just over a third the length of the exposition. After the serious deformation of having no S in the recapitulation, Potter rectifies the potential issue of balance after C with a coda of approximately the same length as the would-be S.
Figure 5: Proportions in Potter’s Op. 3 – 3

The exposition of Op. 4 – 1 functions in the opposite way to Op. 1 – 3, in that it displays a general lengthening of each respective section. This concept of expansion results in the defining feature of the movement: the remarkable length of C (itself functioning as a quasi-development section). The length of this section received criticism from Temperley, but when viewed in light of overall proportion, its size is justified. The development proper is Potter’s longest proportionally and literally at 77 bars long.
As is evidenced by the preceding material, Potter’s use of sonata form is that of a master, creating interest and innovating while working within understood frameworks.

**Potter’s Non-Sonata Form Movements**

All but one of remainder of Potter’s sonata form movements are either in ternary form (Op. 4 – 2) or rounded binary form (Op. 3 – 2, Op. 4 – 3). The exception—and Potter’s most individual use of form—Op. 4 – 4, functions as a free interplay between three musical building blocks, A, B, and C (not to be confused with C for closing zone), broken up by a series of episodes. Throughout this movement C is Potter’s go to material for rapid modulation. The movement functions as a competition and development of these three blocks broken up by episodic writing. During performance, in order to clarify the different character of each building block, the music is deliberately segmented. The interpretation of each individual block is influenced primarily by its style (*sublime, beautiful, or ornamental*) and key.

As an example of the interpretive approach taken in performing the movement, the following section describes the interpretation of the initial appearance of each musical block. The opening musical building block (A) in E minor spans from bar 1-8.3. This idea returns
frequently throughout the movement and, when set in the tonic key, is subject to only minor alterations. A is Potter’s representation of the ornamental in the movement, with its broken and varied rhythm, ‘pathetic’ eccentricity and awakening of ‘curiosity’. The key attribute of Potter’s use of E minor is the ‘restlessness of spirit’ as described by Pauer. In performance, the rhythm is treated flexibly to highlight its ornamental character (recital part 2 – 1:04:13) [Audio Excerpt 6].


The second musical block (B) in E major (b. 8.4-16) is a hymn-like phrase representative of the sublime: in its elevated character, slow moving ‘melody and measure’, and ‘dignified’ melody, and the beautiful: in its ‘vocal’ style melody. Potter’s use of E major here, especially given the religious connotations of hymn-like writing, is representative of the ‘heavenly’ as described by Heinse. To highlight the ‘vocal’ style, the balance between melody and accompaniment is shifted towards the melody, while the sublime is captured by a certain broadness to the rhythm (recital part 2 – 1:04:29) [Audio Excerpt 7].
Example 84: Potter, Op. 4 – 4. B (b. 8.4-16)

The third and final structural block (C)\(^{524}\) (b. 17-23) is a reworking of A, underpinned by a chromatically ascending bassline as opposed to the diatonic ascending bassline of A. The block is a balance of *sublime*, *beautiful*, and *ornamental* (each to a lesser degree) with its ‘mysterious’ harmony, ‘delicacy’, and ‘intricacy of harmony’ respectively. In performance, the mystery and delicacy is achieved through a use of the sustaining pedal and moderator (recital part 2 – 1:04:42) [Audio Excerpt 8].


Key Characteristics

Potter’s use of keys can be illuminated and enriched through a study of early-eighteenth and nineteenth-century key characteristics. The following examples display the effect of key characteristics on the performance of Potter’s sonatas.


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\(^{524}\) Not to be confused with the abbreviation for ‘Closing Zone’.
In the recapitulation of Op. 1 – 2, Potter eliminates a transitional cadential bar found in the exposition, making a sudden shift to F minor all the more striking, terrifying, and sublime. The descent into the lower ornamental style just prior to the F minor shift, as well as Potter’s open pedal indication, also add to the sublime nature of the modulation. The added extremity of the modulation is further evidenced by the relatively more extreme key of F minor. Knecht’s ‘extreme expression of grief’ and Schubart’s ‘groans of misery’ effectively describe Potter’s use of F minor. In performance, the shock of the sudden deviation is achieved through a diminuendo and gradual slowing down, as if resolving to F major (recital part 1 – 0:45:42) [Audio Excerpt 10].

In the development section of Op. 3 – 1, a sudden harmonic turn leads to a short-lived arrival in F major, abruptly interrupted by an A7 first inversion chord. Potter’s use of F major here fits well with Schubart: ‘complaisance and calm’ and Knecht: ‘gentle and calm.’ This character is achieved in performance by the adoption of the moderator, subsequently released to magnify the shock of the A7 chord (recital part 2 – 0:10:02) [Audio Excerpt 11].

525 * Typeset as appears in BL (with no double dotting).
Example 88: Potter, Op. 3 – 1. Arrival in F major (b. 117-121.1)

In Op. 3 – 2, Potter uses repeated d’ notes to facilitate the shift from D major to B-flat major. The section, marked pianissimo, is dream-like and otherworldly in character. Potter’s use of B-flat major here is in clear alignment with the views of Knecht: ‘lovely and tender’, Schubart: ‘cheerful love, clear conscience, hope, aspiration for a better world’, and Vogler: ‘calm’. In performance, a heavy use of the damper pedal and una corda aided in the production of this quality (recital part 2 – 0:21:24) [Audio Excerpt 12].

Example 89: Potter, Op. 3 – 2. Modulation from D major to B-flat major (b. 41.2-46.2.2.1)

Later in the same movement, Potter makes another sudden harmonic shift in bar 50 to the flat mediant (D-flat major). The modulation is certainly unusual and in keeping with Schubart’s statement that ‘only unusual feelings can be brought out’ in D-flat major. In performance, the unusual character is magnified by suspension of motion and a slow arpeggiation of the D-flat
major chord. A right-hand c-flat" in bar 50 begins the further compression towards a diminished harmony in bar 51 (C-sharp diminished 7)—Potter having respelled the bass note from D-flat to C-sharp. The b-flat' in the uppermost voice moves to a' to produce an A7 in first inversion, facilitating the arrival in D major in bar 52. The arrival in D major in bar 52 is followed by sublime material in its grandeur and ‘elevated’ character. This grandeur is achieved in performance by releasing the moderator (recital part 2 – 0:22:02) [Audio Excerpt 13].

**Example 90**: Potter, Op. 3 – 2. Modulation to D major via D-flat major (b. 49-53)

![Example 90](image)

Potter’s fortissimo indication in bar 195 of Op. 3 – 3 is magnified by a historical understanding of the preceding key of B minor. The B minor arpeggio in bar 194 fits well with Schubart’s description of the key as ‘calm awaiting of one’s fate’, achieved in performance by a decrease in tempo and a softer dynamic (recital part 2 – 0:32:27) [Audio Excerpt 14]. This approach makes the subito fortissimo indication all the more jarring and effective in the sublime creation of terror.
Example 91: Potter, Op. 3 – 3. TR passage modulating to B minor (b. 190-196)

This closing passage of Op. 4 – 1 can be interpreted as exhibiting a progressive loss of energy, almost as if running out of steam—the ‘restlessness’ of E minor (as described by Pauer) taking its toll. In performance, this effect is achieved through a gradual decrease in tempo and dynamic before a final desperate push (recital part 2 – 0:52:56) [Audio Excerpt 15].

Example 92: Potter, Op. 4 – 1. End of movement (b. 289.2-309)
William Crotch’s *Sublime, Beautiful, and Ornamental Styles*

Potter achieves a balance of *sublime, beautiful, and ornamental* within his sonatas, despite Crotch’s view of the *ornamental* being the default for piano music. Potter then, by attempting to write in each style, sets himself apart from many of his contemporaries, and in his adoption of the *sublime*, places himself firmly as a serious composer working to attain the highest expression of his art. A common narrative element in Potter’s sonatas is the eventual triumph of the *sublime* over the lesser two styles (for example in each movement of Op. 1). Throughout Potter’s sonatas there are a number of commonly occurring *sublime, beautiful, and ornamental* elements. These elements are found in the following table:

**Table 4:** Commonly Occurring *Sublime, Beautiful, and Ornamental* Elements in Potter’s Sonatas

<table>
<thead>
<tr>
<th>Sublime</th>
<th>Beautiful</th>
<th>Ornamental</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vastness or awe/wonder:</strong></td>
<td><strong>Soft, smooth, flowing:</strong></td>
<td><strong>Dazzling:</strong></td>
</tr>
<tr>
<td>these characteristics are mostly associated with sonorous passages. This is most often achieved in performance by adopting a plentiful use of the damper pedal (sometimes combined with either moderator or una corda).</td>
<td>a softer touch and longer articulation is adopted in such passages, as well as a consistency in tempo (where there are tempo fluctuations they are treated in larger and more gradual ebbs and flows).</td>
<td>to produce a dazzling effect, a more <em>brillante</em> style is adopted. This style is characterised by forward momentum, and a strong and marked articulation (in the case of pedalled passages so that the notes do not become too blurred).</td>
</tr>
<tr>
<td><strong>Elevated character and mysterious harmony and modulation:</strong> these qualities are associated with otherworldliness. This effect is often achieved in performance by a general slowing down and adoption of a freer approach to rhythm. This has the intended effect of the suspension of time.</td>
<td><strong>Vocal style melody:</strong> the balance of the texture shifts towards the melodic material to highlight its vocal qualities.</td>
<td><strong>Playfulness of melody:</strong> the playfulness of such passages is highlighted by a general displacement of rhythms. Short note durations are condensed.</td>
</tr>
<tr>
<td><strong>Terror:</strong> This effect is achieved in performance with a heavier touch, accentuation, and use of the damper pedal to create a larger sonority.</td>
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</tbody>
</table>
Examples of Potter’s use of each style follow. On the arrival in G-sharp minor in bar 157 of Op. 4 – 1, Potter begins a passage of remarkable drama and harmonic adventurousness. Potter uses first inversion chords throughout the passage to convey a sense of restlessness. The passage is *sublime* in its production terror, wonder, and awe, and in its ‘vast’ and ‘incomprehensible’ nature. These qualities are produced in the performance by washes of pedal and a marked articulation (recital part - 0:47:50) [Audio Excerpt 16].

**Example 93:** Potter, Op. 4 – 1. Harmonically adventurous and *sublime* passage (b. 157-169.1)\(^{526}\)

![Musical notation](image)

One of Potter’s most effective uses of the *beautiful* style occurs within the P of Op. 3 – 1. Potter’s writing here exemplifies the soothing, ‘soft, smooth, and flowing character’ of the *beautiful* style. In performance the *beautiful* elements are evoked by a use of the moderator, gradual changes of tempo, and a light articulation (recital part 2 – 0:11:34) [Audio Excerpt 17].

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\(^{526}\) * BL has no natural signs, there are however two pencilled in naturals.
In the C of Op. 3 – 1, Potter alternates between the beautiful and the ornamental. The right hand is initially underpinned by a soft and beautiful alternation between the dominant and tonic harmony. Potter humorously extends the section by introducing a D-sharp octave in the bass, acting as an appoggiatura to the dominant in keeping with the amusing and witty qualities of the ornamental style. In performance, the ornamental character is highlighted through an accentuation of the left-hand d-sharps (recital part 2 – 0:04:42)

[Audio Excerpt 18].
Example 95: Potter, Op. 3 – 1. Alteration between beautiful and ornamental (b. 80-84)

The beginning of the coda in Op. 3 – 3 (b. 222-232) is characterised by a series of quirky minor second acciaccaturas, representing the amusing and witty qualities of the ornamental style. In an effort to highlight the ornamental, the passage is played with rhythmic freedom and a short articulation (recital part 2 – 0:33:29) [Audio Excerpt 19].

Chapter 7 – Historical Performance Practices in Cipriani Potter’s Sonatas

Historical performance practices are a further basis for interpretive decision making in the recital performance. The following offers a brief glimpse into issues of historical performance practices implemented in the performance of Potter’s sonatas, dealing briefly with the following topics: use of Pedals, tempo and tempo flexibility, ornamentation and improvisation, preluding, and choice of instrument.

Use of Pedals

Haeyoung Yoon’s 2011 doctoral dissertation, The Use of the Damper Pedal in the Classical Period: Steibelt and Dussek and their Influence on Austrian Composers, gives insight into the pedalling practices of Potter’s piano teacher Joseph Wölfl and, by implication, some details of Potter’s pianistic training. Yoon observes that Wölfl was fond of using washes of open pedal in his solo piano music, citing the example of the Sonata Op. 6 no. 3 – 3.529 Yoon states that:

Wölfl also employed the damper pedal to create the composite sound of harmonic prolongation, either chordal or arpeggiated, especially at the end of a section or movement.530

Furthermore, Wölfl was not opposed to using the pedal through short articulation markings, as evidenced by his Sonata Op. 33 no. 2 – 1 (b. 125-128)531 Yoon summarises Wölfl’s approach to pedalling thus:

…Wölfl often used a pedalled sound to establish tonality and to improve legato as well as to impart a distinctive tone colour, thereby combining the highly articulated style of Viennese pianism with the advanced use to the damper pedal of London pianism.532

Bart van Oort, in his doctoral dissertation, The English Classical Piano Style and its Influence on Haydn and Beethoven, states that when compared to Vienna, there was a ‘more extensive use of the undamped register in England’.533 Oort continues that ‘especially with

528 Spink and Temperley, The Athlone History of Music in Britain, 37.
529 Yoon, “The Use of the Damper Pedal in the Classical Period,” 76.
532 Yoon, “The Use of the Damper Pedal in the Classical Period,” 86.
Dussek the use of the pedal became a basic attitude, rather than a special registration.\textsuperscript{534} Oort cites primary evidence for the use of the damper pedal, quoting Kalkbrenner and Czerny respectively:

Dussek, John Field and J. B. Cramer, the leaders of that school of which Clementi is the founder, make use of the forte pedal as long as the harmony does not change; Dussek was especially remarkable for that, because he kept the dampers almost continuously raised when he played in public…\textsuperscript{535} Almost all modern composers use [the forte pedal] very often, as Ries, Kalkbrenner, Field, Herz, Moscheles (in his latter work) &c.; and it is self-evident that the Player must use it whenever he finds it indicated. And he need only attend to the changes of chords in those places, where from the carelessness of the Engraver, the indication of it seems to last for too long a time.\textsuperscript{536}

Oort is of the view that there are certainly places in English piano music where the use of the damper pedal is appropriate ‘even though the composer has not taken the trouble to indicate it.’\textsuperscript{537} Primary source information for such a practice is to be found in the writing of J.B. Cramer as early as 1812. Cramer advises the use of the sustaining pedal in particular for tremolando passages, although not referred to as being implicitly marked such:

…the Tremando [tremolando] introduced with the open pedal, swelling and diminishing the sounds, produces a great effect in some passages.\textsuperscript{538}

Given that most of Potter’s pedal markings are written under changing harmony, in the absence of pedal markings the frequent application of the damper pedal in the standard manner of his contemporaries (i.e. changing the pedal as the harmony changes)\textsuperscript{539} seems to be appropriate in Potters sonatas. The extent to which the sustaining pedal was used within English piano music is summarised well by Oort:

“The English composers developed a style that relied on the resonating quality of their instrument. The undamped register enhanced that resonating power.”\textsuperscript{540}

According to Cramer, the una corda pedal should be ‘chiefly used in Piano, Diminuendo, and Pianissimo passages.’\textsuperscript{541} Potter’s sonatas contain no una corda markings;

\textsuperscript{534} Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven,” 123.
\textsuperscript{535} Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven,” 88.
\textsuperscript{536} Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven,” 89.
\textsuperscript{537} Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven,” 92.
\textsuperscript{538} J. B. Cramer, Instructions for the Pianoforte (London: Chappell and Co., ca. 1812), 42, IMSLP.
\textsuperscript{540} Oort, “The English Classical Piano Style and its Influence on Haydn and Beethoven,” 87.
\textsuperscript{541} Cramer, Instructions for the Pianoforte, 43.
however, the use of the una corda pedal is by no means prohibited. Evidence for the use of the una corda pedal in the absence of any marking can be found in Cramer’s remark that:

as the Left hand Pedal is only used in soft passages, it does not require any particular mark. 542

**Tempo and Tempo Flexibility**

Cipriani Potter gives his own opinion on the idea of tempo flexibility in his *Companion to the Orchestra*, published in *The Musical World*. Potter advocates for a free melody over a stricter accompaniment—in terms of piano music, the freedom of the right hand should not dictate the pulse:

It frequently occurs that a concerto player allows himself many licenses in time, and which a good orchestra, unfortunately, is too often obliged to submit to; but a great performer who accustoms himself to these licences, will never be a good leader, because he is deficient in that important requisite - precision. These licences in the time are often mistaken for the “Tempo rubato,” which is a great beauty in the execution of a cantabile passage, or an Adagio; but the accompaniment should always be executed in strict time, leaving the solo performer to his own peculiar division of the bar. It is impossible to accompany some singers, from their abuse of the “Tempo rubato;” hence, the expression they introduce becomes a caricature of the intention of the author. 543

Given that Potter’s comments here regard orchestral and ensemble playing, they by no means nullify a slightly freer approach (in terms of tempo) to solo playing.

Potter gave no metronome marks for his three piano sonatas. However, after the writing of his sonatas, Potter began the practice of including metronome marks in many of his own works as well as in his editions of the works of Mozart and Beethoven. The following table details some of Potter’s metronome marks where the Italian tempo indication, time signature, and basic note values are similar to that of movements in Potter’s sonatas. The markings are by no means an attempt to set exact tempi for Potter’s sonatas, but rather serve as a guide to find an area or region of appropriate tempi.

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<table>
<thead>
<tr>
<th>Work</th>
<th>Movement/Tempo marking</th>
<th>Time signature</th>
<th>MM Note value</th>
<th>MM number</th>
<th>Related movements of Potter’s sonatas</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Allegro con brio ben marcato</th>
<th>3/4</th>
<th>Op. 3 – 1, Op. 4 – 1.</th>
</tr>
</thead>
</table>

559 Potter, Impromptu on the Favourite Scotch Air Auld Robin Gray, 4.
<table>
<thead>
<tr>
<th>Work</th>
<th>Movement/Theme</th>
<th>Key</th>
<th>Tempo</th>
<th>Op.</th>
</tr>
</thead>
</table>

569 Printed mistakenly as a crotchet.


Beethoven, Sonata in C minor, Op. 13.581


4. Allegro \( \frac{2}{4} \) 120 Op. 1 – 1.

Beethoven, Sonata in E-flat major, Op. 27 No. 1.583

3. Adagio con espressione \( \frac{3}{4} \) 76 Op. 1 – 2, Op. 3 – 2.

Beethoven, Sonata in C-sharp major, Op. 27 no. 2.584


Beethoven, Sonata in G major, Op. 49 no. 2.585

1. Allegro ma non troppo \( \frac{3}{4} \) 144 Op. 1 – 1.

Beethoven, Sonata in G major, Op. 49 no. 2.586

2. Tempo di menuetto \( \frac{3}{4} \) 126 Op. 4 – 3.

The metronome marks in the above table were used as the foundation of finding a suitable tempo for each movement of Potter’s sonatas. The following table contains the approximate metronome mark for each movement of Potter’s sonatas, constructed as a guide for the recital performance.

**Table 6: Approximate Metronome Marks for Potter’s Sonatas**

<table>
<thead>
<tr>
<th>Work</th>
<th>Movement/Tempo marking</th>
<th>Time signature</th>
<th>MM Note value</th>
<th>MM number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 1</td>
<td>1. Allegro non troppo</td>
<td>( \frac{3}{4} )</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>Op. 1</td>
<td>2. Adagio ma non troppo</td>
<td>( \frac{2}{4} )</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Op. 1</td>
<td>3. Rondo Pastorale: Allegretto</td>
<td>( \frac{2}{4} )</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Op. 3</td>
<td>1. Allegro con brio</td>
<td>( \frac{3}{4} )</td>
<td>126</td>
<td></td>
</tr>
<tr>
<td>Op. 3</td>
<td>2. Adagio ma non troppo</td>
<td>( \frac{2}{4} )</td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>

There is a wealth of evidence for Cipriani Potter’s practice of embellishing the music of other composers. Given this evidence, and the lack of evidence to the contrary, it seems appropriate and justified in certain circumstance to ornament Potter’s own music in performance. Needless to say, this statement is not implying that Potter’s music, or any performance of it, is deficient without such ornamentation. Evidence of Potter’s practice of embellishment comes from his student Sir George Alexander Macfarren, writing in The Musical World in November 1884:

He [Potter] had learnt, perhaps in Vienna, and from the particular explanation of Attwood, who had witnessed Mozart’s performance of his concertos, the fact that the printed copies are but indications of the matter which Mozart himself used to play, and he had gathered from Attwood and others what was the manner in which Mozart used to amplify the written memoranda in his performance. It almost amounted to a re-composition of the part to fill it out with such pianoforte effects as would do justice to the original intention, and it was with such amplification that Potter presented the D minor Concerto.

Another piece of evidence for Potter’s practice of embellishment and the composition of original cadenzas is found in a concert review of Potter’s performance of Mozart’s Piano Concerto in C minor, K. 491 in The Musical World in April 1836:

Mr. Potter’s performance of Mozart’s concerto, an elegant and polished composition, was distinguished by brilliant execution, good taste in his ornaments, particularly in the andante, and by a well-constructed and characteristic cadenza to the first movement.

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588 “Concerts,” The Musical World 1, no. 5 (April 15, 1836), 76.
This kind of embellishment fell out of fashion after Potter’s career as is clear from an article published in the *Musical News* (March 1900):

Some exponents, such as, Hummel, Cramer, Cipriani Potter, have interpolated florid adornments quite out of character with the style of the author, but happily the musical good taste of the present day has stripped off these garnish, meretricious fal-lals, and they are heard in their pristine integrity.\(^{589}\)

Evidence of the extent of Potter’s practice of embellishment can be found in his own solo-piano transcription of Mozart’s Piano Concerto in A major, K. 488 contained in his edition of Mozart’s keyboard works.\(^{590}\) The following musical example shows some of Potter’s elaborations in the Adagio of K 488 set over Mozart’s original. Further examples of ornamentation in Potter’s solo arrangement of K 488 are found in Appendix 3.

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Some examples of added ornamentation in the performance of Potter’s sonatas are as follows:

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Op. 1 – 1 (b. 10) (recital part 1 – 0:29:06) [Audio Excerpt 20]

Example 98: Potter, Op. 1 – 1. (b. 10-12.2)

Op. 1 – 1 (b. 90-94) (recital part 1 – 0:32:26) [Audio Excerpt 21]

Example 99: Potter, Op. 1 – (b. 90-94.1)

Op. 3 – 1 (b. 23-26) (recital part 2 – 0:06:04) [Audio Excerpt 22]

Example 100: Potter, Op. 3 – 1. (b. 23.2-26.1)
Op. 3 – 1 (b. 29-32) (recital part 2 – 0:06:22) [Audio Excerpt 23]

Example 101: Potter, Op. 3 – 1. (b. 29.2-32.1.1)


Example 102: Potter, Op. 4 – 1. (b. 24-25)

Op. 4 – 1 (b. 40-43) (recital part 2 – 0:43:12) [Audio Excerpt 25]

Example 103: Potter, Op. 4 – 1. (b. 40-43.2)

Op. 4 – 2 (b. 69-72) (recital part 2 – 0:56:07) [Audio Excerpt 26]

Example 104: Potter, Op. 4 – 2. (b. 69-72)
Justification for fermata elaborations or *eingänge* can be found in J.B. Cramer’s treatise *Instructions for the Pianoforte* (ca. 1812). According to Cramer a fermata sign ‘renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.’ Examples of fermata elaborations in the recital performance are as follows:

Op. 1 – 3 (b. 332) (recital part 1 – 0:57:19) [Audio Excerpt 27]

**Example 105**: Potter, Op. 1 – 3. (b. 229-332.1)

Op. 4 – 1 (b. 59) (recital part 2 – 0:44:02) [Audio Excerpt 28]

**Example 106**: Potter, Op. 4 – 1. (b. 58-59)

**Preluding**

The early nineteenth-century practice of preluding is well evidenced and documented in the 1996 article, *By Way of Introduction: Preluding by 18th-and Early 19th-Century Pianists*, by Valerie Woodring Goertzen. Goertzen summarises the rationale for the practice of preluding thus:

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Preluding gave the pianist and opportunity to try out an instrument, warm up the fingers, and focus the mind before the actual performance began. Such preparation was of particular value given the variation in tone, touch, and state of repair among pianos then in use… It was believed that an introductory gesture could heighten both the performer’s ability to communicate and the listeners receptivity, as it drew all those involved into the musical world of the composition to follow.594

Goertzen cites various primary sources as evidence for the practice of preluding. The Quarterly Musical Magazine and Review of 1818 is cited by Goertzen as being critical of the practice of preluding, but that it had by then become a ‘customary’ part of performance.595 Goertzen further cites Corri’s Original System of Preluding as Quoted in the Gentleman’s Magazine of 1814 to give an indication of performance practice implications:

The style for playing preludes should be bold and energetic; the running passages executed with brilliancy and velocity; the chords that are long, and which conclude a prelude, should not be struck together, but by a long-extended appogiando [sic]… Those chords which begin any run or passage should have emphasis, and should be played more together, and with more firmness… In the performance of preludes, all formality or precision of time must be avoided: they must appear to be the birth of the moment, the effusion of the fancy: for this reason it may be observed, that the measure or time is not always marked at preludes.596

In the performance of Potter’s sonatas, and as an alternative to an improvised or pre-composed original prelude, preludes from Potter’s own set of 54 Preludes, Op. 22597 are a suitable option for the performer. Potter prefaced Op. 22 with an address to the public, containing the following:

The author has generally marked the time to each prelude; nevertheless a deviation from the same will not be considered a fault, as a prelude is considered an impromptu, therefore the execution of it depends greatly upon the taste and judgement of the performer.598

In comparison to some of Potter’s other piano works, Op. 22 received some sort of critical acclaim. An article in the Musical Standard in October 1871, was particularly positive about Potter’s Op. 22.

…but perhaps his [Potter’s] best known and most important work is Op. 22, viz.: “54 Preludes in all the major and minor keys.” Among these studies will be found some

597 Cipriani Potter, 54 Preludes or Impromtus in all the Major & Minor Keys, for the Piano Forte, Op. 22 (R. Cocks & Co., ca. 1832, pl. 1044), University of California Berkeley Library.
598 Cipriani Potter, 54 Preludes or Impromtus in all the Major & Minor Keys, for the Piano Forte, Op. 22 (R. Cocks & Co., ca. 1832, pl. 1044), 1, University of California Berkeley Library.
admirable pieces; many of them contain enough material (if developed) to make a modern "Fantasia;" some are especially remarkable for their fine harmony and masterly preludial treatment.”

The work was reviewed in 1832 (likely the year of the publication of Op. 22) in *The Atlas*. The anonymous reviewer, although praising the musical content, was not quite convinced of the concept of a written out impromptu. The complete review is as follows:

The author has divided his work into the three sections, adapted to three different stages of progress. The first consists of thirty-three preludes in the most familiar major keys; the second, of twelve preludes in minor keys, not exceeding two sharps or three flats; the third, of nine preludes or caprices in the most difficult keys. Mr. POTTER observes, in his prefatory address, that he “has generally marked the time to each prelude; nevertheless, a deviation from the same will not be considered a fault, as a prelude is considered an impromptu—therefore the execution of it depends greatly upon the taste and judgement of the performer.” How Mr. POTTER, whose logical faculties have been so frequently exercised in the composition of symphonies for orchestra, could put forth so illogical a sentence, we can with difficulty conceive. When a composer writes a piece he imagines a certain time for it, all deviation from which is, according to its degree, a fault; a prelude is not considered an impromptu when it is known to be played from memory; and granting that one of the these preludes were taken to be to be an impromptu, that circumstance would not permit the performer to use any licence as to the time, without at the same time injuring the compositions, supposing it capable of being injured. The term impromptu, used as synonymous with prelude, leads to great confusion; and any little pupil, we think, might tell the author, that if the impromptu be first written, it ceases to be one by the time it is played; and *vice versa*. To be extemperaneous from recollection, is a contradiction in terms; and we are persuaded that the young people who commit these kind of things to memory, are too candid in their natures to desire to pass them off as their own. While, however, we object to the oversight in the title, we will not fail to recommend, as strenuously as possible, the practice of getting preludes by heart. It is a salutary exercise of the faculties, and in some sort a test of the strength of a musical nature. Mr. POTTER’S preludes are well constructed, and as exercises in modulation, manual skill, and retention of memory, are valuable. Some of them begin with an artful vacancy of intention, and have that fine incomprehensibility with may have been observed in the commencement of persons who play extempore without knowing what they shall do, and who seems to be tapping their brains for an idea.

Preludes from Potter’s Op. 22 were used in the recital performance of Potter’s sonatas. A complete example of one of Potter’s preludes, used in the recital as a prelude to Op. 1, follows (recital part 1 – 0:23:06) [Audio Excerpt 29]:

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Choice of Instrument

Cipriani Potter is linked most often with pianos by the London manufacturer Broadwood. In an 1863 article in *The Musical World*, Potter is listed as having been associated with the company (as evidenced by an entry in ledger 1, folio 673) as early as the 23rd of July, 1814.602

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601 Potter, *54 Preludes or Improptus in all the Major & Minor Keys*, 15-16.
The same article also references Potter’s association with a particular Broadwood piano—that owned by Ludwig van Beethoven:

On the 27th of December, 1817, the Grand Pianoforte, No. 7,362, was forwarded to Beethoven in Vienna. It had been tried by Clementi, J. B. Cramer, and Ferdinand Ries (Beethoven’s favourite pupil, and subsequently his biographer), whose names, with those of other professors of less eminence, were inscribed upon it. It was unpacked at Vienna by Streicher, and Mr. Cipriani Potter, then happening to be at Vienna, was the first to try it. Beethoven set such value on it that he would allow no one but himself to play upon it, and, only as a great favour, used to permit Stumpff to tune it.  

An 1840 article in *The Musical World* remarks on Potter’s playing on a Broadwood piano, which by that time seemed to have fallen out of favour in some circles:

Mr. Potter’s playing throughout the concert was characterized by good taste, clear execution, and light touch, but was sadly deficient in power, which might have been from his own weakness, or that of his instrument, for Broadwood’s pianofortes—and this was one of them—are remarkably less effective than those of any other maker that are now used in public.

Potter is known to have owned two pianos by Broadwood. The first was a square piano (no. 54023), which he subsequently exchanged for the second: a cottage upright (no. 10072) in 1850 (currently held at the Royal Academy of Music).

Despite Potter’s connection with Broadwood pianos, it is important to consider the possibility of his experience with Viennese type instruments while in Vienna in 1818. Given that Beethoven’s own Broadwood was an anomaly in the city, Potter would have necessarily made use of Viennese-type instruments during his stay. It therefore seems appropriate, especially in the German published Op. 3 and Op. 4, to make use of a Viennese piano of the period. In the recital that forms part three of this project, the piano used is a replica by Paul McNulty after Graf ca. 1819. The piano used is outfitted with the following pedals: una corda, moderator, double moderator, and damper pedal.

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604 “Metropolitan,” *The Musical World* 13, no. 221 (June 18, 1840): 388, British Periodicals.
Chapter 8 – Case Studies: Performance Descriptions

This chapter contains two case studies detailing performance decisions derived from the analysis of Crotch’s three styles, key characteristics, and form, in the first two movements of the recital: Op. 1 – 1 and Op. 1 – 2. These case studies are intended to be read alongside the annotated scores in part 2.


In the opening of this movement my approach is to simultaneously highlight ‘playfulness of melody’ and Kellner’s ‘gentle seriousness’. The ornamental ‘playfulness of melody’ is evoked through the displacement of the regular beat in bars 3 and 4. Bars 5 to 8, with its gently marked beats, represent not only a certain ‘gentle seriousness’ but also Gervasoni’s idea of ‘nobility’. A slight overdotting of the dotted rhythms exemplifies the ornamental ‘playfulness’. Bars 9 to 20 further expand on the ornamental idea of ‘playfulness of melody’. This is achieved largely through subtle surface level tempo manipulation.

A notable gear shift occurs in bar 20, and here I invoke the dazzling and symphonic character of the writing with a slightly faster tempo and a more brillante touch. Bar 24 is a gear shift in the opposite direction, here I try to invoke C minor’s qualities of ‘softness’ tenderness and sensitivity (Pauer, Ribock, and Wolf). In order to achieve this, I give the music at bars 24 to 28 ample space. The bravura style of writing at bar 29 is performed in the brilliant manner, and consequently the surface of the music once again changes.

Rather than playing bars 35 to 40 in time, I once again respond to the ‘playful’ aspect inherent in the music, and consequently find much space within the notes. S1.1, with its widely spaced left hand, invokes well the ‘rustic and idyllic’ description of G major given by Schubart. Here I try not to over blend the sound. For variety the tenor voice is made more prominent in the reiteration of S1.1.

The lead up to the closing zone (C) is marked by three large scale moments of directional fluctuation: the first EEC avoidance at bar 70, the second and most important avoidance at bar 74, and the third at bar 82. The second avoidance shifts to the flattened submediant of G major (E-flat major) representing Kellner’s description of ‘indescribably gentle’ and Schubart’s ‘intimate conversations with God’. In performance, bar 74 is significantly placed in the rhetorical narrative, highlighted by a general slowing down (a suspension of time) in bar 73. I reserve the gentlest of touches for this passage (moderator on
first time and una corda on the repeat). This mood, however, is fleeting as the dazzling bravura style takes over at bar 78, culminating in the sweeping scales and arpeggios at bars 90 to 93. Potter’s closing figure, over the next fourteen bars, closes the exposition with an invocation of the sublime. Here, I attempt to capture the vastness of the sublime style by the hushed use of the moderator and the expansive choice of tempo as well as drawing attention to the registral question and answer phrases.

In the exposition repeat I change the musical foreground in the following ways. Bars 8, 10, 13, etc. are adorned with ornaments. Occasionally I will change a harmony (as in bar 15). At bar 20, expecting the listener to anticipate the dazzling C major cascade of chords, I deliberately thwart this expectation by offering an alternative view of the sublime. I achieve this by slowing down the passage, adopting an open pedal, and using the moderator. At bars 70 and 73, I further underline the interpretive decisions heard previously. Here, bar 71 is more expressive, and bar 73 is made even more special by the use of the una corda. Similarly, bar 90 is heightened with an added accelerating scale passage, culminating in a double trill in the right hand in bar 93. Looking for a way to further underline the sublime I adopted the open pedal on the repeat of C from the upbeat of 95 to 107.

The development section is 45 bars long and consists largely of manipulations of P1.1. From a performance point of view, the music oscillates between the beautiful smooth and flowing music and the sturm und drang awe and terror of the sublime. Potter invokes the mystery of the sublime through a series of daring modulations (from 136 to 151 the following keys are established A major, B-flat major, C-flat major/ B major, and C-sharp minor). During this section of tonal instability, my performance response points to the insecurity and crumbling nature of the tonality. Consequently, throughout this section the pulse is deliberately hesitant.

In introducing the recapitulation, my aesthetic goal was to blend the end of the development into the start of the recapitulation. The unfolding of the narrative from here to the end of the movement closely resembles the musical intentions of the exposition. Saying this, the contrasts of the exposition are now made even greater in the recapitulation. Consequently, the longing sadness at bars 178 and 179 (C minor) are heightened here by the use of the double moderator. I reserve the most spacious and timeless playing for the closing zone (245 to the end) and naturally let the music fade to nothing before Potter’s final rekindling of the embers at bar 258. The final two chords are played non-arpeggiando which seem to me to be the perfect way of bringing together and closing the musical materials of this movement.

Intending to make this movement a foil to the faster surrounding movements, I give the music ample time to breathe, and often to hang in space (*sublime* suspension of time). Having experimented with various gradations of slowness I deem the most successful tempo to be somewhere in the region of Potter’s given tempo for the *adagio* of Beethoven’s Op. 13 (i.e. crotchet = 60). In forming my decision are not only Pauer’s ‘light passing regret’ and Bacon’s ‘expression of sadness’ (F major), but also Crotch’s evocation of the *sublime* where the music assumes an otherworldly elevated character. At the outset, I treat the opening bars like a prelude and only from bar 9 do I project a more flowing tempo. This idea of otherworldliness and elevated character is picked up whenever the musical materials allow, and in subsequent moments in this movement, I add to this aesthetic by the use of moderators and una corda. I respond to two different descriptors of C minor; the music at bar 17 seems to evoke terror and passionate intensity, whereas the music at bar 32 is altogether more tender, soft, longing, and sad. In other places in this movement, key characteristics have been instrumental in forming my interpretation. For example, at bar 34, Schubart’s evocative description of A-flat major as the ‘key of the grave’, contrasting immediately with C major’s sense of wonder (bar 36), gave me a clear and vivid mental picture which was then translated to my performance. F minor and its offshoots makes an extended appearance from bar 73 and here, Schubart’s ‘groans of misery’ gave me the interpretive idea to attempt an evocation of a groan by extending the first beat of bars 73, 75, and 77, and following the rest of the bar in a faster tempo. The rhetorical highpoint of the sonata, and the place where the *sublime* is most heightened, occurs in the final eight bars of the movement. Here, I stretch the slowness of the tempo to the point of temporal dissolution and aim to capture the listeners’ complete attention. The last bar consists of a chord spread over approximately seven seconds.
Chapter 9 – Conclusion

The investigation of Cipriani Potter’s three sonatas Op. 1, Op. 3, and Op. 4 using the three analytical frameworks of this study has led to a performance that is markedly different from the author’s initial conceptions, being much more vivid, varied, and engaging. This ‘performative’ approach to analysis has greatly enriched the musical performance process, allowing for a greater focus on meaning and expression, and an emphasis on sparking artistic creativity in the implementation and realisation of historical performance practice information.

This revivified interpretation has also shed new light on the complexity and sophistication of Potter as a composer in these sonatas, suggesting that Potter deserves far greater recognition than he has hitherto received. Through an analysis of late-eighteenth and nineteenth century key characteristics, and William Crotch’s sublime, beautiful, and ornamental styles, Potter has been shown to be a thoroughly serious composer in pursuit of the highest forms of expression. Likewise, the analysis of form has demonstrated Potter’s sophisticated understanding of sonata form. Potter’s sonatas are expansive, expressive, ambitious, and serious works—each taking around half an hour to play (not insignificant when viewed alongside the sonatas of Beethoven and Wölfl). Throughout his sonatas, Potter displays a mastery and an extraordinary command of harmony, form, and texture, as well as a keen sensitivity to key characteristics. Potter’s sonatas, despite criticisms to the contrary, can certainly be deemed successful, well-crafted, and original works. The approach of this study opens up significant vistas for further investigative performance and reappraisal within the remainder of Potter’s compositional output.
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Appendix 1

The following is the text of a lecture given as part of the public recital making up part three of the project.

In March of 1799, a small gathering at the house of Baron Raimund von Wetzlar witnessed a contest between the young, fashionable and as yet un-equalled pianist Ludwig van Beethoven (pictured on the left); and arguably his most evenly-matched opponent in Vienna, the pianist and composer Joseph Wölfl (pictured on the right). In his *Life of Beethoven*, Alexander Thayer quotes from the *Allgemeine musikalische Zeitung* of April 1799 reviewing the contest between Beethoven and Wölfl thus:

> Opinion is divided here touching the merits of the two; yet it would seem as if the majority were on the side of the latter (Wölfl)…. Beethoven’s playing is extremely brilliant but has less delicacy and occasionally he is guilty of indistinctness. He shows himself to the greatest advantage in improvisation… But W. [Wölfl] has advantages in this that, sound in musical learning and dignified in his compositions… he plays passages which seem impossible with an ease, precision and clearness which cause amazement… his interpretation is always, especially in Adagios, so pleasing and insinuating that one can not only admire it but also enjoy…

This result was no small feat for Wölfl, as Beethoven was in the habit of destroying the reputation of many a pianist.

Born in Salzburg in 1772, Wölfl was a student of both Leopold Mozart and Michael Haydn, also receiving lessons from Wolfgang Mozart in Vienna between 1790 and 1791. After a brief but successful appointment to a post in Warsaw under Count Oginsky, Wölfl returned to Vienna in 1795, quickly establishing himself among the city’s foremost piano virtuosi. Wölfl was a pianist in the lineage of Mozart and Hummel, with the kind of formidable technique that could make the most out of his unusually large hands, able to span ‘a tenth as easily as other hands compass an octave.’

Wölfl eventually travelled to London, where he settled in early 1805. His celebrity attracted the attention of the London musical public; including one Cipriani Potter, a gifted and accomplished young pianist, who was able to seek out lessons from the Master. Potter, who was born into a musical family in 1792, had already received lessons from his father, as well as such distinguished names as Thomas Attwood (a pupil of Mozart) and William Crotch (the eventual first Principal of the Royal Academy of Music). Sir George Alexander Macfarren (a later student of Potter) wrote in 1887, that despite this pedigree of teachers, Potter attributed his ‘chief advantages’ to Wölfl. Macfarren continues:
Potter used to speak of him [Wölfl] with profound admiration, and to ascribe to him the principles of plan of which he himself became a teacher, and to him also those principles of pianoforte playing which he himself advanced. It is important to observe that in these two particulars, of pianoforte playing and composition, Potter has had a most marked influence on the musical development of the present age; and since Wölfl died before Potter was twenty years old, it must have been very largely owing to his own reflections that that style of pianoforte playing was matured, and to his own particular genius for the instrument that we may ascribe what may, I think, fairly be designated as an English School of pianism.

Potter remained under Wölfl for five years, and was instructed in both the piano and in composition; giving Potter a thorough mastery in form and thematic development. Under Wölfl, Potter studied the entirety of J. S. Bach’s Well-Tempered Clavier. Although, according to Henry C. Lunn:

Wölfl… often reproved [Potter] when he discovered that, instead of devoting himself to the pieces he had chosen for him, he was constantly practising Beethoven’s then little-known Sonatas, and revelling in the new world of thought which they conjured up…

Potter was a keen admirer of Beethoven’s music even when, according to G. A. Macfarren, ‘it was the custom of the time to cry out against these [works] in London… that the author [Beethoven] was a madman, and that the music had no interest in it.’ Potter’s undivided enthusiasm for the new works of Beethoven led the celebrated pianist J. B. Cramer to comment to the young Potter that ‘if Beethoven emptied his inkstand upon a piece of music paper you would admire it!’

After a period of independence after Wölfl’s untimely death in 1812, Potter premiered two new compositions, a Sextet in G major and an Overture in E minor, at the Philharmonic Society concerts of 1815. Potter’s works received a lukewarm response, and this, as well as the lack of any new commissions or serious opportunities, led the frustrated Potter to seek further education outside of England. He left for Vienna at the end of 1817 with hopes of studying with Beethoven. After much hesitation, Potter was finally introduced to Beethoven as ‘the young Englishman who knew all of his [Beethoven’s] works by heart.’ But Beethoven would not accept Potter as a pupil, instead advising him to seek lessons in counterpoint, as Sir George Macfarren later recounts:

He [Beethoven] said to Potter, “It is indispensable that you study counterpoint.” “By all means,” said Potter. “To whom, shall I go for lessons?” “There is only one man who could teach you - Albrechtsberger - and he is dead.”

Beethoven’s biographer Alexander Thayer gives further comment:
…nevertheless, on Beethoven’s recommendation Potter became a pupil of Aloys Förster, with whom he studied a long time until one day the teacher said to him that he had now studied sufficiently and needed only to practise himself in composition. This brought out the remark from Beethoven that no one ought to ever stop studying; he himself had not studied enough: “Tell Förster that he is an old flatterer!” Potter did so, but Förster only laughed. Beethoven never complimented Potter to his face; he would say “Very good, very good,” but never give unequivocal praise.

On their first meeting Potter had shown Beethoven the manuscript of his recently premiered Overture in E minor. Beethoven looked through the score at such a pace that Potter presumed he was not reading it properly, only for Beethoven to comment suddenly on a low F-sharp in the bassoon part which he deemed to be impractical. The manuscript of this work is among Potter’s most heavily revised, perhaps suggesting the degree of Beethoven’s influence.

According to Thayer, Beethoven, despite refusing Potter as a pupil, agreed to look at ‘all of his compositions.’ The following anecdote which Potter shared with another of his pupils, Walter Macfarren, gives further credibility to the possibility of Beethoven advising Potter on his compositions:

One day Potter called at the great man’s lodgings when, through the partly opened door, he heard Beethoven practising on a pianoforte horribly out of tune. The English musician stood listening for twenty minutes, and when he entered the room Beethoven sharply said: “I believe you have been listening to me playing. If ever you do that again I won’t look at any more of your scores”…

It is not out of the question to suppose that Beethoven may have advised Potter on the only large-scale compositions the latter worked on during his stay in Vienna, namely his three piano sonatas, Op. 1, 3 and 4.

The first of these Sonatas, Op. 1 in C major was published, much delayed, in 1820 by the London publisher Chappell and co. (a publisher Potter subsequently recommended to Beethoven). Based on the plate number, the engraving process must have begun in 1818 but a delay was encountered in the process of publication. The remaining two Sonatas had already been published in 1818 by Breitkopf and Härtel, in Leipzig. The exact reason for the change of publisher is unknown, although factors could have included the timeframe for publication and the increased saleability of serious instrumental music in Germany compared to the market in London. Potter completed the sonatas Op. 3 and Op. 4 in early 1818, with both advertised together in the Allgemeine musikalische Zeitung of March 1818 for the price of 20 groschen each (30 Groschen being equal to one Thaler in Leipzig); Op. 3 was further advertised in December of the same year.
Potter’s Op. 3 sonata was reviewed in the *Allgemeine musikalische Zeitung* of January 1819. The reviewer was very positive about the work, calling out the expansive first movement as a likely favourite for the ‘bravura player of strength and skill’ with its ‘original twists, fullness of harmony, and multitude of figures’ as well its formal structures described by the reviewer as ‘far beyond the more ordinary sonata form.’ Potter’s Op. 4 received no such glowing review.

After Potter’s return to London in April 1819, Op. 1 was published by Chappell and co. in 1820, with copies to be sold for the price of five shillings each. No immediate review followed, although the work made enough of a short-term impact for J. Latour, then Pianist to King George IV, to include an imitation of Potter in his *New Imitations of eminent composers, in Fourteen Variations for the Pianoforte*. A review of Latour’s work written by Richard Mackenzie Bacon in the *Quarterly Musical Magazine and Review* of July 1821 contains the following:

> MR. CIPRIANI POTER is obviously modelled upon his sonata (Op. 1) published last year. MR. C. POTTER is a rising musician of merit, and while MR. LATOUR has paid him a compliment by considering his growing fame sufficient to entitle him to a place among the more veteran champions of science, we can trace peculiar marks of the excellent dispositions in which the imitations are written.

Despite positive reception in Germany, and a short-lived interest in Op. 1 in London, Potter’s reputation as a composer in his home city was slow to gain any real ground (in contrast with his unchallenged reputation as a formidable pianist). Richard Mackenzie Bacon eventually reviewed Potter’s Op. 1, alongside a selection of Potter’s other piano works, two years later in July 1823 in the *Quarterly Musical Magazine and Review*. Bacon’s article is in some ways constructed to remedy the seemingly undeserved lack of acknowledgement of Potter’s compositions. Bacon attributes Potter’s lack of success as a composer to the relative infrequency of his publications, citing unnecessary over-polishing as a possible culprit. Bacon though, as is the trend in many of Potter's English reviews, seems to attempt to elevate Potter as a composer, while later serving to put off any potential buyers of Potter's published works. On Potter's Op. 1 Bacon writes:

> Sonata, op. 1, is a work of science and study, rather than of genius. The first movement is very regular in its construction; the subject is more clever perhaps than it is agreeable. Parts of the cadences are original, but parts of them are thin and commonplace. The opening of the adagio is melodious and impressive: this movement runs to four pages, but the two last are almost an entire repetition of the two first. The rondo is very complicated, and bears the same marks of study as the first, yet it is not remarkably striking or pleasing. As a first attempt, however, it is highly creditable; for it proves that
Mr. P. has endeavoured to make the attainment of the higher parts of the art the objects of his study and diligent pursuit.

Potter’s Op. 3 and 4 sonatas were not formally reviewed in England; a review of these original and innovative works may have served as an antidote to Bacon’s noticeably mixed assessment of Op. 1.

The earliest mention of Potter’s other two sonatas in the English literature is contained in John Sainsbury’s 1824 *dictionary of musicians*, showing that the two German-published sonatas must have been known in London to some extent. This fact is further evidenced by a badge contained on a first edition copy of Op. 3 found at the University of Cambridge Library proving that the copy was imported and sold in London. Potter’s entry in Sainsbury’s dictionary mentions a handful of common criticisms of Potter’s music; ‘that he was a servile imitator of Beethoven, by others, that he sacrificed too much for originality.’ These criticisms were certainly a factor in driving Potter to publish many of his works in Germany, which, though they gained some favourable reviews and gave him a positive reputation, brought him little acclaim in London.

Potter’s sonatas do contain many passages marked by the influence of Beethoven. It would, however, be quite unfair to see Potter as a mere Beethoven parodist. Potter’s sonatas contain much that is original, displaying a keen sense for tonal colour as well as highly idiomatic piano-writing. Alongside the influence of Beethoven, the mark of Potter’s education with Wölfl is also evident. Potter’s sonatas owe a great deal to Wölfl’s more than thirty piano sonatas, particularly in terms of pianistic texture. Potter in general expands Wölfl’s textures, in line with developments in piano manufacturing. Overall Potter’s sonatas are more in line with Wölfl’s piano style, with the occasional nod to Beethoven.

There are a number of further explanations, independent from the musical quality of Potter’s sonatas, for their general lack of impact and critical success in London. According to Nicholas Temperley, the solo piano sonata was a relatively unfashionable form in London from around 1810 onwards, until a shift began in the 1830s towards renewed interest in the works of Mozart and Beethoven largely through the efforts of Potter himself. This general unpopularity would have certainly taken its toll on the potential saleability and appeal of Potter’s Op. 1 in London. Temperley, in his PhD *Instrumental music in England: 1800-1850*, quotes a passage written by William Sterndale Bennett (another Potter pupil) in the 1830s, describing the difficulty of purchasing a sonata from a London music shop after having been sent by his teacher Potter:
Academy boys had to exercise patience, until the longest ladder in the shop could be found, and until an avalanche of dust and cobwebs had fallen from the topmost shelf.

Potter’s lack of success as a sonata composer may also be partly attributed to other social and economic factors. Music was widely considered a questionable choice of profession in London, with the musician, in the words of Francesco Berger, ‘considered little better than an imbecile or a pauper, no “gentleman born” devoted himself to it.’ Furthermore, the commonly held belief in the inherent superiority of continental musicians is evidenced in an 1880 article, entitled The English Pianoforte Composers in the Musical Standard, a transcript of a lecture by Ernst Pauer delivered at London institute:

By general consent the pre-eminence was accorded to the foreign musician, and the English professor, mistrustful of his own creative powers, was led into an almost servile imitation of foreign models. The implicit belief of the public in the genius of foreign masters, which acted so detrimentally on native composers, may be compared to the unquestioning faith which German gentlemen placed at one time in the superiority of English razors.

The same article argues that the high cost of living in London forced its musicians to compose music that was financially profitable, but was not necessarily valuable in its musical content:

A waltz which yields hundreds of pounds in the year, is sooner written than a sonata for which perhaps £20 is paid once for all. Schumann says: - “Art is not intended for the acquisition of riches. Aim ever at becoming a greater and greater artist; everything else comes to you of itself.” This golden precept it is almost impossible to practise in this country, but the real artist will never stoop to anything unworthy merely to gain money. Cipriani Potter and Sterndale Bennett were highly successful and well paid for what they did, but nothing would ever have persuaded them to compromise the honour and interests of their art.

Potter produced no more solo piano sonatas, eventually giving his attention to multi-movement works in more fashionable, and concert appropriate genres: including 3 Piano Trios, Op. 12, and a Sonata di bravura for horn and piano, Op. 13. Potter’s appointment at the Royal Academy of Music in 1822 also shifted his focus again to new genres, producing 24 piano etudes, Op. 19 in 1827. Potter’s eventual appointment to the position of Principal of the Academy in 1832 led to an almost complete decline in compositional activity. Despite early encouragements from Beethoven, and general acclaim as a composer in Germany, Potter ultimately failed to fight off the doubts left in his mind by London critics, becoming disinterested his own compositions. It is my hope that with this investigation and
performance of these three sonatas of 1818, a more balanced assessment of Cipriani Potter
the composer can begin. These works offer a brief glimpse into a very promising, and mostly
untapped compositional output that includes 9 Symphonies, a number of Concert Overtures,
3 Piano Trios, 24 Piano Etudes, and 54 Preludes, as well as a wealth of single movement solo
piano works.
Tonight’s recital is the culmination of two years of research into the piano sonatas of Cipriani
Potter for the degree of Master of Arts (Performing Arts). This recital marks the Australian
premiere of these neglected and little-known works.

The instrument used in this recital is a 2019 built fortepiano by Paul McNulty after
Conrad Graf ca. 1819—a replica of exactly the kind of instrument that Potter would have had
access to when writing his sonatas. The pedals on the instrument each have their own unique
function. From left to right we have the una corda pedal, the moderator, the double
moderator, and the sostenuto pedal. The una corda pedal shifts the action of the piano to the
right, limiting the hammer to hitting one string rather than the usual three. The moderator
places a piece of cloth between the hammers and the strings, giving a gentler tone, effectively
changing the hammer head coverings. The double moderator is a more extreme version of the
moderator, using two layers of cloth. The sostenuto pedal raises the damper rail of the piano
allowing all of the strings to resonate and the played notes to sustain.
Appendix 2

This appendix contains the performance programme for the recital in part three of this project.

CIPRIANI POTTER

SONATAS for the Piano Forte

Masters Recital by Jordan Proctor

Richard Gill Auditorium, Western Australian Academy of Performing Arts
Programme

Prelude in C major, Op. 22 No. 26

Sonata in C major, Op. 1 (31 minutes)

1. Allegro non troppo
2. Adagio ma non troppo
3. Rondo pastorale: Allegretto

Interval (20 minutes)

Prelude in D major, Op. 22 No. 3

Sonata in D major, Op. 3 (32 minutes)

1. Allegro con brio
2. Adagio ma non troppo
3. Allegretto

Prelude in E minor, Op. 22 No. 41

Sonata in E minor, Op. 4 (32 minutes)

1. Allegro con brio
2. Andante con moto
3. Tempo di Menuetto
4. Finale: Allegro molto

Cipriani Potter (1792-1871)
About the Recital

Tonight’s recital is the culmination of two years of research into the piano sonatas of Cipriani Potter for the degree of Master of Arts (Performing Arts). This recital marks the Australian premiere of these neglected and little known works.

Cipriani Potter (1792-1871)

Cipriani Potter was one of the most significant musical figures in early nineteenth-century London, celebrated as a virtuoso pianist, teacher, and composer. Cipriani Potter was born on the 3rd of October, 1792 (baptised Philip Cipriani Hambly Potter) into a family of musicians and flute makers. Potter’s most important early influence was his five years learning the piano and composition under the composer Joseph Wölfl. From late 1817 Potter spent approximately eight months in Vienna and a further eight months in Italy to further his musical education. In Vienna, Potter often met with Beethoven, seeking his advice. Potter made enough of an impression on Beethoven for the latter to write to Ferdinand Ries in 1818 that: ‘Potter called on me several times; he seems to be a worthy man, and to have a talent for composition.’

On his return to London, Potter became the first piano teacher at the Royal Academy of Music, later becoming its Principal in 1832—a post which he held until his resignation from the Academy in 1859. Cipriani Potter died on the 26th of September 1871.

Sonata in C major, Op. 1

Cipriani Potter’s sonata Op. 1, dedicated to a Mrs. Brymer Belcher, was published in 1820 by the London publisher Chappell and Co. (plate number 783) (a publisher Potter subsequently recommended to Beethoven). Potter had presumably finished at least some of the composition prior to his trip to Vienna in 1817 as evidenced by his reservation of the opus number. Potter’s next opus (Op. 2), a set of variations of Mozart’s ‘fin ch’han dal vino’, along with the two sonatas Op. 3 and Op. 4 were published by Brietkopf and Härtel in 1818, two years prior to the eventual publication of Op. 1.

Potter’s Op. 1 was reviewed, alongside a selection of the composer’s other piano works, in July 1823 by Richard Mackenzie Bacon in the Quarterly Musical Magazine and Review. The article is in some ways constructed to remedy the seemingly undeserved lack of acknowledgement of Potter’s compositions. Bacon attributes Potter’s lack of success as a composer to the relative infrequency of his publications, citing unnecessary over-polishing as a possible culprit. Bacon though, as is the trend in many of Potter’s English reviews, seems to attempt to elevate Potter as a composer, while also serving to put off any potential buyers of Potter’s published works:

Sonata, op. 1, is a work of science and study, rather than of genius. The first movement is very regular in its construction; the subject is more clever perhaps than it is agreeable. Parts of the cadences are original, but parts of them are thin and

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commonplace. The opening of the adagio is melodious and impressive: this movement runs to four pages, but the two last are almost an entire repetition of the two first. The rondo is very complicated, and bears the same marks of study as the first, yet it is not remarkably striking or pleasing. As a first attempt, however, it is highly creditable; for it proves that Mr. P. has endeavoured to make the attainment of the higher parts of the art the objects of his study and diligent pursuit.3

Op. 1 is in three movements: an Allegro non troppo in C major, an Adagio ma non troppo in F major, and a Rondo pastorale: Allegretto in C major.

Sonata in D major, Op. 3

By the time of the publication of Op. 1, Potter’s remaining two sonatas, Op. 3 and Op. 4 had already been published in 1818 by the Leipzig publishers Breitkopf and Härtel. The exact reason for the change of publisher is unknown, although factors could have included the timeframe for publication and the increased saleability of serious instrumental music in Germany compared to the market in London. Op. 3, unlike Op. 1, carries no dedication on the title page.

Potter completed the sonatas Op. 3 and Op. 4 in early 1818, both being advertised together in the Allgemeine Musikalische Zeitung of March 1818 for the price of 20 groschen each (30 Groschen being equal to one Thaler in

Leipzig). Op. 3 was further advertised in December of the same year. Potter’s Op. 3 received a very positive review in the Allgemeine Musikalische Zeitung of January 1819. The review begins by setting up the sonata as being geared primarily towards the ‘Bravura player’ with a good deal of technique at their disposal. No surprise, as the Op. 3 is arguably the most technically demanding of Potter’s three sonatas. The review praises the fullness of harmony and the abundance of figurations in the work, as well as its suitability for the display of virtuosity. The first movement is said to be the best representation of these traits and in the opinion of the reviewer this movement would become the favourite for performers. The review further praises this first movement for ‘reaching well over the usual sonata form’ and for its large imagination, scope, and substance.

Op. 3 is, like Op. 1, in three movements: an Allegro con brio in D major, an Adagio ma non troppo in G major, and an Allegretto in D major.


The complete review is as follows:
‘Bravourspieler von kraft und vieler Fertigkeit erhalten hier eine Composition, die sie durch manche originelle Wendung, Fülle der Harmonie und Streben nach Solidität anziehen, und durch Menge der Figuren, Vollgrifflichkeit und viele Gelegenheit, Herrschaft über das Instrument auszüuben, reichlich beschäftigen wird. Das erste Allegro, das bis Seite 12 reicht, dürfte ihnen durch alle diese Eigenschaften, so wie auch dadurch, dass es über gewöhnlichere Sonatenform weit hinausgreift und der Phantasie nicht wenig Stoff und Spielraum bietet — der liebste Satz werden.’
Sonata in E minor, Op. 4

Potter’s sonata Op. 4 in E minor was published by Brietkopf and Härtel in 1818 (plate number 2809). Like Op. 4, Op. 3 carries no dedication on the title page. Unfortunately, unlike Op. 3, this sonata received no formal review in any contemporaneous publications. Musicologist and specialist in English music Nicholas Temperley offered a particularly positive view of Potter’s Op. 4 sonata in the fourteenth volume of his London Pianoforte School facsimile series:

His [Potter’s] greatest work is the tense, impassioned Sonata in E minor, Op. 4, never published in England. The mark of Beethoven is apparent here, for instance, in the hammer blows or in the Minuet/Trio contrast of the third movement, but the finale has an ingenious and quite individual form. Potter, like the great composers of his time, knew how to avoid squareness of phrase structure and to extend his musical thinking to encompass a whole movement.7

The sonata is in 4 movements: an Allegro con brio in E minor, an Andante con moto in A minor, as well as a minuet and trio marked Tempo di Menuetto in C major and A minor respectively, and an Allegro molto beginning in E minor, with frequent shifts to the tonic major.

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The Instrument

The instrument used in this recital is a 2019 fortepiano by Paul McNulty after Conrad Graf c. 1819—a replica of exactly the kind of instrument that Potter would have had access to when writing his sonatas. The instrument arrived at WAAPA in 2019 thanks to the generosity of the Ungar Family Foundation.

Artist Biography

Jordan Proctor graduated from the Western Australian Academy of Performing arts with a Bachelor of music in 2016 with a specialisation in classical piano. In 2017, Jordan began studying fortepiano under Professor Geoffrey Lancaster, graduating with first-class honours in the same after undertaking a research project centred on Cipriani Potter’s E-flat major piano concerto. Jordan has continued this line of enquiry, focusing on the piano sonatas of Cipriani Potter in his Masters research.

Thank you

Firstly I would like to thank my supervisors Associate Professor Jonathan Paget and Associate Professor Stewart Smith for their guidance and expertise throughout the research process. A special thank you to Professor Geoffrey Lancaster for the sharing of his vast knowledge, his careful guidance, and exceptional patience from the beginnings of my fortépianistic development. Many thanks to Paul Tunzi for preparing the instrument to the absolutely highest standard. Finally, thank you to my Family and Friends for your love and support.
Appendix 3

Examples of Potter’s elaborations in his solo arrangement of Mozart’s K 488 (further to the examples in chapter seven) are included below set over Mozart’s original piano part.

**Example 108:** Mozart, K. 488 – 1. Allegro (b. 67-69)

**Example 109:** Mozart, K. 488 – 1. Allegro (b. 73)

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**Example 110:** Mozart, K. 488 – 1. Allegro (b. 98.4-101)\textsuperscript{608}

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\[\text{Sheet Music}\]
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**Example 111:** Mozart, K. 488 – 1. Allegro (b. 102-104)\textsuperscript{609}

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\[\text{Sheet Music}\]
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**Example 112:** Mozart, K. 488 – 1. Allegro b. 181\textsuperscript{610}

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\[\text{Sheet Music}\]
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Example 113: Mozart, K. 488 – 1. Allegro (b. 206)

Example 114: Mozart, K. 488 – 1. Allegro (b. 208) (Flute)

Example 115: Mozart, K. 488 – 1. Allegro (b. 210)

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Example 116: Mozart, K. 488 – 1. Allegro (b. 249)\textsuperscript{614}

Example 117: Mozart, K. 488 – 2. Adagio (b. 1-12.3)\textsuperscript{615}

Example 118: Mozart, K. 488 – 2. Adagio (b. 23-28)\textsuperscript{616}

Example 119: Mozart, K. 488 – 2. Adagio (b. 29-34)\textsuperscript{617}

Example 120: Mozart, K. 488 – 2. Adagio (b. 40-41)\textsuperscript{618}

\begin{center}
\includegraphics[width=\textwidth]{example120}
\end{center}

Example 121: Mozart, K. 488 – 2. Adagio (b. 48-50)\textsuperscript{619}

\begin{center}
\includegraphics[width=\textwidth]{example121}
\end{center}


Example 122: Mozart, K. 488 – 2. Adagio (b. 62-67)\textsuperscript{620}

Example 123: Mozart, K. 488 – 2. Adagio (b. 85-89)⁶²¹

Example 124: Mozart, K. 488 – 2. Adagio (b. 90-91)

Example 125: Mozart, K. 488 – 2. Adagio (b. 95-99)

Example 126: Mozart, K. 488 – 3. Allegro assai (b. 62-69)\textsuperscript{624}