

**JOHN FIELD'S PIANO SONATAS OP. 1, NOS. 1 - 3**

by

JUYEON SEONG

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the  
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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

Steven Graff

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Date

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Chair of Examining Committee

Norman Carey

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---

Date

---

Executive Officer

Raymond Erickson

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Alison Deane

---

Maurice Peress

---

Supervisory Committee

# ABSTRACT

JOHN FIELD'S PIANO SONATAS OP. 1, NOS. 1 – 3

by

Juyeon Seong

Advisor: Professor Raymond Erickson

This dissertation deals with John Field's three piano sonatas, Op. 1; these significant compositions marked his debut as a serious composer. He was born in Dublin on July 26, 1782, and died in Moscow on January 23, 1837. Field received early training from his father and grandfather and continued with lessons from Tommaso Giordani.

In 1793 Field began studying with Muzio Clementi in London. This was the beginning of a life-long relationship between the two musicians. Field's three piano sonatas, Op. 1, were published by and dedicated to Clementi in 1801; this was to remain his most substantial and ambitious publication. In 1802 Field traveled with Clementi on a tour of Europe and on to Russia. Field remained in Russia until his death.

Field performed widely and was in great demand as a pianist and teacher. While in Russia, Field developed the lyric genre of piano music known as the nocturne, thus earning himself a place in the history of piano music.

Field was one of the most important pianists and composers of his day. In spite of Field's contemporaneous fame, his music, except for the nocturnes, has subsequently received little attention. This study is the first to present an analysis of his piano sonatas. The main body of this dissertation consists of four chapters: "John Field's Life and Career," "Sonata Op. 1, No. 1," "Sonata Op. 1, No. 2," and "Sonata Op. 1, No. 3." These chapters are preceded by an Introduction and followed by a Conclusion and Bibliography.

**To the Lord God.**

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## CONTENTS

Abstract	iv
Acknowledgment	vii
Contents	viii
List of Musical Examples	x
<b>INTRODUCTION</b>	
John Field	1
John Field's Piano Sonatas Op. 1, Nos. 1 – 3	3
Approach and Methodology	6
<b>CHAPTER I: JOHN FIELD'S LIFE AND CAREER</b>	
Ireland and England	9
The Continental Tour with Clementi	12
St. Petersburg and Moscow	15
The European Tour and Return to Russia	19
Death in Moscow	23
<b>CHAPTER II: SONATA OP. 1, NO. 1</b>	
First Movement	25
Second Movement	38
<b>CHAPTER III: SONATA OP. 1, NO. 2</b>	
First Movement	48
Second Movement	63
<b>CHAPTER IV: SONATA OP. 1, NO. 3</b>	
First Movement	74
Second Movement	97
<b>CONCLUSION</b>	119

BIBLIOGRAPHY

## LIST OF MUSICAL EXAMPLES

Example	Work	Page
2.1	Field sonata Op. 1, No. 1, mvmt. 1, mm. 1-8	27
2.2	Clementi sonata Op. 26, No. 2, mvmt. 2, mm. 1-4	27
2.3	Field nocturne No. 10 in E major, mm. 6-7	28
2.4	Field sonata Op. 1, No. 1, mvmt. 1, mm. 1-14	28
2.5	Field sonata Op. 1, No. 1, mvmt. 1, mm. 14-16	29
2.6	Field piano concerto No. 1, mm. 186-191	29
2.7	Field nocturne No. 12 in E major, mm. 152-156	30
2.8	Field sonata Op. 1, No. 1, mvmt. 1, mm. 29-33	31
2.9	Clementi sonata in C major Op. 34, No. 1, mvmt. 1, mm. 36-40	31
2.10	Field sonata Op. 1, No. 1, mvmt. 1, mm. 54-59	32
2.11	Clementi sonata Op. 24, No. 1, mvmt. 1, mm. 92-96	33
2.12	Field sonata Op. 1, No. 1, mvmt. 1, mm. 67-71	33
2.13	Clementi sonata Op. 2, No. 1, mvmt. 1, mm. 136-141	34
2.14	Field sonata Op. 1, No. 1, mvmt. 1, mm. 72-76	34
2.15	Field sonata Op. 1, No. 1, mvmt. 1, mm. 5-6	36

2.16	Field sonata Op. 1, No. 1, mvmt. 1, mm. 65-66	36
2.17	Field sonata Op. 1, No. 1, mvmt. 1, mm. 67-70	37
2.18	Field sonata Op. 1, No. 1, mvmt. 2, mm. 1-12	39
2.19	Field sonata Op. 1, No. 1, mvmt. 2, mm. 17-18	40
2.20	Field sonata Op. 1, No. 1, mvmt. 2, mm. 42-45	40
2.21	Clementi sonata Op. 25, No. 5, mvmt. 1, mm. 43-45	40
2.22	Field sonata Op. 1, No. 1, mvmt. 2, mm. 57-60	41
2.23	Field piano concerto No. 1, mm. 9-10	41
2.24	Clementi sonata Op. 34, No. 1, mvmt. 2, mm. 148-151	41
2.25	Field sonata Op. 1, No. 1, mvmt. 2, mm. 61-64	42
2.26	Clementi sonata Op. 33, No. 3, mvmt. 3, mm. 320-323	42
2.27	Field sonata Op. 1, No. 1, mvmt. 2, mm. 85-88	43
2.28	Field sonata Op. 1, No. 1, mvmt. 2, mm. 123-127	43
2.29	Field sonata Op. 1, No. 1, mvmt. 2, mm. 131-134	44
2.30	Field sonata Op. 1, No. 1, mvmt. 2, mm. 153-156	44
2.31	Clementi sonata Op. 10, No. 1, mvmt. 3, mm. 31-34	45
2.32	Field sonata Op. 1, No. 1, mvmt. 2, mm. 174-176	45

3.1	Field sonata Op. 1, No. 2, mvmt. 1, mm. 1-6	49
3.2	Field piano concerto No. 2, mvmt. 1, mm. 85-87	49
3.3	Field sonata Op. 1, No. 2, mvmt. 1, mm. 7-16	50
3.4	Field sonata Op. 1, No. 2, mvmt. 1, mm. 15-17	51
3.5	Field sonata Op. 1, No. 2, mvmt. 1, mm. 22-28	52
3.6	Field sonata Op. 1, No. 2, mvmt. 1, mm. 29-36	53
3.7	Field sonata Op. 1, No. 2, mvmt. 1, mm. 32-40	53
3.8	Field sonata Op. 1, No. 2, mvmt. 1, mm. 42-43	54
3.9	Field nocturne No. 4 in A major, mm. 20-21	55
3.10	Dusseck sonata Op. 45, No. 1, mvmt. 2, mm. 26-27	55
3.11	Clementi sonata Op. 36, No. 3, mvmt. 2, mm. 10-11	55
3.12	Field sonata Op. 1, No. 2, mvmt. 1, mm. 44-51	56
3.13	Field sonata Op. 1, No. 2, mvmt. 1, mm. 56-59	57
3.14	Field sonata Op. 1, No. 2, mvmt. 1, mm. 67-68	58
3.15	Field sonata Op. 1, No. 2, mvmt. 1, mm. 75-78	59
3.16	Field sonata Op. 1, No. 2, mvmt. 1, mm. 65-66	59
3.17	Field sonata Op. 1, No. 2, mvmt. 1, mm. 84-87	60
3.18	Field sonata Op. 1, No. 2, mvmt. 2, mm. 1-16	65

3.19	Field sonata Op. 1, No. 2, mvmt. 2, mm. 16-34	66
3.20	Field sonata Op. 1, No. 2, mvmt. 2, mm. 45-53	67
3.21	Field sonata Op. 1, No. 2, mvmt. 2, mm. 54-61	67
3.22	Field sonata Op. 1, No. 2, mvmt. 2, mm. 61-71	68
3.23	Field sonata Op. 1, No. 2, mvmt. 2, m. 125	69
3.24	Field sonata Op. 1, No. 2, mvmt. 2, mm. 161-178	70
3.25	Field sonata Op. 1, No. 2, mvmt. 2, mm. 204-219	72
4.1	Field sonata Op. 1, No. 3, mvmt. 1, mm. 1-20	75
4.2	Clementi sonata Op. 12, No. 1, mvmt. 1, mm. 1-4	76
4.3	Field sonata Op. 1, No. 3, mvmt. 1, mm. 20-31	77
4.4	Field sonata Op. 1, No. 3, mvmt. 1, mm. 31-72	78
4.5	Field sonata Op. 1, No. 3, mvmt. , mm. 72-83	80
4.6	Field sonata Op. 1, No. 3, mvmt. 1, mm. 84-85	81
4.7	Field sonata Op. 1, No. 3, mvmt. 1, mm. 86-97	83
4.8	Field sonata Op. 1, No. 3, mvmt. 1, mm. 98-105	84
4.9	Field sonata Op. 1, No. 3, mvmt. 1, mm. 106-119	84
4.10	Field sonata Op. 1, No. 3, mvmt. 1, mm. 120-149	85
4.11	Field sonata Op. 1, No. 3, mvmt. 1, mm. 149-185	87

4.12	Field sonata Op. 1, No. 3, mvmt. 1, mm. 186-194	89
4.13	Field sonata Op. 1, No. 3, mvmt. 1, mm. 194-218	90
4.14	Field sonata Op. 1, No. 3, mvmt. 1, mm. 218-237	92
4.15	Field sonata Op. 1, No. 3, mvmt. 1, mm. 237-253	93
4.16	Field sonata Op. 1, No. 3, mvmt. 1, mm. 253-267	94
4.17	Field sonata Op. 1, No. 3, mvmt. 2, mm. 1-20	98
4.18	Field sonata Op. 1, No. 3, mvmt. 2, mm. 20-41	100
4.19	Field sonata Op. 1, No. 3, mvmt. 2, mm. 49-54	101
4.20	Field sonata Op. 1, No. 3, mvmt. 2, mm. 60-64	102
4.21	Field sonata Op. 1, No. 3, mvmt. 2, mm. 64-89	102
4.22	Field sonata Op. 1, No. 3, mvmt. 2, mm. 90-105	104
4.23	Field sonata Op. 1, No. 3, mvmt. 2, mm. 106-130	106
4.24	Field sonata Op. 1, No. 3, mvmt. 2, mm. 146-151	108
4.25	Field sonata Op. 1, No. 3, mvmt. 2, mm. 158-163	108
4.26	Field sonata Op. 1, No. 3, mvmt. 2, mm. 163-191	109
4.27	Field sonata Op. 1, No. 3, mvmt. 2, mm. 191-198	111
4.28	Field sonata Op. 1, No. 3, mvmt. 2, mm. 199-237	113
4.29	Field sonata Op. 1, No. 3, mvmt. 2, mm. 245-253	116
4.30	Field sonata Op. 1, No. 3, mvmt. 2, mm. 275-279	117

## INTRODUCTION

### John Field

A relatively minor but undeniably significant figure in the history of piano music is the remarkable Irish musician John Field (1782-1837). An Irishman by birth, he received his musical education in London; he went to Russia when he was twenty years old, and spent the rest of his life there. There his talent ripened and honors came to him as a composer, pianist, and teacher. As a composer, Field delighted all musical Europe with the poetry and novelty of his compositions. His talent was highly regarded in Russia and in the other countries where he performed. Glinka, Liszt, and other prominent musicians admired Field's mastery of piano performance, including the perfection of his fingering technique and pedaling. About his piano playing, his favorite student Alexander Dubuk left the following statement:

Much as I liked some of Field's compositions the chief beauty lay in his playing – his touch on the keys – the way his melodies sang – the easy, heavenly “floating” of his scales and passages – the nobility of the interpretation.<sup>1</sup>

Alphonse Marmontel, who heard him play in Paris in 1832, said:

By his expressive touch and extreme delicacy Field obtained sonorities of exquisite color. His lightness in rapid passages was incomparable; singing phrases took on, under his fingers, a sweet and tender feeling that few virtuosi were able to achieve.<sup>2</sup>

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<sup>1</sup> Nicholas Temperley, “John Field,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 1980), vol. 6, 536.

<sup>2</sup> *Ibid.*

His piano playing manner and appearance on the concert stage were described in the *Musical World*, vol. 5 (1837):

His fingers alone played, without any unnecessary movement of the hand and arm, each finger striking the key with such mechanical power and nicety, that he was enabled to produce the loudest as well as the softest tones, the shortest as well as the longest notes, with equal perfection, without the slightest visible effort.<sup>3</sup>

Although Field is not well-known to most modern musicians, he is considered to be a major contributor to early Romanticism. Beyond being the first composer to introduce the genre of the nocturne, Field explored a new world of piano expressiveness and feeling, from lyrical melodies with operatic embellishment to dynamic bravura writing. The innovative aspects of his output inspired composers such as Chopin and Liszt, whose works were so often character pieces for piano. Many later nineteenth-century composers also modeled their works on Field's compositions, building on his techniques and extending them into the full flowering of Romantic piano music.

At the end of the eighteenth and the early decades of the nineteenth century, the hammer-based piano became much more popular than the older plucking harpsichord; the piano became a great favorite on the concert stage. Field's compositions were specifically for this instrument. His idiomatic dynamic and pedal effects, the use of high register sonorities, and rich textures of passage-work make him one of the first composers for the piano in whose style no trace of harpsichord influence remains.

Like Chopin, Field included the piano in every one of his compositions. Most of them, indeed, are for solo piano. For piano solo, Field composed in several genres such as nocturne, etude, fantasia, rondo, variations, and sonata; however, Field's creation of the

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<sup>3</sup> *Ibid.*

nocturne was undoubtedly his greatest contribution to music. The term “nocturne” was not entirely new to music; during the eighteenth century, the Italian and German equivalents such as the “Notturmo” and “Nachtmusik” headed the scores of numerous vocal and instrumental works intended for night-time performance. Nevertheless, these works have little in common with the wordless love-songs that Field called nocturnes.<sup>4</sup> Field’s interest lay in gently dreamy and romantic coloring, typified by the pianistic nocturne, truly a “song without words.”

For those musicians who have become familiar with his works, John Field stands as a true pioneer of Romantic pianism. At the height of his career Field was considered the finest pianist in Russia. He extended the reliable but conventional piano technique of Clementi and ushered in a new generation of pianists noted for poetic exploitation of the color and timbre of the piano. As a result, Field was one of the most popular composers in Europe during the first sixty or seventy years of the nineteenth century. Although a rapid decline in his popularity followed thereafter, recent decades have brought renewed interest in his life and music, seen in recordings and publication of his works. A thematic catalogue of John Field’s work was published in 1961 by Cecil Hopkinson in London.

### **John Field’s Piano Sonatas Op. 1, Nos. 1 – 3**

The three piano sonatas are in the tradition of his teacher Clementi; therefore their compositional style exemplifies eighteenth-century Classicism. The historical importance of Clementi’s pianistic developments is evidenced by the inscription “Father of the Pianoforte” engraved on his tomb in Westminster Abbey, England. Clementi was born in

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<sup>4</sup> Patrick Piggott, *The life and music of John Field, 1782-1837: Creator of the nocturne* (Berkeley, LA: University of California Press, 1973), 115.

Rome, but he immigrated to England in 1766, where he remained until his death, excepting a few years of continental touring. He was a very active pianist, composer, teacher, music publisher, and piano manufacturer during the late eighteenth and early nineteenth centuries.

Field, nineteen-years old, published in 1801 a set of three piano sonatas as Op. 1, which he dedicated to Clementi. The three sonatas are the most powerful works of Field's London period. He was already known in London as the composer of several ephemeral pieces based on popular airs of the day, and he gained fame with a piano concerto in 1799. This set of sonatas, first advertised in the *Morning Post* on March 25<sup>th</sup> in 1801<sup>5</sup> and his most substantial and ambitious publication, was evidently designed to mark his official debut as a serious composer. One can learn from Cecil Hopkinson that during the nineteenth century there were no fewer than thirty reprints or new editions of either the entire set, the individual sonatas, or even single movements; these appeared in English, French, German, Italian, Austrian, and Russian publications.<sup>6</sup> Little more than a year after the publication of Op. 1, Field joined fashionable St. Petersburg society, and from this time onward he seems to have had no thought of composing anything not expressly furthering his pianistic career. His continued concerto writing simply provided new material for public concerts; in the salons of the nobility, where he was most frequently heard, he was expected to play not substantial sonatas, but elegant rondos, brilliant variations, and dreamy nocturnes.<sup>7</sup>

All three sonatas are of two-movements. In eighteenth-century sonatas, slow

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<sup>5</sup> Cecil Hopkinson, *A bibliographical thematic catalogue of the works of John Field, 1782-1837* (London: Author, 1961), 13.

<sup>6</sup> *Ibid.*, 13-16.

<sup>7</sup> Piggott, 202.

movements in a two-movement sonata are very rare. During this period the key of each sonata movement is the same, although when the first movement is minor, the second movement is frequently the parallel major. Each of Field's sonatas is composed in this manner, so both movements have a fast tempo and are in the same key or parallel key. Likewise, Field follows the convention of having first movements in sonata form and the second movements in rondo form.

The three sonatas show the lyric style of Field's later nocturnes; nonetheless legato playing did not become widespread in Europe until the 1830's.<sup>8</sup> The common keyboard touch was considered non-legato, especially in fast movements. Clementi helped develop the English piano, which provides full, brilliant, sonorous, resonant sound, and is capable of virtuoso effects; therefore, it may have been especially suited to Field's lyrical and legato playing. Johann Nepomuk Hummel states about the English piano:

It has durability and fullness of tone. Nevertheless this instrument does not admit of the same facility of execution as the German. The touch is much heavier, the keys sink much deeper, and consequently, the return of the hammer on the repetition of a note cannot take place so quickly.... As a counterpoise of this, however, through the fullness of tone in the English Piano-Forte, the melody receives a peculiar charm and harmonious sweetness.<sup>9</sup>

Another pianist of the 1820's, Friedrich Kalkbrenner, also mentioned:

The instruments of Vienna and London have produced two schools. The Viennese pianists are particularly distinguished for their precision, the

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<sup>8</sup> Gregor Benko, *John Field*. Vol. 2, Nos. 2 and 3 (New York: International Piano Library, September, 1968), 4.

<sup>9</sup> Mark Kroll, *Johann Nepomuk Hummel: a musician's life and world* (Lanham, Maryland: The Scarecrow Press Inc., 2007), 259.

clarity and rapidity of their execution. Thus the instruments manufactured in that city are extremely easy to play.... The use of the pedals in Germany is almost unknown, English pianos have a fuller sound and a heavier keyboard action. The players of that country have adopted a larger style and that beautiful way of singing that distinguishes them; and it is indispensable to use the large pedal in order to conceal the inherent dryness of the piano. Dussek, Field and J. B. Cramer, the chiefs of that school which was founded by Clementi, use the pedal when harmonies do not change. Dussek above all was responsible for that, for he used the pedal almost constantly when he played in public.<sup>10</sup>

### **Approach and Methodology**

The purpose of this dissertation is to examine Field's three piano sonatas, Op. 1, for which there are no published analyses. I will discuss Field's historical position and style. Careful consideration will be given to Field's life, his pianistic style, and the music itself. The value of this dissertation goes beyond analysis of Field's sonatas to substantiation of the role these sonatas played in establishing Field's reputation as a pianist and composer prior to his development of the nocturne. I use the facsimile edition of Field's music, which reflects the composer's intentions more than present editions.<sup>11</sup> And since there is no measure number indicated in this facsimile edition, I begin the measure number from the complete measure of the time signature, also I do not account the measure number for the 1<sup>st</sup> ending of the repetition of the exposition in the first movement.

Chapter I discusses principal facts concerning Field's life and career, as well as general characteristics of his piano style. In Chapters II through IV, I will analyze each of the three piano sonatas according to compositional style and techniques. Finally, I will

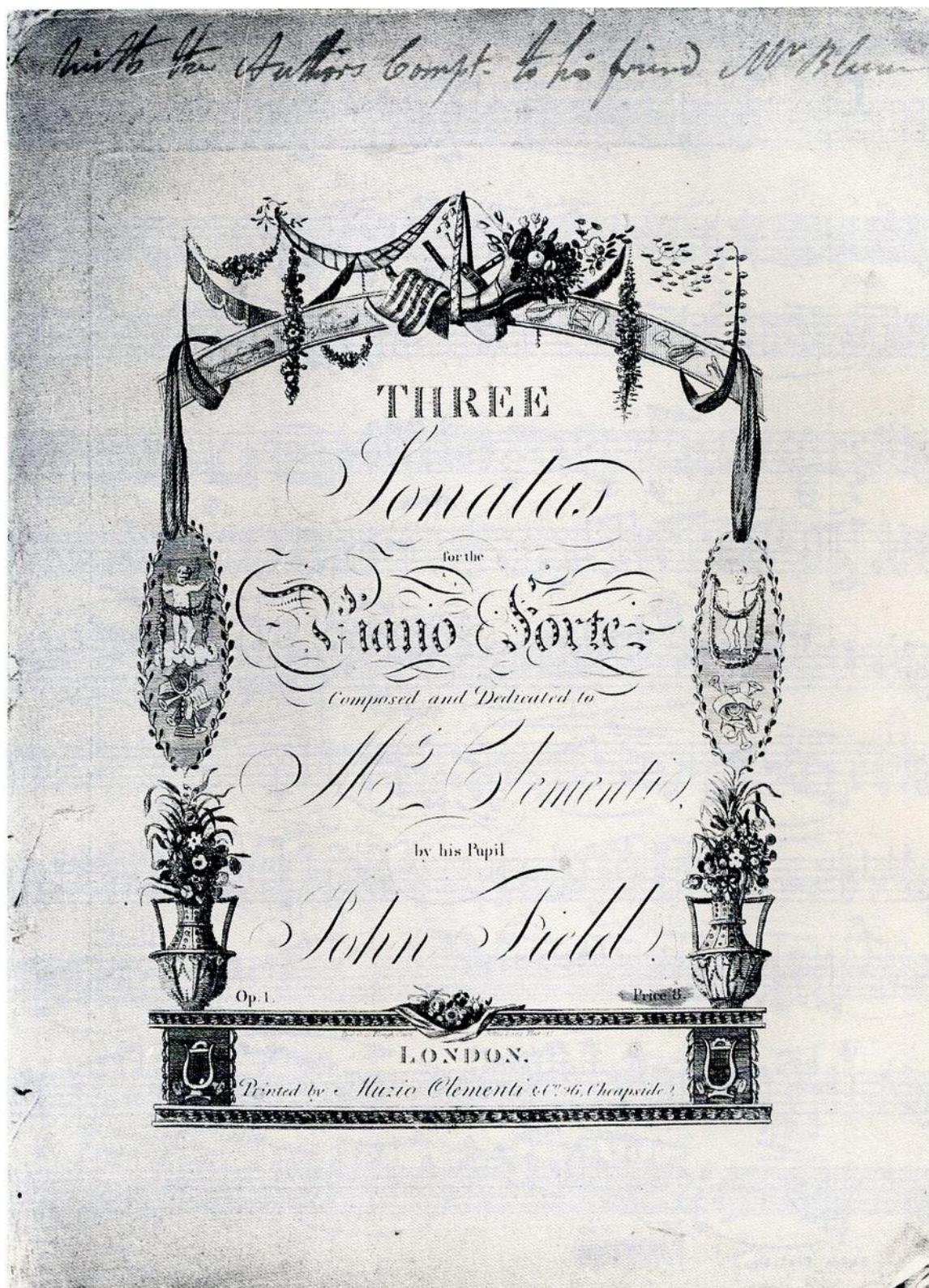
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<sup>10</sup> Harold C. Schonberg, *The Great Pianists: From Mozart to the Present*. 2<sup>nd</sup> ed. (New York: Simon & Schuster, 1987), 24.

<sup>11</sup> Nicholas Temperley, *The London pianoforte school 1766-1860: Clementi, Dussek, Cogan, Cramer, Field, Pinto, Sterndale Bennett, and other masters of the pianoforte*. Vol. 20, bk. 12 (New York: Garland Publishing, 1987).

draw relevant conclusions. For the analyses in Chapters II through IV, each analytic commentary will follow a brief table indicating the principal sections of the movement and the prevailing tonalities.

Although Field is now regarded as a minor composer, I will demonstrate that he is nonetheless an interesting and important figure in the history of piano composition and performance.



Title page of three sonatas in Op. 1, 1801

## CHAPTER I

### JOHN FIELD'S LIFE AND CAREER

#### Ireland and England

John Field was born in an Irish family in Dublin on July 26, 1782. His early musical training came from his father, a violinist, and his grandfather, an organist.<sup>1</sup> In spring of 1791, Field had made such progress that he was sent to Tommaso Giordani for advanced study. Giordani was trained as a harpsichordist, but was considered the foremost piano teacher in Dublin. He was primarily an opera composer, and also composed and published three sets of keyboard concertos.<sup>2</sup>

Giordani advertised three “Concerts Spirituels” in the leading Dublin papers, followed by details of the first program, to take place on March 24, 1792: “Arias sung by leading Dublin vocalists, a ‘New Overture’ by Haydn, and Madam Krumpholtz’s difficult pedal harp concerto performed on the grand pianoforte by Master Field.” The *Dublin Evening Post* review of March 27, 1792 was very appreciative of Field:

The pedal harp concerto on the pianoforte by Master Field was really an astonishing performance by such a child, and had a precision and execution far beyond what could have been expected.<sup>3</sup>

Newspaper announcements listed Field as eight years old. The practice of advertising child prodigies as younger than they are was, and still is, common; Field was actually

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<sup>1</sup> Patrick Piggott, *The life and music of John Field, 1782-1837: Creator of the nocturne* (Berkeley, CA: University of California Press, 1973), 2.

<sup>2</sup> Charles R. Haag, “The Keyboard Concerti of Tommaso Giordani” (master’s thesis, University of California, Los Angeles, 1953), 5.

<sup>3</sup> Piggott, 7-8.

almost 10. The newspaper advertisement for the second concert called him “the much admired Master Field.” This time he performed a new concerto by his teacher; on the third and final concert he repeated this work and played a pianoforte sonata. These public performances are evidence of Field’s well-developed keyboard skills.<sup>4</sup>

In 1793 the Field family moved to England and settled in London. Concerning the move to London, Flood offers the following much-quoted information:

No sooner had Field’s father settled in London than he apprenticed his son to Muzio Clementi, who at once recognized the genius of the boy. The fact of his father giving a fee of one hundred guineas to Clementi for the apprenticeship of his son is a distinct proof that Field was anxious to give the boy the benefit of the best piano master in London...<sup>5</sup>

Clementi thought highly of Field, praising his memory, accuracy, and performance ability. Beyond lessons, apprenticeship with Clementi involved other activities. Clementi was an active businessman, involved in music publishing and piano manufacturing. As a result, Field performed in Clementi’s piano warehouse more often than on the concert stage. Clementi required his students to work as salesman-demonstrators, showing off Clementi pianos to prospective buyers.<sup>6</sup> Field’s career subsided; he made no concert appearances between 1795 and 1799.

In 1794, the year of Haydn’s final visit to London, the old master heard Field play, probably at one of Barthelmon’s concerts in May 1794; Haydn noted in his diary, “Field a

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<sup>4</sup> Geneva H. Southall, “John Field’s Piano Concertos: An analytical and historical study” (Ph.D. dissertation, University of Iowa, 1966), 11-12.

<sup>5</sup> William G. Flood, *John Field of Dublin, the inventor of the nocturne* (New York: Musical Scope Publishers, 1970), 5-6; Piggott, 11; Southall, 10; Leon Plantinga, *Clementi “His Life and Music”* (London: Oxford University Press, 1977), 205.

<sup>6</sup> Harold C. Schonberg, *The Great Pianists: From Mozart to the Present*. 2<sup>nd</sup> ed. (New York: Simon & Schuster, 1987), 106-110.

young boy, who plays the pianoforte extremely well.”<sup>7</sup>

Field’s first published composition is dated 1795 by Hopkinson. The work is a set of variations on a popular tune of the day called “Fal lal la.”<sup>8</sup>

The next important event in Field’s professional life was the February 7, 1799 performance of his own piano concerto in E<sup>b</sup> Major at a concert given by “The New Musical Fund established for the relief of deceased musicians, their widows and orphans residing in England.”<sup>9</sup> The *Morning Post* review appeared on February 9, 1799:

On Thursday evening at King’s Theatre in Haymarket the chief source of admiration in the course of the evening was a concerto on the grand pianoforte by Master Field, a pupil of Clementi. This young gentleman, though only fifteen years old, has been esteemed by the best judges one of the finest performers in this kingdom, and his astonishing display of ability on this occasion proved how justly he was entitled to the distinction. The concerto was, we understand, wholly his own composition, and calculated to display rapidity, attended with musical expression such as we never before heard.<sup>10</sup>

Field’s next serious work, Op. 1 – the set of three piano sonatas dedicated to Clementi – was published in 1801 by Clementi. Possibly, Clementi furnished the funds for its publication; if so, this shows that Clementi was aware of Field’s extraordinary musical gifts, and willing to give him financial assistance to further his career.<sup>11</sup> Around this time, Field’s apprenticeship to Clementi ended; however, he continued to work in the

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<sup>7</sup> Piggott, 12.

<sup>8</sup> Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the Works of John Field, 1782-1837* (London: Author, 1961), 21.

<sup>9</sup> Piggott, 14-15.

<sup>10</sup> Aleksandr A. Nikolayev, *John Field*. Translated by Harold M. Cardello (New York: Musical Scope Publishers, 1973), 14. Field was actually seventeen years old.

<sup>11</sup> David Ewen, “The Centenary of a Neglected Composer: John Field,” *The American Music Lover* 2, no. 9 (1937): 286-287.

latter's warehouse for a small salary, as he began his own teaching career.<sup>12</sup>

### **The Continental Tour with Clementi**

In July of 1802, Clementi and Field began a long tour with stops in Paris, Vienna, and St. Petersburg; Field eventually settled in the latter city and began his professional life in Russia.<sup>13</sup> Clementi, who had already established business relationships with the piano maker Pleyel of Paris and the publisher Artaria of Vienna, planned the trip to improve continental trade. Clementi was the first of many composers who also manufactured pianos; others, besides Pleyel, included Kalkbrenner, August Wolff, Johann Baptist Cramer, and Henri Herz.<sup>14</sup> Wanting to display his instruments to their best advantage, Clementi took Field along to demonstrate the pianos in the warehouses. The two pianists stayed in Pleyel's home in Paris, arriving in early August. Field made some public appearances; his performances of music by Bach, Handel, and Clementi were a sensation. William Gardiner in his autobiography, *Music and Friends*, relates:

...while we were at table a young gentleman named Field, an élève of Mr. Clementi, sat down to the pianoforte and gratified the company by playing one of Bach's fugue, in which, by force of touch, he maintained a clear distinction in the four different parts.<sup>15</sup>

After Clementi had completed his business in Paris, they traveled to Vienna, staying with publisher Domenico Artaria. While in Vienna, Field recreated his Parisian successes through public appearances. At this time, Clementi intended that he and Field

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<sup>12</sup> Piggott, 16.

<sup>13</sup> Leon Plantinga, *Clementi "His Life and Music."* (London: Oxford University Press, 1977), 191-192. Clementi continued to crisscross Europe for eight years, returning to London in the summer of 1810.

<sup>14</sup> Carl G. Parrish, "The Early Piano and its Influence on Keyboard Technique and Composition in the Eighteenth Century" (Ph.D. dissertation, Harvard University, 1939), 38.

<sup>15</sup> Piggott, 18.

should part company. Clementi had a strategic reason for wishing the youth to remain in Vienna: though Field's playing was very advanced, he still had much to learn as a composer. Field's understanding of counterpoint was weak and his feeling for basic formal principles insecure. Clementi intended for Field to undergo a course of counterpoint with the Viennese contrapuntist Albrechtsberger, who counted Beethoven among his students.<sup>16</sup> Wainwright suggests a further motivation behind Clementi's plans: Clementi intended to "plant" his prize pupil in Vienna, still the heart of musical Europe, as an agent to boost the sales of Clementi and Company and to sell Clementi's pianos and compositions.<sup>17</sup>

However, when the time came, Field showed a strong desire to accompany Clementi to St. Petersburg. Perhaps Field disliked Albrechtsberger's teaching; furthermore, with no friends in Vienna, little money, and little knowledge of German, he did not want to be left alone in Vienna. Although Clementi agreed to take Field to Russia, he had to pay the extra expenses for Field's journey. What seems to have been a fairly happy relationship between the two musicians may have begun to deteriorate as a result.<sup>18</sup>

In St. Petersburg, Clementi exercised strict economy and provided little for Field's comfort. In an article from a Russian journal published in 1834 we get a glimpse of the conditions Field endured:

Even now there are people who remember Field walking through the streets without an overcoat, wearing Nanking underwear while the

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<sup>16</sup> Johann Georg Albrechtsberger (1736-1809) was an Austrian composer, theorist, and organist. He was appointed the Kapellmeister at St. Stephen's Cathedral in 1793, the highest position in the empire for a church musician. However, it was through his teaching and theoretical writings that he exerted the strongest influence on his contemporaries and succeeding generations of composers. Haydn regarded him as "the best teacher of composition among all present-day Viennese masters." Beethoven was under his instruction in 1794-95.

<sup>17</sup> David Wainwright, *The Piano Makers* (London: Hutchinson, 1975), 45.

<sup>18</sup> Piggott, 19-20.

weather was at twenty-five degrees below zero, suffering from a cold and being obliged to blow his nose in the lining of his hat.<sup>19</sup>

Clementi's stay in St. Petersburg lasted from November or December 1802 to July 1803.

He opened a temporary showroom there, with Field again demonstrating pianos for him.

Ludwig Spohr, who met Field there at the end of 1802, relates:

I have still in recollection the figure of the pale, overgrown youth, whom I have never seen since. When Field, who had outgrown his clothes, placed himself at the piano, stretched out his arms over the keyboard, so that his sleeves shrunk up nearly to his elbows, his whole figure appeared awkward and stiff in the highest degree; but as soon as his touching instrumentation began, everything else was forgotten, and one became all ears.<sup>20</sup>

Field sometimes substituted for Clementi at private concerts. Clementi received a fee of 500 rubles, even when Field played in his place. However, performing allowed Field to build a reputation, and he proceeded to play more and take on students. By the time Clementi left St. Petersburg in 1803, he had boosted Field by recommending that all his students continue to study with Field for the same fee.

Both Clementi and Field agreed that the latter should remain in St. Petersburg. As Temperley notes, most of Field's biographers feel that this was the only way Field could escape from his strong-willed teacher.<sup>21</sup> On the other hand, Nikolayev provides evidence that suggests Clementi may have encouraged or, at the least, approved this momentous decision. Clementi realized that Russia was a golden prospect for his commercial affairs and that his student-in-residence would provide an excellent contact to the Russian

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<sup>19</sup> *Ibid.*, 22.

<sup>20</sup> David Branson, *John Field and Chopin* (New York: St. Martin's Press, 1972), 4.

<sup>21</sup> Nicholas Temperley, "John Field," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 1980), vol. 4, 535.

musical world.<sup>22</sup>

### **St. Petersburg and Moscow**

After Clementi left, Field spent the summer in Narva at the official residence of General Marklovsky, a patron of the arts who was always hosting touring performers.<sup>23</sup> Field returned to St. Petersburg in 1804 to prepare a concert for the Lenten season at the Philharmonic Hall. After this concert, which was an unparalleled success, Field's name became synonymous with the highest quality in music. He constantly appeared in public concerts. The most important outcome of the Philharmonic concert was a great demand for Field as a teacher. Despite enormous demand, Field only accepted enough students to meet his needs. His daily routine began each morning with four or five hours of technical finger exercises. Evenings were for amusements, or engagements in private homes for which he received not less than 500 rubles.

In 1805, Field received an invitation from Governor Arsenyev of Mittau to visit for the summer. He first stayed as the Governor's guest, but later moved to the house of Baron von Berner. His Mittau performances set high standards for pianists for many years to come.

In 1806, Field went to Moscow, where he later spent many years. He enjoyed successes comparable to those in St. Petersburg. His first concert in Moscow took place on March 2, 1806, after which he was besieged by applicants for lessons and invitations to perform in the salons of rich and distinguished families.

The following summer Field left Moscow for St. Petersburg, although he planned

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<sup>22</sup> Nikolayev, 21-22.

<sup>23</sup> *Ibid.*

to return eventually. Field set up apartments in both St. Petersburg and Moscow, intending to divide his time between the two cities giving concerts throughout the season. Although Field had made enough money to live in style, money was never a driving force in Field's life; what he had was spent freely, and he often gave away more than he spent. He had an easy-going nature, but in his music Field constantly sought greater perfection of style and detail.

Around 1808, his music began to be published in Russia. In 1810, the first edition (Elbert, Moscow) of the two quintets and divertissements numbers 1 and 2, was published.<sup>24</sup> On May 31, 1810, Field married a young French woman, Mademoiselle Adelaide Percheron, who was among Field's most gifted Moscow students. Field and his wife appeared in two concerts together in 1812 in Moscow. The first, on March 10, was a benefit for the orchestra of the Imperial Theater. Four days later they played at the home of Princess Trubitsky.

In 1812, Field's first nocturne was published in Russia. The title page reads "Première Nocturne pour le pianoforte" and is dedicated to Mademoiselle de Danaoureff. According to Temperley, the second and third nocturnes were also published by Dalmas at the same time; the three publications were used as the basis of the Peters edition of "Trois Nocturnes" in 1814.<sup>25</sup>

That same year, 1812, Field worked out an exchange with the Prussian virtuoso Daniel Steibelt, where Field would return to St. Petersburg and Steibelt would take over Field's studio in Moscow. It was a very lucky move for Field, since shortly after the move

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<sup>24</sup> Robin Langley, "John Field and the Genesis of a Style," *The Musical Times* 123 (February 1982), 95.

<sup>25</sup> Nicholas Temperley, "John Field and the First Nocturne," *Music & Letters* 56, no. 3-4 (July-October 1975), 336.

Napoleon's army attacked Moscow.<sup>26</sup>

Shortly after Field's return to St. Petersburg he became involved with another woman. Her name was Mademoiselle Charpentier; there was a Mlle. Charpentier among the members of the French Opera Company, so it is possible that Field's mistress was a singer. Field continued to live with his wife in spite of the fact that Charpentier bore him a son in 1815; the son Leon later accompanied Field on his final European tour in the 1830s.<sup>27</sup>

Among the many students Field taught were a number of important composers, most importantly Mikhail Ivanovich Glinka, who studied with Field in 1817.<sup>28</sup> He received only three lessons, because Field returned to Moscow in 1818 to give two concerts. However, those lessons had a lasting effect upon Glinka, who is widely considered the first true Russian composer.

In 1819 a son, Adrien, was born to Field and his wife. Percheron left Field sometime after the birth of Adrien and moved to Smolensk. At the end of 1821, when his illegitimate son Leon Charpentier was taken back to Moscow, Field also returned to Moscow, where he maintained two flats. Piggott speculates that this was because of social taboos against teaching in a residence where a mistress lived.<sup>29</sup>

In 1822, Johann Nepomuk Hummel visited Moscow and invited Field to assist at his concert. They performed Hummel's sonata in A<sup>b</sup> Major for four hands. Branson believes that Hummel's stylistic change towards more Romantic writing was a result of

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<sup>26</sup> Piggott, 41-42.

<sup>27</sup> *Ibid.*, 44.

<sup>28</sup> Mikhail I. Glinka, *Memoirs* Translated by Richard B. Mudge (Norman: University of Oklahoma Press, 1963), 16.

<sup>29</sup> Piggott, 50.

Field's influence.<sup>30</sup>

On March 6, 1822, Field gave a concert which included the first performance of the first movement of his concerto No. 7 in C minor.<sup>31</sup> According to an article in the *Allgemeine musikalische Zeitung*, the sixth concerto was also included in this concert.

The famous pianist and composer Mr. Field now lives in Moscow where he finds a better income than in St. Petersburg by public concerts because there is a far greater musical audience there. In the concert which he gave in Moscow at the start of March 1822 (which brought him an income of 6000 rubles), we heard the first movement of his seventh concerto, the adagio and rondo of which he had not yet completed. We also heard his sixth concerto.<sup>32</sup>

In 1823, Alexander I. Dubuk became Field's student. Dubuk studied with Field for six years and provides information about Field in his "Memories of John Field."<sup>33</sup> Dubuk was one of the first professors at the Moscow Conservatory and is remembered as a teacher of Balakirev. Dubuk also taught Villoing (the teacher of Anton and Nicholas Rubinstein), and Nikolai Zverev, who in turn taught Scriabin and Rachmaninoff.<sup>34</sup> As a result, Field's influence was even more widely disseminated among Russian composers.

From the year 1823 to 1831 in Moscow, Field did not produce compositions of significance, partly due to deteriorating health, and exacerbated by a continuing drinking problem.

In the January 1828 issue of the *Allgemeine musikalische Zeitung*, the Russian correspondent announces, "The famous pianist, John Field, has decided to visit England."

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<sup>30</sup> Branson, 7.

<sup>31</sup> Piggott, 53.

<sup>32</sup> Southall, 42.

<sup>33</sup> Alexander Dubuk, "Memories of John Field" with an introduction by M. Balakirev, in *Knizhka Nedili* ("Weekly Booklets"), Moscow, 1898.

<sup>34</sup> Southall, 44.

However, it was three years before Field and his son Leon departed for London.<sup>35</sup>

### **The European Tour and Return to Russia**

Field and Leon arrived in London around September 1831. In the thirty years since Field had left London, there had been important musical changes, including the improved standard of orchestral performances by the London Philharmonic Society, established in 1813. Field's first and most important concert appearance in England was on February 2, 1832, when he performed at the opening concert of the Philharmonic Society's season. He played his concerto no. 4, in E<sup>b</sup> Major, which was praised for its elegance and smoothness.

On March 10, 1832, Clementi died at the age of 81 and was buried in Westminster Abbey on March 29, 1832. "Among the followers of the corpse were – J. B. Cramer, Moscheles, Novello, Field, Horsley, Sir George Smart, etc..."<sup>36</sup> Two days later Field took part in a celebration of Haydn's centennial, playing Haydn's variations in F minor; Cramer and Moscheles also performed in the concert. Through the latter; Field was introduced to Mendelssohn, who was delighted by Field's playing.<sup>37</sup>

Field had accepted an engagement to give two concerts in Manchester during July 1832, for which he was to receive fifteen guineas. These were his last important appearances in England. Soon after, he received the news that his mother had died suddenly on July 31, 1832.

In the fall of 1832, Field left London for France to join Leon. In Paris, Field was urged to follow up his renewed success in London. He had finally completed his seventh

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<sup>35</sup> Piggott, 61-62.

<sup>36</sup> Plantinga, 248-249.

<sup>37</sup> Piggott, 70.

concerto, which he debuted in Paris. The concert on December 25, 1832, at the Salle du Conservatoire, was heard by a full house. A critic of the *Revue de Paris* wrote:

In Field's music you find no "noise," no wild thundering – none of the pretensions of a charlatan. So, for his great art, cheap admiration is not enough. It seems strange to attach so much importance to a simple charming melody... (we) must hide our enthusiasm for these simple things lest we seem vulgar and spare our excitement for another kind of music which makes us grind our teeth and makes our hair stand on end...fortunately,... this time the public was honest; it enjoyed the music, the great talent and art.<sup>38</sup>

A letter from Chopin to his family in Warsaw, written in Prague, November 21, 1830, documents the first comparison of Chopin to Field. "When August Klengel came to know me better as a musician, that is, when I had played my concerto to him, he said that my playing strongly reminded him of Field."<sup>39</sup> A letter to Ferdinand Hiller, Paris, August 2, 1832, confirms Chopin's interest in hearing Field: "Field has returned from London...assured us that Moscheles and Field are coming to Paris for the winter."<sup>40</sup> Chopin notes in an undated letter, Paris, 1832, to Dominik Dziewanowski, that he is compared to Field:

People compose variations on my themes. Kalkbrenner has used my mazurka in this way; the pupils of the Conservatoire, Moscheles' pupils, those of Herz and Kalkbrenner – in a word, finished artists, take lessons from me and couple my name with that of Field.<sup>41</sup>

Chopin attended Field's concert at the Conservatoire. According to Eduard Wolff, Chopin was disappointed, although Branson believes that the G Major nocturne influenced

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<sup>38</sup> *Ibid.*, 74.

<sup>39</sup> Moritz Karasowski, *Frederic Chopin, His Life and Letters*, Translated by Emily Hill (Westport, Connecticut: Greenwood Press, 1970), 168.

<sup>40</sup> Frederic Chopin, *Chopin's Letters*, Collected by Henryk Opienski, Translated from the original Polish and French with a preface and editorial notes by E. L. Voynich (New York: Vienna House, 1971), 167.

<sup>41</sup> *Ibid.*, 169.

Chopin's 1835 Andante Spianato in the *Grande Polonaise Brillante*.<sup>42</sup> On the other hand, Field's well known statement about Chopin was, "Chopin? What has he written? Nothing but mazurkas!" This remark is perfectly understandable, since Chopin's publications before 1833 were few.<sup>43</sup>

Before leaving Paris, Field gave three concerts during January and February in 1833. This may suggest a business deal with Jean-Henri Pape, who was a piano builder. He also made a short trip to Brussels, where he performed on February 27 in the Salle du Grand Concert. On March 11, Field gave a royal command performance for Leopold I, King of Belgium.<sup>44</sup>

In summer of 1833, Field and his son Leon began on a tour of Southern Europe that eventually led back to Russia. Their itinerary included Toulouse, Marseilles, and Lyons, France; Geneva, Switzerland to Milan and Florence, Italy; Genoa to Naples by boat; and home to Russia via Vienna. The early part of the tour was extremely successful. One extraordinary review is from a Marseilles shipping journal, *Semaphore de Marseilles*:

When he sits before his piano, then his fingers caress the keys, then his face awakens, his features shine with a sudden inspiration, he lives, and with an exalted, doubly intense life...his eyes shine as if the angel of music had revealed himself to the good Irishman and opened for him the doors of heaven...There is in his execution so perfect a delicacy of touch, such suavity of coloring, such expression, such clarity of articulation as one rarely finds even in pianists of the first rank....After having led one through a chain of tender and dreamy modulations the delicious pianist transports you by degrees, and as if by magic, into celestial spheres unknown to the human ear.<sup>45</sup>

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<sup>42</sup> Branson, 46.

<sup>43</sup> Piggott, 77.

<sup>44</sup> *Ibid.*, 79.

<sup>45</sup> *Ibid.*, 85.

Such extravagant prose indicates the enthusiasm Field encountered on his tour. About this same time, August 2, 1833, a review by Ludwig Rellstab appeared in the Berlin journal *Iris in the Realm of Music*, highly complimentary to Field and remarkable for its dismissal of Chopin. Admittedly, while Chopin was just beginning his career at age 23, Field was near the end of his professional life at age 51.

Where Field smiles, Mr. Chopin makes a snickering grimace; where Field sighs, Mr. Chopin groans; Field shrugs the shoulders, Mr. Chopin arches his back like a cat; Field adds spice to his meal, Mr. Chopin throws in a handful of pepper. Furthermore, [in his three nocturnes, Op. 9] Chopin has again not failed to choose the remotest key, B<sup>b</sup> minor, B Major, and, of course, E<sup>b</sup> Major. But in this latter key he also has such modulations that one feels himself in a labyrinth. If one were to hold Field's charming romances before a crooked mirror, so that every finer expression is exaggerated, then one would get Chopin's handiwork. We beseech Mr. Chopin, who is really not without talent, to return to truth and nature.<sup>46</sup>

In the September 28 issue of *Journal de Geneva*, printing the program for a September 30 concert, Field was called a "Russian pianist." The program included the sixth concerto and the rondo "Midi" with the accompaniment of a quartet. Geneva musicians assisted with the concert.<sup>47</sup>

In Milan, Field gave a benefit concert on November 29 in the great Sala di Ridotto, on the upper floor of La Scala Theatre.<sup>48</sup> The concerts in Milan were Field's only appearances in Italy, and the reviews did not do justice to his ability, comparing him unfavorably to Paganini. Although Field's style may have been a factor, he was beginning to experience extreme pain and depression, leaving him unable to play with his usual inspiration.

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<sup>46</sup> Nicolas Slonimsky, *Lexicon of Musical Invective* (Seattle: University of Washington Press, 1965), 85.

<sup>47</sup> Nikolayev, 50.

<sup>48</sup> Plantinga, 32.

In the beginning of 1834, Field traveled to Florence to see the celebrated French physician Dr. Baron Dupuytren about his illness.<sup>49</sup> Field was suffering from cancer of the rectum.<sup>50</sup> Field arrived in Naples in May 1834 and spent the next nine months in a hospital undergoing multiple operations. When he left the hospital in 1835, Field did not have enough money to even attempt returning to Russia. Count Rakhmanov, a Russian imperial privacy Councillor, and his wife, born Princess Galitzina, brought Field back to Russia via Vienna. Somewhat healthier, Field gave concerts on August 8th, 11th, and 13<sup>th</sup> in 1835 at the Hoftheater in Vienna. He performed his sixth concerto and the rondo from the third concerto, the same program he had given in Geneva almost two years earlier. Karl Czerny invited Field to be his guest while in Vienna.<sup>51</sup>

In September 1835, Field and Leon returned to Moscow with the Rakhmanovs after being “on tour” for four years. Field was very ill; intestinal cancer made all movement painful.

### **Death in Moscow**

After arriving in Moscow, Field tried to continue normal life. He received students, dined in restaurants, and walked down the streets slowly with a cane. During this time he wrote two nocturnes, C Major and F Major; Field dedicated the set to Princess Galitzina, a cousin of the Rakhmanov family who had rescued him from the poverty he suffered in Naples.

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<sup>49</sup> Baron Guillaume Dupuytren (1777-1835) was a pioneer surgeon and pathologist best known for his description and development of surgical procedures for alleviating “Dupuytren’s contracture” (1832), in which fibrosis of deep tissues of the palm causes permanent retraction of one or more fingers. He devised surgery for cancer of the cervix and for the creation of an artificial anus (1828). He was surgeon to Louis XVII, who made him a baron.

<sup>50</sup> Piggott, 88-90.

<sup>51</sup> *Ibid.*, 90-93.

However, towards the end of 1836, his condition deteriorated, and he died on January 23, 1837. The following conversation is attributed to Field on his death bed:

“Are you a Protestant?” asked the priest.

“No.”

“Perhaps you are a Catholic?”

“Never mind.”

“Then you are a Calvinist.”

“No, I am not Calvinist. I am a Clavecinist.”<sup>52</sup>

The funeral took place four days later. The coffin was carried from the chapel of the Reformed Church to the Vedensky Cemetery, on the outskirts of Moscow. In 1838 a simple but impressive monument was erected over the grave, with the inscription:

John Field  
Born in Ireland  
In 1782  
Died in Moscow  
In 1837

On the back of the stone is added:

Erected  
To His Memory  
By  
His Grateful Friends  
And  
Scholars

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<sup>52</sup> *Ibid.*, 98.

## CHAPTER II

### SONATA OP. 1, NO. 1

#### FIRST MOVEMENT

This sonata consists of two movements. The first movement in E<sup>b</sup> major, an *Allegro Moderato* in 4/4, is in sonata form.

Measure	Key	Formal Structure
1 – 8	E <sup>b</sup>	Exposition: Primary Theme
8 – 29	E <sup>b</sup> → B <sup>b</sup> (m. 14)	Transition
30 – 43	B <sup>b</sup>	Secondary Theme
43 – 50	B <sup>b</sup>	Closing Section
51 – 93	B <sup>b</sup> → c(m. 59) → e <sup>b</sup> (m. 72) → G <sup>b</sup> (m. 75) → e <sup>b</sup> (m. 84)	Development
94 – 104	E <sup>b</sup>	Recapitulation: Primary Theme
105 – 120	E <sup>b</sup>	Secondary Theme
120 – 127	E <sup>b</sup>	Coda

An unusual aspect of this movement is its abbreviated recapitulation. The transition and closing section draw on the primary thematic material, which gives the movement thematic coherence. The development section concentrates on the dotted rhythms of the primary theme and the sixteenth-note spinning-out of the secondary theme, modulating through various keys. As the majority of Field's works begin and end quietly, the beginning and ending of this movement eschew concert-piece heroics in favor of a *cantabile* open and *smorzando* close. This movement is more remarkable for expression than virtuosity.

The primary theme of this exposition is constructed in sentence form,<sup>1</sup> which is one of the conventional primary theme types during the Classic period. Even though Field was under his teacher Clementi's guidance when he composed the three sonatas of Op. 1, at this early stage in his compositional career Field already deviates from Clementi's aesthetics. Clementi's melodies are highly motivic, where fragmented series of short clauses separated by half cadences and rests supersede long continuous lines. In particular, the primary theme of a Clementi first movement is generally chordal, rhythmic, light, and rapid. However, Field's primary theme in this movement is soft, flowing, romantic, and an expressive *cantabile*. It is built on a dotted rhythm and the accompaniment is a simple alternation of tonic and dominant chords over a tonic pedal (Ex. 2.1). Both Field and Clementi favor the use of the tonic pedal throughout many compositions.

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<sup>1</sup> William E. Caplin, *Classical Form: A Theory of formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 9. In this book, the sentence form is explained as follows: "The sentence is normally an eight-measure form. The first four-measure is called a presentation phrase and a later four-measure is called a continuation phrase. The presentation phrase begins with a two-measure basic idea and is repeated. It features a tonic prolongational progression. The continuation phrase is characterized by fragmentation, harmonic and rhythmic acceleration, and a cadential."

Ex. 2.1: Field sonata Op. 1, No. 1, mvmt. 1, mm. 1-8

**SONATA**  
**I.**

**Allegro Moderato.**

[p] *Cantabile sempre legato*

Field begins Op. 1 with an anacrusis; although unusual, Clementi also did this sometimes (Ex. 2.2). The span of a ninth in the Field's left hand accompaniment (Ex. 2.1, m. 3, E<sup>b</sup> to F) is also unusual for its day and foreshadows Romantic piano writing. It recurs throughout the movement in both hands. Years later Field would use this span many times in his nocturnes (Ex. 2.3, m. 6, E to F<sup>#</sup>); however it is already present here as an element in the sonata. Moreover, this technique was previously used by Clementi (Ex. 2.2, m. 2, B to C<sup>#</sup>).

Ex. 2.2: Clementi sonata Op. 26, No. 2, mvmt. 2, mm. 1-4

Ex. 2.3: Field nocturne No. 10 in E major, mm. 6-7

The transition begins with a dissolving restatement of the opening six measures of this primary theme (Ex. 2.4).<sup>2</sup>

Ex. 2.4: Field sonata Op. 1, No. 1, mvmt. 1, mm. 1-14

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<sup>2</sup> Dissolving restatement: When the primary theme closes in a perfect authentic cadence, a transition may begin as a repetition or restatement of the primary theme, although it soon transforms itself into transitional activity.

**SONATA**  
**I.**

**Allegro Moderato.**

[P] *Cantabile sempre legato*

Transition Begins

The image shows a page of musical notation for the first movement of a sonata. It begins with a piano introduction in a slower tempo, marked 'Cantabile sempre legato'. The main movement starts with 'Allegro Moderato'. The score is written for piano and includes various dynamic markings and performance instructions. A specific section is marked 'Transition Begins'.

During the transition, the material morphs into runs and features one of Field's favorite devices, repeated notes in a dotted rhythm (as seen in m. 4 in the primary theme), which appear frequently in his piano concertos and nocturnes as well (Exx. 2.5, 2.6, 2.7).

Ex. 2.5: Field sonata Op. 1, No. 1, mvmt. 1, mm. 14-16

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This image shows a close-up of measures 14-16 from the first movement of Field's Sonata Op. 1, No. 1. The notation shows a piano introduction with a dotted rhythm and repeated notes, which are characteristic of Field's style. The score includes dynamic markings and performance instructions.

Ex. 2.6: Field piano concerto No. 1, mm. 186-191

The image displays a musical score for measures 186 through 190 of Field's Nocturne No. 12. The score is written for piano and consists of two systems. The first system covers measures 186-188, and the second system covers measures 189-190. The music is in E major and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* (forte) and *fz* (forzando). There are also markings for *8va* (octave up) and *8va* (octave down) in the right hand.

Ex. 2.7: Field nocturne No. 12 in E major, mm. 152-156

The image displays a musical score for measures 152 through 156 of Field's Nocturne No. 12. The score is written for piano and consists of two systems. The first system covers measures 152-154, and the second system covers measures 155-156. The music is in E major and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* (forte) and *fz* (forzando). There are also markings for *8va* (octave up) and *8va* (octave down) in the right hand.

In most late-eighteenth-century sonata-form expositions, the boundary between transition and secondary theme is clearly articulated, usually by a rest. However in a few works, such demarcations are considerably weaker, or even missing. In this exposition,

the secondary theme begins without break or pause, since the transition is lacking a concluding full cadence before the secondary theme. However m. 29 has the dominant in the new key of B<sup>b</sup> and m. 30 is in the new tonic, so harmonically the juncture between transition and secondary theme is normal (Ex. 2.8, the secondary theme begins in m. 30). This is also a notable feature of some Clementi sonatas (Ex. 2.9, the secondary theme begins in m. 37 after the half-cadence break in m. 36; the bass clef at the beginning of the example should be, of course, a treble clef). Conventionally, the secondary theme is lyrical; however, Field's is rhythmic and dramatic, beginning with the dotted rhythm that opens the primary theme in the left hand. Persistent sixteenth-note figurations in the right hand provide accompaniment.

Ex. 2.8: Field sonata Op. 1, No. 1, mvmt. 1, mm. 29-33

Secondary theme begins

The image shows a musical score for two systems. The first system starts at measure 29. The right hand (treble clef) has a sixteenth-note figure with an 8va marking. The left hand (bass clef) has a dotted rhythm with an 8va marking. The second system starts at measure 30, where the secondary theme begins. The right hand continues with the sixteenth-note figure, and the left hand has a dotted rhythm. Performance markings include 'for.', 'loco', and 'dim.'.

Ex. 2.9: Clementi sonata in C major Op. 34, No. 1, mvmt. 1, mm. 36-40

## Secondary theme begins

The musical score shows two systems of piano and violin parts. The first system (mm. 54-55) features a violin melody with a *ritard.* marking and a piano accompaniment with a *ten.* marking. The second system (mm. 56-59) features a violin melody with a *dolce* marking and a piano accompaniment with *sf* and *dimin.* markings. The violin part ends with a triplet and a fermata, marked *con espressione*.

The development section introduces no new themes. The section consists of the dotted rhythmic figure of the primary theme against the continuous motion of sixteenth notes characteristic of the secondary theme. In particular, Field uses the broken octaves and broken-octave chords that were life-long a favorite technique of Clementi (Exx. 2.10, 2.11) and his favorite use of the broken octave technique also shows Clementi's influence (Exx. 2.12, 2.13). Both octave and broken octave playing are popular techniques in the Classic as well as Romantic style.

Ex. 2.10: Field sonata Op. 1, No. 1, mvmt. 1, mm. 54-59

54

*for.*

Ex. 2.11: Clementi sonata Op. 24, No. 1, mvmt. 1, mm. 92-96

92

*f*

Ex. 2.12: Field sonata Op. 1, No. 1, mvmt. 1, mm. 67-71

67 *Cres*

*pp* *p* *f*

*en do*

*mezz:* *for:* *ff* *dim.* *fz*

FIELD'S SONATA OP. 1 *ff*

Ex. 2.13: Clementi sonata Op. 2, No. 1, mvmt. 1, mm. 136-141

136

FIELD'S SONATA OP. 1

The development section is of technical rather than thematic importance; it does not incorporate motivic development. Field uses the chromatic passing chords that often occurred in later Romantic music and the modulations are moderately distant. The shifts of tonal centers by a third, so frequently employed by later Romantics, appears in Field's sonata as  $g-e^b-G^b$  (mm. 59-75).

Towards the middle of the development section, there is a “false recapitulation” of the primary theme in the parallel minor mode (Ex. 2.14).

Ex. 2.14: Field sonata Op. 1, No. 1, mvmt. 1, mm. 72-76



This false recapitulation begins in  $E^b$  minor in m. 72; it slides into  $G^b$  major in m. 75 without a preceding dominant harmony, adding an element of surprise. The return in  $E^b$ , which seems to signal the recapitulation, may be considered a witty manipulation of the conventions of sonata form. This technique was primarily used by Haydn. Nearly all of the Haydn's false recapitulations in development sections occurred in the tonic key. However the situation becomes more challenging later with non-tonic false recapitulation, such as one of his London symphonies No. 102 in  $B^b$  major in 1794, the first movement at m. 185, the primary theme returns in C major.<sup>3</sup> Field used same tonic false recapitulation but in a different mode: the primary theme returns in  $e^b$  minor instead of the tonic of  $E^b$  major.

The recapitulation contains no new material, but condenses the action by eliminating the transition between themes. Mm. 4-7, which end the primary theme exposition, correspond roughly to the measures ending the transition; therefore, the recapitulatory transition sounds more like a brief extension of the primary theme than a transition proper. Clementi also sometimes wrote abbreviated recapitulations, shortening, for example, the transition section (after all, there is no need to modulate), for example Op. 2, No. 4; Op. 7, No. 3; and Op. 12, No. 1.

<sup>3</sup> James Hepokoski and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 222.

This movement as a whole emphasizes repetition rather than development of motives. For example, one particular motive (first appearing in mm. 5-6) recurs ten times as a motto throughout the movement: five times in the exposition, twice in the development, and three times in the recapitulation (Ex. 2.15).

Ex. 2.15: Field sonata Op. 1, No. 1, mvmt. 1, mm. 5-6



Field's harmony is advanced for his time. The use of chords such as the augmented 6<sup>th</sup> is notable; these chords were not novelties, but Field effectively and carefully places them at key points amid the relatively simple harmonic texture of his music (Ex. 2.16). He colors harmonic progressions with chromatic chords and foreign tones, but his tonal plan always remains within Classic bounds.

Ex. 2.16: Field sonata Op. 1, No. 1, mvmt. 1, mm. 65-66

The Romantic tendencies displayed throughout the movement are characteristic of Field's lyric style: *legato* markings, increased use of expression markings, and frequent ninth spans. All these foreshadow Romantic preoccupations. In particular, Field's use of expression emphasizes lyric style over technical brilliance.

Field used the left pedal very occasionally, merely to achieve pianissimo but only to produce a special timbre.<sup>4</sup> Field's music also shows the later Romantic tendency to have the dynamic marks become steadily more explicit and more numerous, such as *pp-ff* (Ex. 2.17).

Ex. 2.17: Field sonata Op. 1, No. 1, mvmt. 1, mm. 67-70

67 *Cres*

*pp* *puv.*

*mez:* *for:* *sf*

*en do*

*sf*

Field's Sonata Op. 1

<sup>4</sup> According to his favorite pupil, Alexander Dubuk. Patrick Piggott, *The life and music of John Field, 1782-1837: Creator of the nocturne* (Berkeley, LA: University of California Press, 1973), 110. In fact, this is how the damper pedal was used in the early 19<sup>th</sup> century – for color.

## SECOND MOVEMENT

The second movement in E<sup>b</sup> major, an *Allegro* in 2/4, is in five-part rondo form. This rondo remained popular throughout the nineteenth century as a separate piece and has maintained a position in the pianist's repertory with Field's nocturnes.<sup>5</sup>

Measure	Key	Formal Structure
1 – 12	E <sup>b</sup>	R
13 – 92	V/f → V/E <sup>b</sup> (m. 17) → E <sup>b</sup> (m. 21) → B <sup>b</sup> (m. 42)	Episode 1
93 – 104	E <sup>b</sup>	R
105 – 158	c → V/a <sup>b</sup> (m. 123) → a <sup>b</sup> (m. 131) → V/E <sup>b</sup> (m. 149)	Episode 2
159 – 169	E <sup>b</sup>	R
169 – 190	E <sup>b</sup>	Coda

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<sup>5</sup> Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the Works of John Field, 1782-1837* (London: Author, 1961), 15-16.

The second movement contrasts in mood with the first movement. Many of Clementi's sonata finales are also in rondo form, as is also true of other late eighteenth century composers; in this rondo, Clementi's influence is seen especially in the dotted rhythm for the right hand and a broken octave technique throughout the movement.

The rondo theme is replete with dotted rhythms over staccato broken tenths, which is a very unusual texture for the time and one of the original characteristics of Field (Ex. 2.18). This leaping tenth left hand accompaniment is prominent; this motion creates a pitch accent on weak beats. The weak beat accented accompaniment is reinforced by *fz* (mm. 7-10). A second accompaniment gesture is characteristic of early Romanticism – an “um-pah-pah-pah” bass pattern – and replaces the Classical Alberti-bass (Ex. 2.19). During the last half of the eighteenth century, folk or folk-like elements – melodies resembling or based on folk song, folk dance rhythms, and drones – were frequently incorporated into multi-movement works. This no doubt reflects the growth of nationalistic and patriotic feeling growing in many nations of Europe at this time.

Ex. 2.18: Field sonata Op. 1, No. 1, mvmt. 2, mm. 1-12

The image shows a musical score for the second movement of Field's sonata Op. 1, No. 1. The score is in 4/4 time, B-flat major, and is marked "Rondo Allegro". It features a right hand with dotted rhythms and staccato broken tenths, and a left hand with a leaping tenth accompaniment. The tempo is marked "[P] Scherzando" and the dynamics include "fz".

Ex. 2.19: Field sonata Op. 1, No. 1, mvmt. 2, mm. 17-18



The refrain is followed by a transition based on the refrain. Episode 1 spins out of the scalar preparation of the transition. The mood changes from *scherzando* at m. 1 to *dolce* at m. 42, retaining the off-beat sforzando accents first seen at m. 7 (Ex. 2.20). Such accents occur frequently also in Clementi's sonatas (Ex. 2.21).

Ex. 2.20: Field sonata Op. 1, No. 1, mvmt. 2, mm. 42-45

Ex. 2.21: Clementi sonata Op. 25, No. 5, mvmt. 1, mm. 43-45

The cross-hand passage is one of Field's favorite devices (Ex. 2.22); he used many cross-hand passages in his first piano concerto, too (Ex. 2.23). This is one of Clementi's favorite techniques as well (Ex. 2.24). This hand-crossing technique was probably established by Domenico Scarlatti in late 1738 or early 1739 with the collection of sonatas published as the *Essercizi* in London and this fashion spread to the European keyboard scene of the early eighteenth century.<sup>6</sup>

Ex. 2.22: Field sonata Op. 1, No. 1, mvmt. 2, mm. 57-60



Ex. 2.23: Field piano concerto No. 1, mm. 9-10



Ex. 2.24: Clementi sonata Op. 34, No. 1, mvmt. 2, mm. 148-151

<sup>6</sup> David Yearsley, "The awkward idiom: hand-crossing and the European keyboard scene around 1730," *Early Music* 30, no.2 (May 2002): 225.



In mm. 77-92, new material appears which plays a role as a preparation for the refrain.

Another characteristic is parallel thirds distributed between the hands moving stepwise (Ex. 2.25). Again, this technique appears constantly in Clementi's sonatas, in Ex. 2.26 these are tenths, but the point is made.

Ex. 2.25: Field sonata Op. 1, No. 1, mvmt. 2, mm. 61-64



Ex. 2.26: Clementi sonata Op. 33, No. 3, mvmt. 3, mm. 320-323



Field's pedal markings illustrate how important it was to him that the sound of the

dominant pedal should not be lost, regardless of phrasing and changes of harmony (Ex. 2.27). In mm. 85-88, the basic harmony changes, but Field uses a dominant pedal. Field's music, more than that of any earlier composer, depends on the special tone color produced by the use of the damper pedal.

Ex. 2.27: Field sonata Op. 1, No. 1, mvmt. 2, mm. 85-88

The second rondo theme is the same as the first one. Episode 2 contains elements of virtuosity propelled by a driving rhythm. Here, Field reveals the potential of the piano by demonstrating its capacity for executing the bravura style. The texture is richer because there are more notes in the scoring and the first explicit pedal marking in this sonata multiplies their impact. Episode 2 also contains passages of parallel thirds, sixths, and octaves in dotted-rhythms, passages of three-against-four notes, and extreme dynamics and keyboard range (Ex. 2.28). These techniques all reappear in Romantic music, in particular the irregular rhythmic groupings.

Ex. 2.28: Field sonata Op. 1, No. 1, mvmt. 2, mm. 123-127

Musical score for Field's Sonata Op. 1, No. 1, movement 2, measures 123-130. The score is in C minor and features a false recapitulation. It includes dynamic markings such as "Ped: *for*", "ff", and "for:mo".

Field again presents a false recapitulation, as in the first movement development section (Ex. 2.29). Episode 2 begins in C minor (m. 105), moves up to  $V/a^b$  (m. 123), and then down to  $A^b$  minor (m. 131) for the false recapitulation.

Ex. 2.29: Field sonata Op. 1, No. 1, mvmt. 2, mm. 131-134

Musical score for Field's Sonata Op. 1, No. 1, movement 2, measures 131-134. The score is in  $A^b$  minor and features a false recapitulation. It includes dynamic markings such as "loco", "pitt. Ped:", and "Ped:".

The retransition in mm. 149-158 is built on the recurring melodic triplets which are also a characteristic so prominent in Clementi (Exx. 2.30, 2.31).

Ex. 2.30: Field sonata Op. 1, No. 1, mvmt. 2, mm. 153-156



Ex. 2.31: Clementi sonata Op. 10, No. 1, mvmt. 3, mm. 31-34



The third appearance of the rondo theme leads into a coda after almost two measures rest with a very different texture and rhythm. At m. 175 a dominant seventh chord is followed by a measure-long pause; perhaps a short improvisatory passage was expected. In the eighteenth century and early nineteenth century it was customary for performers to add their own ornaments and cadenzas. Where today a fermata over a note indicates a pause, in the eighteenth century it was an invitation for the performer to take off on his own. Dussek, in 1799, wrote, “It is an unmeasured pause or suspension,” which is meant “to give the principal performer only an opportunity of dwelling upon that note over which it is marked, to introduce voluntary graces, evolution, agreeable to his taste and fancy” (Ex. 2.32).<sup>7</sup>

Ex. 2.32: Field sonata Op. 1, No. 1, mvmt. 2, mm. 174-176

<sup>7</sup> Harold C. Schonberg, *The Great Pianists: From Mozart to the Present*. 2<sup>nd</sup> ed. (New York: Simon & Schuster, 1987), 31.



The richness of the coda comes from chord doublings, octave doublings, and in melodic lines reinforced by 3rds and 6ths that are obviously influenced by Clementi's compositional techniques. The rondo melody is repeated throughout the second half of the coda.

Structurally, the tonal scheme is also notable. The conspicuous tonal changes happen in the fifth relation to the tonic key, E<sup>b</sup> major: the first one in B<sup>b</sup> major (m. 42) the fifth above, and the second in A<sup>b</sup> minor (m. 131) the fifth below. Thus, these results illustrate the tonal scheme E<sup>b</sup>-B<sup>b</sup>-E<sup>b</sup>-a<sup>b</sup>-E<sup>b</sup>. On the whole, the second movement, despite its folk tune, has an eighteenth-century Italianate character, a style perhaps inherited by Field from his teacher Clementi, that incorporates off-beat accents, cross-hand passages, parallel thirds moving stepwise motion in both hands, and recurring melodic triplets; these, in turn, perhaps originated with Domenico Scarlatti.

In both movements, the key relationships follow the standard eighteenth-century tonal procedure. The first sonata of this set clearly shows Field's debts to Clementi even as it gives glimpses of his own unique aesthetic and lyrical taste. Both movements display techniques within forms that were standard for the eighteenth century and requisite in piano composition. Field shows his mastery of this musical heritage by

bringing together all of these elements in a solid and fluent composition that nonetheless insists on a *cantabile* style. Field establishes his Classical credentials while pointing towards his role as a Romantic pioneer.

## CHAPTER III

### SONATA OP. 1, NO. 2

#### FIRST MOVEMENT

This sonata consists of two movements. The first movement in A major, an *Allegro Vivace* in 4/4, is in sonata form.

Measure	Key	Formal Structure
1 – 6	A	Exposition: Primary Theme 1
7 – 16	A	Primary Theme 2
16 – 32	A → E(m. 20) → C(m. 22) → B(m. 25)	Transition
32 – 40	E	Secondary Theme
40 – 52	E	Thematic Expansion
52 – 59	E	Closing Section
60 – 85	e → G(m. 65) → d(m. 75) → A(m. 79)	Development
86 – 95	D	Recapitulation: Primary Theme 2
95 – 111	D → A(m. 99) → F(m. 101) → E(m. 104)	Transition
111 – 128	A	Secondary Theme and Expansion
128 – 135	A	Coda

While the first movement of sonata No. 1 opens and closes quietly, the first movement of Sonata No. 2 begins and ends with concert-piece heroics. Field developed his more brilliant and grandiose style of piano writing in this sonata. The exposition begins with a non-normative primary-theme group, which contains two themes separated by a perfect authentic cadence. The *forte* theme 1 sounds grand and fanfare-like, suggesting a concerto or an introduction effect. This effect is achieved through a brilliant ascending arpeggio and dotted chords (Ex. 3.1).

Ex. 3.1: Field sonata Op. 1, No. 2, mvmt. 1, mm. 1-6

The image shows a musical score for the first movement of Field's Sonata Op. 1, No. 2, measures 1-6. The score is in G major and 3/4 time. It features a grand staff with treble and bass clefs. The tempo is marked 'Allegro Vivace'. The first staff (treble clef) begins with a 'for.' (forte) dynamic and shows a brilliant ascending arpeggio followed by dotted chords. The second staff (bass clef) provides harmonic support with chords and a melodic line. The third staff (treble clef) continues the melodic line with a 'piv.' (piano) dynamic marking. The fourth staff (bass clef) continues the harmonic support.

Although not very elaborate, primary theme 1 prefigures his later piano concerto No. 2, first movement piano entry (Ex. 3.2).

Ex. 3.2: Field piano concerto No. 2, mvmt. 1, mm. 85-87



The strong and impetuous opening of the primary theme 1 soon gives way to the songful primary theme 2, which consists of an Alberti-bass over an extended tonic pedal, a favorite device of Field's, and the right hand features the dotted rhythmic figure of primary theme 1, thus relating the 2 primary themes. With its periodic structure and light, thin-textured homophony – characterized by a simple melody in short phrases, uncomplicated harmonies, and slower harmonic rhythm – this theme exemplifies the Classic style (Ex. 3.3).

Ex. 3.3: Field sonata Op. 1, No. 2, mvmt. 1, mm. 7-16

Primary theme 2 is in two parallel phrases, mm. 7-12 and 12-16. The dominant harmony of the second phrase retains the tonic pedal of the first, with each phrase introduced by a three-fold statement of the dotted figure, separated by rests on the first two occurrences. This accompaniment continues directly into the transition without sectional articulation, m. 16 (Ex. 3.4). This smooth connection, beginning with a variant of the end the 2<sup>nd</sup> phrase (mm. 14-16) via continues the Alberti bass left hand accompaniment frequently seen in Clementi's sonatas.<sup>1</sup>

Ex. 3.4: Field sonata Op. 1, No. 2, mvmt. 1, mm. 15-17

<sup>1</sup> See for example Clementi sonata Op. 25, No. 6, mvmt. 1, m. 12 (Clementi's favorite triplet rhythms propel the transition, as is also the case in Field, Ex. 3.5).

As the transition becomes more agitated with triplet figures, the wide-ranging left hand accompaniment with damper pedal and expansion of the keyboard compass also in the right hand makes the sound more brilliant (Ex. 3.5).

Ex. 3.5: Field sonata Op. 1, No. 2, mvmt. 1, mm. 22-28

A clear break signals the start of the secondary theme in m. 32. This continues the dotted rhythmic motive of the two primary themes, rather than being of contrasting character, as were the primary and secondary themes of the first movement of sonata No. 1 (Ex. 3.6). Most Classical composers contrasted the character of the primary and secondary themes in their sonata-form movements; however, Clementi more often used a

monothematic style, and he may have influenced Field in this regard.

Ex. 3.6: Field sonata Op. 1, No. 2, mvmt. 1, mm. 29-36

The image shows a musical score for the first movement of Field's Sonata Op. 1, No. 2, measures 29-36. The score is in E major and 3/4 time. It features a right hand with a melodic line and a left hand with a bass line. The right hand has a 'loco' marking and a 'mezzo' marking. The left hand has several 'Ped.' markings. A bracket above the right hand indicates 'Secondary theme begins' starting at measure 32.

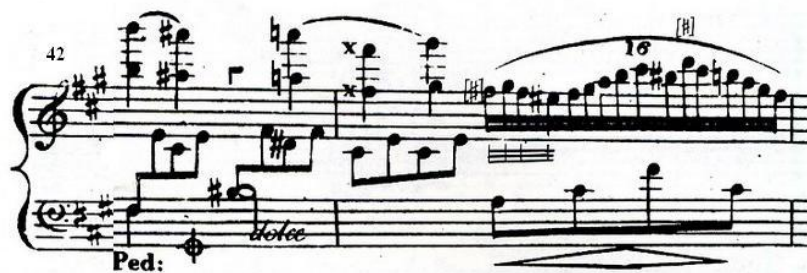
The secondary theme begins in E major (the dominant of the primary theme) and is cast in an eight-measure period (mm. 32-40), which is one of the conventional theme types of the Classic period. The antecedent phrase ends with a half cadence in m. 36 and the consequent phrase ends with a perfect authentic cadence in m. 40. Thus, the overall harmonic design of the period has a statement-response character (I-V, V-I) (Ex. 3.7). Note also the characteristic dotted-rhythm motive in both right and left hands.

Ex. 3.7: Field sonata Op. 1, No. 2, mvmt. 1, mm. 32-40

The image shows a musical score for the first movement of Field's Sonata Op. 1, No. 2. The score is in E major and 3/4 time. It features a secondary theme in measure 40, a full cadence in E major, and ornamental coloratura in measure 43. The score includes a 'mez:' marking and several 'Ped:' markings.

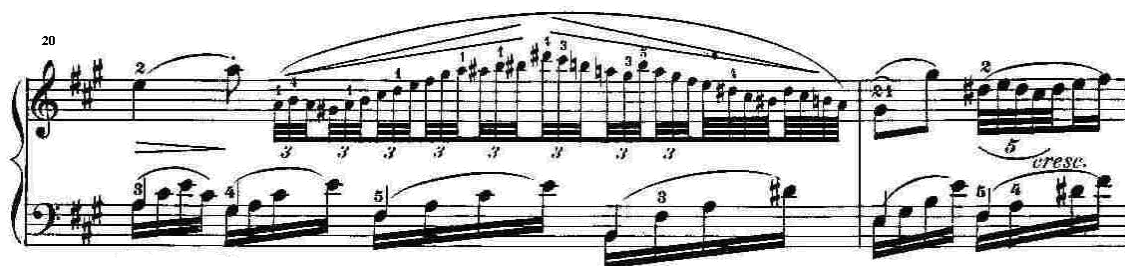
In m. 40, the secondary theme comes to a full cadence in E major, the tonicized dominant, and it expands and reinforces the key area of E major. The ornamental coloratura of m. 43 is far more elaborate than is typical for this period and anticipates Chopin (Ex. 3.8).

Ex. 3.8: Field sonata Op. 1, No. 2, mvmt. 1, mm. 42-43



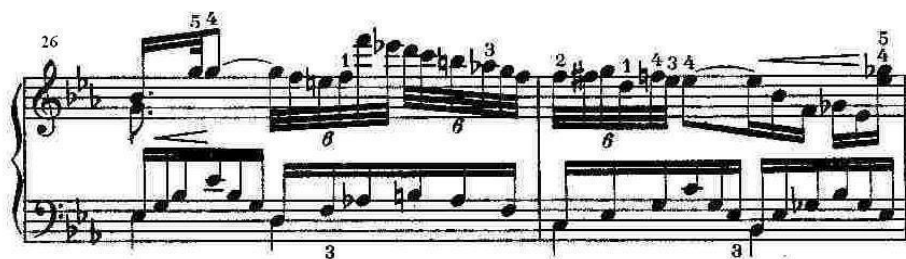
Field's use of such embellishment-like group writing reappears in his nocturnes (Ex. 3.9), and is characteristic of his later style.

Ex. 3.9: Field nocturne No. 4 in A major, mm. 20-21



Nonetheless, use of such ornamental embellishments is a stylistic device seen earlier, particularly in sonatas by both Dussek and Clementi (Exx. 3.10, 3.11).

Ex. 3.10: Dussek sonata Op. 45, No. 1, mvmt. 2, mm. 26-27



Ex. 3.11: Clementi sonata Op. 36, No. 3, mvmt. 2, mm. 10-11

The image shows a musical score for piano, measures 44-51. The score is in G major and 3/4 time. It features a right-hand melody with a long slur over measures 44-51 and a left-hand accompaniment of eighth-note triplets. Dynamics include *ff*, *dim.*, and *cresc.* Fingerings are indicated with numbers 1-5.

Such are much more effective when played with the damper pedal to avoid dryness. As all three of these composers used English pianos, which had superior dampers, they would be encouraged to write passages requiring pedaling. Therefore their location influenced their compositional progress, with implications for the development of the Romantic style, unthinkable without the pedal.

M. 43 is immediately followed by legato triplet rhythms that display Field's virtuosity. His use of augmented 6<sup>th</sup> chords (Italian 6<sup>th</sup>, m. 45 and German 6<sup>th</sup>, m. 49) and chromatic progressions in this section introduces harmonic colors later typical of the Romantic era (Ex. 3.12). Note also the appearances of the characteristic dotted-rhythm figure.

Ex. 3.12: Field sonata Op. 1, No. 2, mvmt. 1, mm. 44-51

The closing section comes after a strong cadence in mm. 51-52. The closing section does not include any thematic materials except the ubiquitous dotted-note motive that pervades the entire movement or harmonic variation. Irregular rhythmic groupings of three-against-four, extreme dynamics, broad keyboard range, and a diminished 7<sup>th</sup> chord on F# over the continuing pedal point E, all show Field's pioneering compositional style (Ex. 3.13).

Ex. 3.13: Field sonata Op. 1, No. 2, mvmt. 1, mm. 56-59

There is no repeat sign at the end of the recapitulation of this movement; however, there are double-dot repeat signs at the end of m. 59 and the beginning of m. 60 (Ex. 3.13). Clementi writes in his method *Introduction to the Art of Playing on the Piano Forte*,

originally produced in 1801, that this means to repeat the proceeding and following sections, but if the second part (development and recapitulation) is very long, it is seldom repeated, notwithstanding the dots.<sup>2</sup>

The closing section ends in E Major; however, the development section begins with a statement of primary theme 1 in the parallel minor of E, mm. 60-64. This device, linking the closing section and development by parallel modes, was not unknown during the Classical period.<sup>3</sup>

In m. 65, the tonality moves up a third into G major. Then, somewhat analogous to m. 58, the G pedal continues under a 7<sup>th</sup> chord in second inversion (A-C-D-F<sup>#</sup>) (Ex. 3.14). These clashing chords are repeated for two full measures, mm. 67-68, before moving into rapid left hand figures in m. 69; these rich chords are seldom found in Field's later works.

Ex. 3.14: Field sonata Op. 1, No. 2, mvmt. 1, mm. 67-68



The chords eventually become rhythmically intricate, playing 3 against 2 and 6

<sup>2</sup> Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte* (New York: Da Capo Press, 1974), 7.

<sup>3</sup> See for example Clementi sonata Op. 24, No. 2, mvmt. 1, m. 56 (moving from F major to F minor).

against 5 in m. 71, and 5 against 4 in mm. 71-72. In m. 75, a passage incorporating sequence, tremolo, and heavy chromaticism begins in D minor (Ex. 3.15). The left hand repeated chords of mm. 65-66 (Ex. 3.16) and the left hand octaves of mm. 75-78 (in the characteristic rhythm established in m. 1) owe a debt to Clementi.<sup>4</sup> And also the tremolo and chromatic motions are new materials in this movement and sound as brilliant and virtuosic as any heard.

Ex. 3.15: Field sonata Op. 1, No. 2, mvmt. 1, mm. 75-78

The image shows a musical score for measures 75-78. The right hand part consists of a sequence of chords, with a 'Ped.' (pedal) marking above the first measure. The left hand part features a tremolo accompaniment. The key signature is D minor (two flats) and the time signature is 3/4. The word 'loco' is written above the right hand part in the final measure.

Ex. 3.16: Field sonata Op. 1, No. 2, mvmt. 1, mm. 65-66

The image shows a musical score for measures 65-66. The right hand part consists of a sequence of chords, with a 'ff' (fortissimo) marking below the first measure. The left hand part features repeated chords. The key signature is D minor (two flats) and the time signature is 3/4. The word 'Ped.' (pedal) is written below the left hand part in the first measure.

These new sounds provide a dramatic approach to the final section of the

<sup>4</sup> See for example Clementi sonata Op. 34, No. 2, mvmt. 1, mm. 111-116 and Op. 24, No. 1, mvmt. 1, mm. 92-96.

development in mm. 79-84, a section based in primary theme 1 and ending (surprisingly) on the V of D. This section reaches a great climax with frequent modulations and sextuplet sixteenth-note runs. The bass cycles through A-F#-e, and finally an A7, setting up the key of D major. As if to increase the tension of having arrived at a place where the recapitulation in the tonic is expected, there is also an unexpected measure of rest. Then primary theme 2 begins the recapitulation in D major, the sonata's subdominant (Ex. 3.17, m. 86).

Ex. 3.17: Field sonata Op. 1, No. 2, mvmt. 1, mm. 84-87

84

Recapitulation begins with primary theme 2

*dolce*

*for.*

*pizz. Ped.*

*Gres.*

D major

This therefore is an unusual recapitulation. Moreover primary theme 1 is not repeated, although primary theme 2 is the same as in the exposition except for the key. However, since primary theme 2 develops from primary theme 1, the recapitulation of the primary theme material is theoretically complete.<sup>5</sup> In a typical major-mode sonata-form movement, the primary and secondary themes in the exposition are typically in I and V, respectively, requiring some alteration in the recapitulation when both themes return in tonic. As stated above, Field chooses to begin the recapitulation in the subdominant,

<sup>5</sup> James Hepokoski and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 264.

which then moves to the main tonic for the secondary theme in m. 111. This recapitulation is almost identical to the exposition, except in mm. 115-116, which are a foreshortening of mm. 36-39 in the exposition. The structural tonal scheme of the exposition – stating the primary theme in A major and the secondary theme in E major, transition through C and B major tonalities (mm. 22-32) – is transposed up in perfect 4<sup>th</sup> in the recapitulation (primary theme in D major, secondary theme in A major, moving through F and E major tonalities). This type of tonal structure, while not seen as frequently, nonetheless produces tonal resolution for the secondary theme and closing section.<sup>6</sup>

Clementi also composed this kind of recapitulation,<sup>7</sup> although Leon Plantinga considered this “little more than a casual experiment.”<sup>8</sup> Whether or not Plantinga’s assessment is accurate, other composers certainly made use of the subdominant recapitulation, such as Mozart, Beethoven, and Schubert.<sup>9</sup>

The secondary theme in the recapitulation is finally in the home key, A major (m. 112), but not built in an eight-measure period form as in the exposition. The repeated first two-measure basic idea in the antecedent phrase is missing in the consequent phrase.

In the first movement of the second sonata, Field shows the sort of freedom in handling the main key sequences that is characteristic of Romanticism. Field uses a key scheme which makes use of third-relationships. His exposition moves from A major in m. 1 to C major in m. 22 (via E major) in the transition and thence to E major (m. 33) in the

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<sup>6</sup> *Ibid.*, 265.

<sup>7</sup> See for example Clementi sonata Op. 10, No. 3, mvmt. 1 (from B<sup>b</sup> major to E<sup>b</sup> major). The recapitulation begins in E<sup>b</sup> major, the subdominant key.

<sup>8</sup> Leon Plantinga. *Clementi “His Life and Music.”* (London: Oxford University Press, 1977), 78.

<sup>9</sup> See for example Mozart, piano sonata K. 545, mvmt. 1 (from C major to F major); Beethoven Overture, Op. 62 (from C minor to F minor); and Schubert, symphony No. 5, D. 485, mvmt. 1 (from B<sup>b</sup> major to E<sup>b</sup> major).

secondary theme as the dominant. The development features a move from e minor to G major, while the recapitulation sequencing mirrors that of the exposition, but moved up a fourth, tonally speaking. Field's use of tonalities a third apart foreshadows a favorite device of Romantic composers. Furthermore, this movement presents rich and expressive textures, especially in its exploitation of the pedal and frequent expression markings (e.g., *sempre legato*, *con espr.*, and *espreffs*). Other typically Romantic features are the chromatic scales, ninth intervals and chords, and type of pedal point with dissonant harmony superimposed on the bass shown in, respectively, Exx. 3.11, 3.13, and 3.14.

## SECOND MOVEMENT

The second movement in A major, an *Allegro Vivace* in 3/4, is in arch form.

Measure		Key	Formal Structure	
Macro	Micro		Macro	Micro
1 – 53	1 – 16	A	A	a
	16 – 33			b
	34 – 53			a'
53 – 79	53 – 61	a	B	:c:
	61 – 71			:d
	72 – 79			c':
79 – 127	79 – 95	A	C	e
	95 – 111			e'
	111 – 127			:f:
127 – 161	127 – 135	a	B'	c''
	135 – 143			c'''
	143 – 153			d
	154 – 161			c''''
161 – 177		a	Transition	
178 – 219	178 – 193	A	A'	a
	193 – 206			b'
	206 – 219			coda (a/b)

The second movement has the same tempo designation as the first movement and the mood is similar. Of Field's three sonatas, only the second contains a second movement that is not a rondo. It is in arch form, **A-B-C-B'-A'**; when the **A** and **B** sections return they are reversed, shortened, and modified. The arch form is an unconventional formal structure for this time -- even Clementi does not use arch form in his works. Later composers did adopt arch form more frequently, although rarely in sonatas.<sup>10</sup> During the Romantic period, Johannes Brahms and Frederic Chopin composed some character pieces in arch form.<sup>11</sup> The arch form became more widespread in twentieth-century music, notably in works by Bela Bartok and Alban Berg.<sup>12</sup> Thus, in his use of arch form here, Field anticipates later developments.

In this movement the tonality vacillates between parallel modes. The **A** and **B** sections are mirrored around section **C** in the macro-structure; while **A** and **B** differ in theme and mode, the opening sections of each begin with a broken octave bass. The middle section completely departs from the tone of the first two sections in that it is gentler and less energetic. Significantly, the continuous sections do not pause even briefly. The upbeat of **B** is in rhythm with the close of **A**; this pattern continues throughout the movement.

**A** is in ternary form and consists of three main sections mirroring the formal concept of theme (**a**), contrasting middle (**b**), and return (**a'**). The form of **a** is a standard sixteen-measure period constructed as two eight-measure phrases. The first eight

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<sup>10</sup> The piano sonata in A<sup>b</sup> major by Richard Wagner (1853) is composed in one movement form and consists of five sections in arch form.

<sup>11</sup> Ballade Op. 10, No. 2 and Rhapsody Op. 119, No. 4 by Johannes Brahms. Waltz Op. 34, No. 1 and Ballade Op. 23 by Frederic Chopin.

<sup>12</sup> Music for Strings, Percussion & Celesta, fourth & fifth String Quartets, and second Piano Concerto by Bela Bartok; Opera Lulu and Wozzeck by Alban Berg; Adagio for Strings by Samuel Barber. etc.

measures acquire an antecedent function by closing with a half cadence; the next eight measures consequently repeat the first theme but conclude with a perfect authentic cadence in the home key. In the tonal plan, the section remains in and emphasizes the tonic key throughout, thus creating a structurally independent section. Both phrases display the main characteristics of simple eight-measure sentence form: four-measure presentation phrase plus four-measure continuation phrase (Ex. 3.18).

Ex. 3.18: Field sonata Op. 1, No. 2, mvmt. 2, mm. 1-16

The contrasting **b** has a looser organization and is less symmetrical than **a**. This section introduces new harmonic, melodic, and rhythmic material, accompanimental figuration, and dynamics. In mm. 16-24, the rhythms of **a** reappears in the opposite hands, as the quarter notes move from theme to accompaniment. This area prolongs the dominant; prominent sequential progressions in mm. 24-34 reinforce the non-tonicness of the dominant by confusing the ear as to whether cadences are authentic or not. Rather, **b** closes with a home-key half cadence (m. 33). This exclusive support by dominant

harmonic prolongation is a conventional compositional technique during the Classic period, as is standing on the dominant during the repetition of a new four-measure idea.<sup>13</sup> The postcadential standing on the dominant in mm. 30-33 builds up powerful expectations for harmonic resolution to the tonic at the beginning of **a'** (Ex. 3.19).

Ex. 3.19: Field sonata Op. 1, No. 2, mvmt. 2, mm. 16-34

The return of the first theme, **a'**, has two main functions: to complete the harmonic-melodic processes left open at the end of the **b** section and to create formal symmetry. To realize these functions, **a'** is an expanded return lengthened through expanded cadential progressions. The first twelve measures of **a'** follow the same path as

<sup>13</sup> See for examples W. A. Mozart *Eine Kleine Nachtmusik*, K. 525, ii, 8-12 and L. V. Beethoven piano sonata in E<sup>b</sup>, Op. 7, ii, 9-14.

**a.** In m. 45, a deceptive cadence to *vi* expands the closing section with related but distinct material; mm. 49-53 return to the repetition of **a** (Ex. 3.20).

Ex. 3.20: Field sonata Op. 1, No. 2, mvmt. 2, mm. 45-53

The musical score for Ex. 3.20 shows measures 45-53. The key signature is one sharp (F#). Measure 45 begins with a dynamic of *sf* and a trill (*tr*) over the first note. The bass line is figured with *vi*, *ii°*, *V*, *I*, and *I*. The piece ends with a repeat sign and the instruction "8 ves".

The **B** section is a rounded binary form:  $||:c:||:d\ c':||$ . The first subsection (**c**) is a non-normative hybrid of an antecedent plus cadential phrase ending with a half cadence and thus remaining structurally incomplete. The antecedent moves from *i* to *III*; the cadential phrase brings the theme to *v*. The repeat of **c** is *f*, while the first statement is *p*. It is interesting, because the typical convention today would be to playing the repeat softer, not louder (Ex. 3.21).

Ex. 3.21: Field sonata Op. 1, No. 2, mvmt. 2, mm. 54-61

54

1<sup>st</sup> time *più.* 2<sup>d</sup> time *for: Sempre legato*

*for*

i III v

The contrasting **d** opens with an eighth-note flourish (mm. 61-62) leading to a series of sharply accented quarter-note chords pattern (mm. 63ff). It has a loose form and on the whole is supported by the dominant harmony. The cross-hand technique in mm. 65-68 is typical of Clementi's influence. From mm. 68-71, a dominant pedal leads to a half cadence in preparation for the return of **c'** (Ex. 3.22).

Ex. 3.22: Field sonata Op. 1, No. 2, mvmt. 2, mm. 61-71

61

*for* *for* *Ten.* *fz* *fz*

cross-hand

*dim.*

v

The return of *c'* mirrors the *c* antecedent for four measures (mm. 72-75) with added grace notes. The cadential phrase is rewritten and ends with a perfect authentic cadence in the home key.

The *C* section contrasts considerably with *A* and *B*; it is legato, gentler, and less energetic. This is a binary form:  $||e|e'||:f:|$ . Both *e* and *e'* are sixteen-measure modified parallel periods ending with a half cadence. The melody of *f* derives from the basic motion of *e*; therefore, rather than contrasting in character, the two themes create a unity of rhythm and harmony. In many ways, *f* is a variant of *e*; melodically and structurally, *f* maps onto *e* in mm. 113-121, and 126-127. Mm. 122-125 are altered to achieve a tonal resolution. Usage of the span of tenth in the left hand (m. 125) is unique in this section (Ex. 3.23).

Ex. 3.23: Field sonata Op. 1, No. 2, mvmt. 2, m. 125



**B'** is a fairly consistent recapitulation of **B**. The major alteration is from rounded binary to plain binary form. **B'** maps onto **B** from mm. 128-139; at m. 140, it moves towards the minor dominant. Mm. 144-161 with which section **B'** ends, again map onto **B**.

Mm. 161-177 is a transition outside of the arch macro-structure. The harmony vacillates between predominant and dominant, building up expectation for the conclusive half cadence at m. 177 leading to **A'** (Ex. 3.24).

Ex. 3.24: Field sonata Op. 1, No. 2, mvmt. 2, mm. 161-178

161  
*piv.*

VI

170  
V VI V ii V ii V ii  
*Major*  
*Cres*

176  
*cen - - - do - - -*  
Field Song Op. 1

This buildup is heightened by the use of chromatics in mm. 174 and 177, and measure-long notes in mm. 175-176. Further expressive intensity is contributed by the leaping broken octave motions in mm. 166-172. Broken octaves typically moved stepwise in the Classic era; the wider leaps are strikingly unusual.

Much of the ternary form of **A** is recapitulated in **A'** (mm. 178-204); only at the end of **b'** does the correspondence end (m.205) (Ex. 3.25).

## Ex. 3.25: Field sonata Op. 1, No. 2, mvmt. 2, mm. 204-219

204

207 Coda

213

Field, Son. Op. 1

Rather than return to **a'**, Field combines **a** and **b** into a coda. The broken octaves in mm. 207-210 are a feature of **a**, while the triplets in mm. 207-209 come from **b**. In addition, the figuration seen in the **d** subsection of **B** appears in mm. 211-216. This final foreshortening of **A'** allows Field to move directly to the cadential reinforcements typical of a coda.

A significant break in the arch form is the transitional material between **B'** and **A'**. However, it contains similar thematic material to that in **A** and **B**. This section makes for a big pause before **A'**; however, as the transition moves continuously, so the listener does not recognize immediately that this section is outside of the arch form structure.

Essentially, the transition functions as a cadenza, showing off the performer's playing ability. As Field was regarded a famous pianist of his time, it is logical that he would want to introduce his improvisatory skills with wide-spaced broken octaves chromatic scales, and long trills. All this slightly new but essentially familiar activity emphasizes the return of **A'**. This emphasis of the final part of the arch maintains the basic sense that the listener is hearing a symmetrical structure.

Clementi's influence is seen throughout this movement in broken octaves, cross-hands, ornaments, appoggiatura sighs, melodic triplet eighth notes, weak beat accents, sudden dynamic changes, and periodic melody constructed in short phrases. Moreover, the light, rapid, and joyful character is also reminiscent of Clementi.

Structurally, the music is built on balanced, periodic phrases, and uses ternary, rounded binary and binary forms within an arch form. The harmony mostly follows a tonic-dominant framework; the cadential rhymes in each section are typical Classic style. Thus, throughout this movement Field applied Classical compositional techniques, highlighting his Classical background and interest in structural formalism.

Further, the fast tempo, persistent, driving eighth notes, fast triple meter, and turning melodic figure of **C** section suggest the dance, especially the waltz. Particularly, the use of repetition and variation, as opposed to developmental techniques, is typical of the dance movement. The many continental musicians working in London at the time, and the popularity of  $\frac{3}{4}$  time dance movements on the continent, clearly influenced Field; by following those trends, the use of a dance movement in this sonata suggests his aesthetic cosmopolitanism.

## CHAPTER IV

### SONATA OP. 1, NO. 3

#### FIRST MOVEMENT

This sonata consists of two movements. The first movement in c minor, *Non troppo Allegro, ma con fuoco, e con espressione* in 2/4, is in sonata form.

Measure	Key	Formal Structure
1 – 20	c	Exposition: Primary Theme
20 – 31	c	Transition
31 – 72	c → E <sup>b</sup> (m. 34) → B <sup>b</sup> (m.40) → f(m.53) → B <sup>b</sup> (m.59)	Secondary Theme
72 – 82	E <sup>b</sup>	Closing Section
82 – 194	D <sup>b</sup> → c(m. 106) → e <sup>b</sup> (m. 110) → f(m. 126) → G <sup>b</sup> (m. 149) → D <sup>b</sup> (m. 157) → V <sub>9</sub> of c(m. 191)	Development
194 – 218	c	Recapitulation: Primary Theme
218 – 237	c	Transition
237 – 253	c → A <sup>b</sup> (m. 245)	Theme Secondary
253 – 267	c	Coda

The last of the Op. 1 sonatas is rather more serious in tone and extensive in thematic development of material than the more cantabile and lyrically graceful first and second sonatas. In this sonata, themes tend to be angular, have large leaps and unpredictable melodic contours, and undergo dramatic emotional changes in a *Sturm und Drang* manner. Field indicated the coda section in the manuscript.

This movement is symphonic in character, presenting short phrases in different ranges of the piano, which blend together to create quasi-orchestral sound. The minor mode seems to have aroused Field's most fiery, tense, dramatic, and expressive writing, a phenomenon also found in other of Clementi's minor mode works. Field never wrote with this heavy quality before or after.

The primary theme begins quietly and consists of a sixteen-measure period. The antecedent phrase ends with a half cadence (m. 8) and the consequent with a perfect authentic cadence (m. 16). An extension of the theme (mm. 16-20) is appended to reiterate the cadential motion with a sudden and striking *ff* (m. 20); the sudden change from *p* to *ff* creates the impression of high energy in moving to the transition. Throughout the primary theme, the harmony reinforces the home-key, while the melodic material is unified through the use of motives derived from the first four measures (Ex. 4.1).

Ex. 4.1: Field sonata Op. 1, No. 3, mvmt. 1, mm. 1-20

**Non troppo Allegro, ma con fuoco, e con espressione.**

turning minor 2nd interval figuration is used throughout this sonata (C-B $\flat$ -C)

ascending chromatic scale, melodic linear motion is frequently used (E $\flat$ -F $\flat$ -F-F $\sharp$ -G)

cresc.

melodic-cell (C-E $\flat$ -G)  
motive (C-E $\flat$ -G-B $\flat$ -G)

do

v extension

fz

transition \*

cres:

i

Within the basic idea, a four-note half (m. 3) derived from a motive C-B $\flat$ -C (mm.1-2) is particularly important; this kind figure, with a turn over several quick notes, recurs throughout the movement, and is seen frequently in Clementi's sonatas (Ex. 4.2).

Ex. 4.2: Clementi sonata Op. 12, No. 1, mvmt. 1, mm. 1-4

The transition is short (mm. 20-31), the thematic material derived from the primary theme, with continuous sixteenth-note rhythmic accompaniment. The section

begins with a four-measure phrase (mm. 20-24); the phrase is repeated with embellishment, but maintains the home key. New melodic material enters in m. 28; this leads to the secondary theme at m. 31 (Ex. 4.3), which bursts out without the usual break after the transition. This is a nonmodulating transition which does not end the dominant of the new key before the beginning of the secondary theme, an internal half cadence and standing on the dominant often appear in the secondary theme.<sup>1</sup>

Ex. 4.3: Field sonata Op. 1, No. 3, mvmt. 1, mm. 20-31

20

varied form of motive (C-E  $\flat$ -G-C-G)

c;

new material begins

tonic prolongation (L.H.)

secondary theme

*fz* *fz* *fz*

1

<sup>1</sup> William E. Caplin, *Classical Form: A Theory of formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998), 127.

The secondary theme (mm. 31-72) is characterized by a significant increase of dynamic intensity and forward drive; the thematic material is derived from the primary theme. The defining characteristic of the secondary theme is tonal surprise. This theme is tonally migratory, which is rarely used for secondary themes or any themes for that matter.<sup>2</sup> This secondary theme begins in c minor (m. 31) and moves through E<sup>b</sup> major (m. 34), B<sup>b</sup> major (m. 40), f minor (m. 53), and B<sup>b</sup> major harmonies again (m. 59), before tonicizing the relative major (m. 72). The long emphasis on B<sup>b</sup> major (V/III<sup>b</sup>) reinforces the *Sturm und Drang* effect frequently found in minor-mode movements. The theme is vigorous and contains some dissonant clashes (Ex. 4.4).

Ex. 4.4: Field sonata Op. 1, No. 3, mvmt. 1, mm. 31-72

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<sup>2</sup> This appears in Beethoven's Overture in c minor, Op. 62. The secondary theme begins in E<sup>b</sup> major and moves through f minor and into g minor.



In m. 69, the  $V_7/E^b$  is followed by a deceptive cadence on the submediant of  $E^b$  (i.e., c minor, the beginning key of the theme); two measures later there is an authentic cadence in  $E^b$ , leading to the closing section (m. 72).

An outstanding feature of the Classic style, as compared with Baroque practice, is the prominent role of a secondary key area. Composers such as Haydn and Clementi frequently maintained thematic similarity between key areas; most others, such as Mozart, preferred contrasting thematic material. Field opts for thematic continuity. He extends his thematic material through the closing section (mm. 72-82), whose gestures are also derived from the primary theme and transition. Therefore, all the thematic material in the exposition comes directly from the antecedent phrase of the first eight measures (Ex. 4.5).

Ex. 4.5: Field sonata Op. 1, No. 3, mvmt. , mm. 72-83

72

*fz*

*fz*

$E^b$ :

*fz*

Ped:

R.H. rhythmic figuration is from m. 7

1st time

rallentando

*dim:*



The extraordinarily lengthy development section continues to use material from the exposition; this is the longest development section among the Op. 1 sonatas, and exceeds the size of the entire exposition. The development section is dominated by the persistent use of sixteenth-note motion and emphasis on sequential progressions, with octaves and dense chords generating intensity. There are many highly chromatic and discordant passages.

The development section opens on an  $A^b_7$  major chord (mm. 84-85), the dominant seventh of the new key area of  $D^b$ . The right-hand motive is similar to that of the onset of the primary theme, taking on the character of an upbeat unit to the resolving tonic of the new key and giving the impression of appearing “before-the-beginning” and thus functioning as an introduction (Ex. 4.6).

Ex. 4.6: Field sonata Op. 1, No. 3, mvmt. 1, mm. 84-85



The key of the development is initially D<sup>b</sup> major, the flat supertonic (Neapolitan) of the movement as a whole. This is an unusual and audacious beginning; most Classic-era sonata developments open in the secondary key area before moving to more remote keys. After four measures of lesser emotional intensity (mm. 86-89), a melodic cell drawn from the opening of the primary theme (mm. 90-92) enters over repeated left-hand chords (the bass is the D<sup>b</sup>, A<sup>b</sup> chord by the pedal). Clementi's influence is seen in the full repeated chords for the left hand (mm. 90-97) and the span of 10<sup>th</sup> in the left hand (mm. 92-93 and 96-97). This span recurs throughout the sonata; Field's favorite student, Alexander Dubuk, made interesting observations on this physical aspect of his playing (Ex. 4.7):

He possessed all the qualities a great pianist should have," he wrote. "He was beautiful built, with beautiful broad hands. His wrist looked as if it had been cast in bronze – there was no movement in it. Only his fingers moved and played..." Dubuk also stated that the perfection of Field's muscular control was such that he needed to use only the smallest possible finger action to produce a wide range of tone. He regarded the key as an extension of the finger, and what he most disliked was a percussive attack on the keyboard itself.<sup>3</sup>

<sup>3 3</sup> Patrick Piggott, *The life and music of John Field, 1782-1837: Creator of the nocturne* (Berkeley, LA: University of California Press, 1973), 104-5.

## Ex. 4.7: Field sonata Op. 1, No. 3, mvmt. 1, mm. 86-97

86

*staccato*

*p* *fz*

*D<sup>b</sup>*

*fz*

open pedal. ped: 8 ped: 8

L.H. rhythmic figuration is from m. 7

ped: (8) span of 10th

In mm. 98-105, the  $D^b$  major is anchored by a pedal point on  $D^b$  as harmonies change over it. The  $D^b$  tonic reverts back to its position as a pre-dominant Neapolitan (m. 100); this is followed by the  $C_7$  dominant (m. 101) to  $f$  tonic motion (m. 102), followed quickly by a modulation to  $C$  minor in mm. 104-06. In these measures, the right hand uses the sequential gestures of the secondary theme, while the left hand rhythmic accompaniment figuration derives from the transition (Ex. 4.8).

Ex. 4.8: Field sonata Op. 1, No. 3, mvmt. 1, mm. 98-105

The image displays two systems of musical notation for piano. The first system begins at measure 98, marked with a forte (f) dynamic. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The second system continues the piece, marked with a V7/f chord, indicating a dominant seventh chord in the right hand. The notation includes various note values, rests, and dynamic markings, all set against a background of a C minor key signature.

Mm. 98-105 leads to the *con fuoco* climax in c minor (mm. 106-107). The *con fuoco* is unusual for Field, who typically indicated *dolce*, *con espressione*, *cantabile*, etc.; this instance begins by developing materials from the beginning of the secondary theme. A brief authentic cadence on E<sup>b</sup> (mm. 109-110) leads to the hands switching figurations (Ex. 4.9).

Ex. 4.9: Field sonata Op. 1, No. 3, mvmt. 1, mm. 106-119

106

114

Mm. 106-149 projects an emotional quality of instability, restlessness, and dramatic conflict typical of *Sturm und Drang*, featuring considerable technical difficulties for the performer. The *con fuoco* climax is followed by a weak tonicization in f (mm. 125-126), while a marked increase in rhythmic activity and contrapuntal writing with independent voices contribute to the complexity of the musical texture (Ex. 4.10).

Ex. 4.10: Field sonata Op. 1, No. 3, mvmt. 1, mm. 120-149

120

development of m. 31 ff.

minor 2nd interval from mm. 1-2

from m. 34 ff.

*fz fz*

*fz fz*

R.H. & L.H. imitation

*fz fz fz fz fz fz*

*ff*

bass line is descending & ascending as mm. 63 ff.

dim:

The image shows a musical score for a piano piece, specifically measures 141 through 185. The score is written for two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is in G-flat major. The score includes various musical notations such as slurs, dynamic markings ([P], [Ped.], f), and a fermata over a chord in the bass at the end. A specific annotation 'cross-hand melodic-cell' is placed above a note in the right hand. The score is divided into two systems, with the first system covering measures 141-149 and the second system covering measures 150-185.

At m. 149, as  $G^b$  major suddenly takes over without harmonic preparation. The left hand figuration of suggestive of that in mm. 141-149 reappears in rhythmic diminution at m. 150. Likewise, at m. 154 the chordal accompaniment from mm. 90-92 returns in the bass, pushing the melodic cell to the right hand (mm. 157-159) over the bass figuration in m. 72 ff. (in the closing section). The right hand rhythmic material in mm. 161-173 is an eighth-note stepwise motion derived from the primary theme (m. 7); this occurs over a  $D^b$  pedal and shifting chords – a texture first encountered in m. 20 ff. and 77 ff. Clementi is again suggested at m. 173 ff. through a proliferation of thirds and cross-hand techniques in the left hand (Ex. 4.11).

Ex. 4.11: Field sonata Op. 1, No. 3, mvmt. 1, mm. 149-185

149

rhythmically diminution of *fz* 141

8<sup>va</sup> *fz* *fz* *fz* *fz* loco *pp*

(♯) L.H. from m. 90 ff.

L.H. from m. 72 ff.

159

8<sup>va</sup> loco poco a poco cre - scen

D b L.H. rhythmic material is from transition

do 9th *ff*

sempre Fortissimo 3-voice counterpoint

173

motivic development

moving by 3rds

linear motion

Ped.

L.H. hand-crossing

fz

fz

fz

c deceptive

After the development section, a retransition (mm. 187-194) establishes G as structural dominant. There has been a suggested motion to g minor at m. 185 aborted by a deceptive cadence; a second cadential “attempt” results in a resolution not on G but G<sub>9</sub> (mm. 191-194). This sets up the modulation to c minor that occurs with the recapitulation (Ex. 4.12).

Ex. 4.12: Field sonata Op. 1, No. 3, mvmt. 1, mm. 186-194

186

retransition

10th

*f* *f* *con espress:* *p* *fz* *dim:*

bass linear motion

[tempo]

V7 G9

rallentando

*p/p*

V/

This material refers back to the primary theme as it has occurred throughout the development in cellular form. The cell hints at the potential for the restarting of the melodic material that will occur with the retransition.

The recapitulation is full of dramatic flourishes, with an agitated character throughout. The primary theme is recapitulated at *pp* with melodic embellishment for variety (mm. 194-218). After the perfect authentic cadence (m. 210), the cadential extension of the theme recapitulates for eight measures rather than four, with a dramatic descending scalar passage across four octaves (Ex. 4.13).

Ex. 4.13: Field sonata Op. 1, No. 3, mvmt. 1, mm. 194-218

194

207

The recapitulated transition (mm. 218-237) begins with a propulsive drive in fortissimo dynamic as in the exposition, using cross-hand technique. The bass moves in an ascending linear motion (C-D-E-F-G) instead of maintaining C as in the exposition. In mm. 229-232 a fortissimo D<sup>b</sup> major from the development intrudes, leading to a brilliant

and expressive arpeggiated passage (mm. 233-234) that crescendos from *pp* to *ff*. These dramatic motions between dynamics (*ff-pp-ff*) lend to the intense *Sturm und Drang* affect (Ex. 4.14).

Ex. 4.14: Field sonata Op. 1, No. 3, mvmt. 1, mm. 218-237

218

c;

*fz* *fz* *fz* ped:

8va D $\flat$  loco [— 7 —]

ped: *pp* cre - scen do *ff* C (deceptive cadence)



The recapitulated secondary theme follows the harmonically migratory pattern of the exposition, beginning in c minor (m. 237) and moving to A<sup>b</sup> major (m. 245). The theme continues in leaping broken octaves over an exceptional range, but is less lengthy and returns to the home key, c minor (m. 253) over an ascending scalar motion in the right hand (C-D<sup>b</sup>-E<sup>b</sup>-E-F-F<sup>#</sup>-G). The rarely seen dynamic marking *il piu for: possibile* (mm. 249-250) indicates the extent to which Field strove to emphasize the *Sturm und Drang* quality of the sonata (Ex. 4.15).

Ex. 4.15: Field sonata Op. 1, No. 3, mvmt. 1, mm. 237-253

237

sempre fortissimo

*ff*

*Ab*

il piu for: possibile

Coda.

*c*

Field adds final section specifically marked “coda” (mm. 253-267) to express the temporal quality of “after-the-end.” The coda presents complex organization and brilliant sound. Again, the initial gesture of the motive provides thematic material. As in the development, the cell is transformed and repeated with contrapuntal writing. Despite the *ff* and repeated sforzandos in the penultimate measures, the movement ends piano. By ending with third ( $E^b$ ) in the top voice, Field raises expectations for the next movement (Ex. 4.16).

Ex. 4.16: Field sonata Op. 1, No. 3, mvmt. 1, mm. 253-267

253

Coda.

c;  
contrapuntal technique is used

The initializing motive of mm. 1-2, C-B-C, pervades the first movement both as a motivic cell and as a structural scheme. The exposition begins in c minor, the development section in  $D^b$  major, and the recapitulation in c minor, creating a minor-second C- $D^b$ -C motion mirroring the C-B-C motive. This pattern similarly reappears during the recapitulation, as  $D^b$  (m. 229) intrudes upon the transition leading to the c minor secondary theme, creating another C- $D^b$ -C. This C- $D^b$ -C structure is also significant for its subversion of Classical key relations. A larger structure would be

expected to follow a more tonal plan, perhaps of  $i\text{-}^b\text{III}\text{-}i$ ; instead, Field prioritizes the cellular motive. This subverts the standard principles of Classical sonata structure, by interfering with the concept of a secondary key area. Field points to this with his treatment of the secondary theme, which not only shares thematic material with the primary theme but also an initial key – only at the end of the secondary theme does it modulate to the expected secondary key area. Field therefore plays with the idea of a tonal goal, replacing it with constant development of a thematic motive.

## SECOND MOVEMENT

The second movement in C major, an *Allegretto scherzando* in 6/8, is in seven-part rondo form.

Measure	Key	Formal Structure
1 – 20	C	R
20 – 41	G	Episode 1
42 – 64	C	R
64 – 130	C→G(mm. 64-89)	Episode 2
131 – 163	C	R
163 – 237	c→E <sup>b</sup> (m. 177)	Episode 3
237 – 253	C→E <sup>b</sup> (m. 246)	R
253 - 286	C	Coda

The second movement follows the standard late-eighteenth and early-nineteenth century pattern where, in two-movement sonatas, when the first movement is in a minor key the second movement is frequently in the parallel major key. This is a large-scale seven-part rondo. Only a few works in the Classic repertory follow this procedure,<sup>4</sup> which creates an R-Episode1-R-Episode2-R-Episode3-R+Coda structure. This movement is interrelated with the first movement tonally and thematically.<sup>5</sup> The first movement ends in c minor with the third scale degree in the top voice; the second movement begins with a same position in C major, creating an ongoing effect. The half-step motive and three-note rising melodic cell of the first movement (mm. 1-2) appear in this rondo.

The rondo theme opens in a humorous mood and is extremely light in character. It is in rounded binary form: ||:a:||b a'||; the A section has *a* and the B section has *b* and *a'*. The A section consists of an eight-measure phrase notable for its continuous use of acciaccatura, and a left-hand upward-springing gesture over three different octaves illustrative of Field's pianistic dexterity. The B section consists of a legato, chromatically moving phrase (mm. 9-12) leading to the V G, which is then followed by a restatement of A section in the tonic (Ex. 4.17).

Ex. 4.17: Field sonata Op. 1, No. 3, mvmt. 2, mm. 1-20

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<sup>4</sup> Haydn's piano trio in D, Hob. XV:16, 3<sup>rd</sup> mvmt, Mozart's clarinet trio in Eb, K. 498, 3<sup>rd</sup> mvmt., Beethoven's violin sonata in a, Op. 23, 3<sup>rd</sup> mvmt. are all seven-part rondos.

<sup>5</sup> Clementi also tends to link the outer movements of a sonata thematically. See Clementi sonatas Op. 13, No. 6 in f & Op. 41, No. 2 in B<sup>b</sup>.

**RONDO**, minor 2nd motivic interval (E-D-E)

*Allegretto scherzando*

A (a) *pp* figuration of melodic-cell

B (b) *pp* *legato mez:* moving by chromaticism

(a') *fz* *fz* *fz* *f* *pp*

V I V I

While the right hand plays tonic triads in the first phrase (a), left hand figurations create an echo effect. The second phrase (b) retains this figuration, but the left hand moves chromatically.

Episode 1 begins with the opening rhythmic motive of the rondo theme and moves towards the dominant of C (m. 30) via cadential progressions on a (mm. 21-22) and G (mm. 23-24), and finally an augmented 6<sup>th</sup> chord that resolves to the V, G (mm.

29-30). Actually, the G as V harmony is established in m. 30 and is then prolonged through m. 41, where it then resolves to C (m. 42). Mm. 20-29 make use of the acciaccatura figure of the rondo theme, creating a smooth connection between the theme and episode. Mm. 30-41 stay in G major, as extended dominant preparation for the return of the rondo. Mm. 30-34 are chiefly made up of the diatonic and chromatic scales and mm. 35-41 contain both the acciaccatura figure and the upward-springing melodic cell from the rondo theme (Ex. 4.18).

Ex. 4.18: Field sonata Op. 1, No. 3, mvmt. 2, mm. 20-41

The musical score is presented in two systems. The first system covers measures 20-29, with a piano introduction marked *f* and a tempo change to *V/A*. The second system covers measures 30-41, with a piano introduction marked *f* and a tempo change to *loco*. The score includes a diatonic scale in the right hand and a chromatic scale in the left hand, both starting in measure 30. The key signature is one sharp (F#). The bass line includes harmonic markings: *V/G* under measure 30 and *G* under measure 35.

30

8<sup>va</sup> loco

dim:

fz

G

dim: calando

pp

V/C

The second rondo statement (mm. 42-64) omits the repetition of the first phrase (a). In the second phrase (b) (mm. 49-54), chromaticism is maintained, R2 has a different rhythmic figuration on the right hand, a succession of sixths (Ex. 4.19). The *a'* has a cadence repetition in this version (mm. 62-64). The *a'* concludes with two authentic cadences separated by a surprise diminished seventh chord with a fermata suggesting an opportunity for the performer to supply some sort of cadenza (Ex. 4.20).

Ex. 4.19: Field sonata Op. 1, No. 3, mvmt. 2, mm. 49-54

bass melody of R1

Ex. 4.20: Field sonata Op. 1, No. 3, mvmt. 2, mm. 60-64

In Episode 2 (mm. 64-130), mm. 64-89 use scalar passages developed from the m. 31 of Episode 1 in C major and G major moving through the diminished seventh chords with broken chord accompaniment and the rondo theme. A perfect authentic cadence occurs on C in mm. 67-70 (V/C to I) and on G occurs in mm. 75-76 (V/G to I) (Ex. 4.21).

Ex. 4.21: Field sonata Op. 1, No. 3, mvmt. 2, mm. 64-89

64

mezzo-forte (mez:)

C:

This system contains the first two staves of music for measures 64 and 65. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'mezzo-forte' (mez:). The key signature has one sharp (F#).

from rondo theme

dolce legato

This system contains the next two staves of music for measures 66 and 67. The upper staff continues the melodic line, with a circled section labeled 'from rondo theme'. The lower staff continues the bass line. The tempo is marked 'dolce legato'.

This system contains the next two staves of music for measures 68 and 69. The upper staff continues the melodic line, and the lower staff continues the bass line. The tempo remains 'dolce legato'.

78

[r]

12th

This system contains the next two staves of music for measures 78 and 79. The upper staff features a complex melodic line with many sixteenth notes. The lower staff continues the bass line. A circled note in the lower staff is labeled '12th'. The tempo is marked with a bracketed 'r' (ritardando).

from rondo theme

[atempo]

rallentando

10th

11th

This system contains the final two staves of music for measures 80 and 81. The upper staff continues the melodic line, with a circled section labeled 'from rondo theme'. The lower staff continues the bass line. The tempo is marked 'rallentando' and '[atempo]'. Circled notes in the lower staff are labeled '10th' and '11th'.



Mm. 90-105 begins abruptly and without preparation with the striking octaves in both hands on B<sup>b</sup>. Over sixteenth-note accompanimental thirds on the left hand, the right hand maintains the octave figuration with unstable minor second (A-B<sup>b</sup>-A) motion in bass, which finally descends toward A (m. 98) via an augmented 6<sup>th</sup> chord. In m. 98 both hands switch their figuration as used in the previous measures. Throughout this section, the sound is unstable because of the constant use of back and forth agitating motion in minor second intervals that are also related to the motive from the first movement (mm. 1-2). This also produces a *Sturm und Drang* character (Ex. 4.22).

Ex. 4.22: Field sonata Op. 1, No. 3, mvmt. 2, mm. 90-105

90 m. 2nd motivic figuration

m. 2nd motivic figuration inversion

97

L.H. agitating motion

Ped:  
D

m. 2nd motive

Ger. 6th

Mm. 106-130 consists of new material, first in D harmony and moves over ascending linear bass line (D-E<sup>b</sup>-f-g). They are dominated by octaves, triplets, and block chords. Scalar passage work, again, begins on m. 118, but, at this time, in minor mode – staying briefly at f minor and then g minor. Mm. 126-130 consist of chromatic scales in both hands; however, they function as dominant preparation, for a return to the rondo theme in the tonic. This passage requires tremendous finger agility (Ex. 4.23).

## Ex. 4.23: Field sonata Op. 1, No. 3, mvmt. 2, mm. 106-130

106

*fz fz fz* *fz fz fz*

pedal

D *fz fz fz* *fz fz fz*

moving by chromaticism

The musical score consists of five systems of two staves each. The first system is marked *fz* and includes a circled  $\oplus$  symbol. The second system is marked *f*. The third system is marked with measure number 121 and a circled *g*. The fourth system is marked with measure number 122 and a circled *g*. The fifth system includes performance markings *8<sup>va</sup>*, *V*, and *loco*, and ends with the dynamic marking *dim:*.

In the third iteration of the rondo theme (mm. 131-163), mm. 138-146 are a varied repetition of the first phrase (*a*) of mm. 131-138. The second phrase (*b*) (mm. 146-

151) retains the rhythmic figuration of R2 but omits the middle voices and has different articulation markings (Ex. 4.24). The *a'* has a varied repetition of the cadence using the upward-springing melodic cell in the right hand with extreme dynamic changes (mm. 159-163) (Ex. 4.25).

Ex. 4.24: Field sonata Op. 1, No. 3, mvmt. 2, mm. 146-151

146

no middle voice

Ex. 4.25: Field sonata Op. 1, No. 3, mvmt. 2, mm. 158-163

158

varied repetition of *a'*

pld: *pp* *pp* *ff*

*ff* pld:

The Episode 3 (mm. 163-237) is the longest and most harmonically complex section. It can be divided into three parts. The first sub-section (mm. 163-191), in c minor, is developed from the *b* phrase, which appeared in both second and third rondo, but it is here treated with much chromaticism. But this time, the section uses a cross-hand technique and is repeated (mm. 171-175). There are 9<sup>th</sup> intervals in both hands in open-position scoring (m. 168 and 186). There is a fortissimo left-hand octave on C in m. 171, which confirms the tonal goal of the previous unstable chromatic motion in the bass as seen in Episode 2. From m. 180, a chromatically linear progression begins in the upper voice of the left hand, while the right hand plays in syncopation. This progression moves up to G over the chromatic scale in the bass, but then suddenly bass octaves on A<sup>b</sup> in a new rhythm are introduced. When the dominant seventh chord is built on A<sup>b</sup> (mm. 190-191) it creates an anticipation of D<sup>b</sup>; however A<sup>b</sup> unexpectedly moves to A, played in a tremolo like pattern in the bass. The introduction of A major key (with the key signature change) sounds very striking in this context, but the previous ascending linear motion in the bass, F-F<sup>#</sup>-G-A<sup>b</sup> (mm. 183-191) justifies this movement toward A (m. 191). So the A major opens up an entirely new harmonic context as the movement nears its close. Mm. 191-198 have a signature of 3 sharps, but then the signature of C major returns. Again, Field stresses linear progression instead of traditional harmonic progression as seen in the first movement of this sonata (Ex. 4.26).

Ex. 4.26: Field sonata Op. 1, No. 3, mvmt. 2, mm. 163-191

163 from b of R2 & R3 with cross-hand technique

chromatic

9th

Ped:

ped: *mf* *p/b*

174

9th c minor confirms

syncopation

9th

ascending linear motion

187

8va

ten: ten:

ped: ped: Pedal ped:

anticipation of D b A

The second sub-section (mm. 191-198) is dominated by a broken-octave accompaniment in sixteenth-notes with block chords on top in A Major. The change of signature to 3 sharps at this juncture is also striking: Field could have used accidentals for a short modulation, but he chose instead to add three sharps as the key signature. A is the highest pitch in this long bass progression from m. 180, and Field must have wanted to emphasize the significance of the A major key with the conspicuous key signature change. The established A major key soon dissolves with the descending bass line (mm. 195-197). Field's most dramatic expression marking, *con fuoco* is used in this section as well (Ex. 4.27).

Ex. 4.27: Field sonata Op. 1, No. 3, mvmt. 2, mm. 191-198

191

ped:

A

cre - -

Ped:

Ped:

scen do

*ff* con fuoco.

*fz* *fz* *fz* *fz* *fz* *fz*

The third sub-section (mm. 199-237), with the key signature of C major restored in m. 199 is built on both diatonic and chromatic scalar passages developed from the Episode 1. Similar to the development section of the first movement, this sub-section has a ruthlessness in its clashing scale patterns. In this section, the tonality is unstable through the use of many accidentals and changed notes such as non-harmonic tones. Underlying this instability, however, is a structural bass line motion moving by the bass progression of thirds (mm. 199-206) and fourths (mm. 207-215). The similarity of the right hand in mm. 201-203 and left hand in mm. 204-205 – indeed, the whole section up to m. 224 –

with the right hand of mm.163 ff. links together the episodic sub-sections. Mm. 221-237 are a long dominant preparation on G using much chromaticism (Ex. 4.28).

Ex. 4.28: Field sonata Op. 1, No. 3, mvmt. 2, mm. 199-237

199

3rd relations episode 1: m. 49 ff. & episode 2: m. 163 ff.

205

cre - - - - - scen - - - - - do

4th relations



213

*dolce*

This system contains measures 213 through 218. It features a treble and bass clef. The treble clef has a key signature of two flats and a melodic line with various ornaments and slurs. The bass clef has a key signature of one flat and a more rhythmic accompaniment. The word "dolce" is written above the treble staff.

$\Delta 8^{va}$

This system contains measures 219 through 224. The treble clef continues the melodic line, with a trill-like figure in measure 224 marked with  $\Delta 8^{va}$ . The bass clef accompaniment is more active, with some notes circled.

219

*loco*

*ff*

This system contains measures 219 through 224. The word "loco" is written above the treble staff, and "ff" (fortissimo) is written below the bass staff. The treble clef has a more rhythmic, eighth-note pattern.

dominant preparation on G

This system contains measures 225 through 228. It shows a transition in the bass clef with a series of chords and notes, including a circled G note in the final measure.

225

irregular beat of accents for the L.H. *ff* *ff* *ff* *ff* *ff*

This system contains measures 225 through 230. The bass clef features a series of chords with accents, each marked with "ff". The treble clef has a melodic line with various ornaments.

228

The musical score consists of three systems of staves. The first system has two staves (treble and bass clef) with a treble line of repeated eighth notes and a bass line of chromatic eighth notes. The second system continues this texture. The third system shows a more complex texture with a treble line of sixteenth notes and a bass line of quarter notes. Annotations include 'fz' (forzando) throughout, 'open pedal.' in the first system, 'chromatic moving' in the second system, and 'R4' in the third system. A 'V/' marking is present in the bass clef of the third system.

The final appearance of the rondo theme (mm. 237- 253) is much abridged, with no repeat of the first phrase (*a*). Mm. 245-253 serves the harmonic function of the second phrase (*b*) while incorporating the *a/a'* theme; this phrase repeats in  $E^b$  major (mm. 245-249) before a coda. This sudden appearance of  $E^b$  major in m. 245 sounds extremely striking in context of overall C major tonality of this rondo. However, C major and  $E^b$  major are both keys related to c minor, the key of the first movement (parallel and relative major, respectively). Also the motion from C to  $E^b$  keys corresponds to the tonal structure of the exposition in the first movement, in which the primary theme on c minor moves toward the tonal goal of the secondary theme ( $E^b$ ) (Ex. 4.29).

Ex. 4.29: Field sonata Op. 1, No. 3, mvmt. 2, mm. 245-253

245

V/C Eb

repetition

ped:

ped:

ped:

ped:

250

Coda.

ere - scen - do

C;

The coda (mm. 253-286) is developed from the rondo theme, using the acciaccatura ornamentation. It loosely organizes the acciaccatura with the scalar passages that appeared in Episode 1, 2, and 3. Essentially, the entire coda is a tonic prolongation. It also features an unstable back and forth minor second motion in the bass (mm. 265-267 and mm. 269-271), and harmonically vague scales using many accidentals on the right hand (mm. 269-271). Another notable feature is the wide 12<sup>th</sup> leaps in m. 275 (Ex. 4.30).

Ex. 4.30: Field sonata Op. 1, No. 3, mvmt. 2, mm. 275-279

275

ped: /p/p

ped:

ped:

ped:

*f* C;

12th

11th

This sonata is the most serious and ambitious work among the Op. 1 sonatas. The *Sturm und Drang* quality used throughout both movements is enormously dramatic and expressive; there is a tremendous amount of chromaticism; and many passages require exceptional technical skill. Field's structural devices in the first movement – the remote key area beginning the development and the tonal shifting for the secondary theme – are notable both in terms of the time and his overall output, as is his use of the seven-part rondo for the second movement. Clementi's influence pervades the thematic development and piano techniques, yet Field pushes his own patterns in this sonata, using frequent non-harmonic tones, unexpected deceptive cadences, polyphonic writing for a developmental purpose, and the conspicuous linear bass motion. Therefore the structural, formal boundaries remain of the Classic style, but Field's execution of harmonic language is progressive.

## CONCLUSION

Field's minor position within the field of musicology does not fully capture either the quality or the uniqueness of his compositions. His reputation is based solely on his proto-Romantic character pieces, whereas works that more concretely show the link between Classicism and the early stages of Romanticism are ignored. Indeed, the lack of knowledge that Field ever wrote sonatas demonstrates how limited the prevailing view of his output is. However, the sonatas of Op. 1 offer considerable insight into the gradual incorporation of "Romantic" elements into Classical forms and structures.

The development of Romantic aesthetics was in large part a process of incorporating elements stretching musical parameters into Classical structures. A key part of this development was the refining and bettering of instruments, in particular the piano. As keyboards expanded, so did the range of the pianist; as mechanisms allowed for sustained tones, tempo choices broadened; as these refinements became standard, performers mastered technical elements and made their reputations as virtuosi.

Field followed this pattern by expanding the musical language of his mentor, Clementi, while retaining basic structural principles. Because the lightly-strung pianos of his day did not sustain a tone very long (the modern piano, with its steel frame and high-tension strings accomplishes that particular feat much more satisfactorily), Field tended to avoid writing music that called for especially slow tempos. Perhaps this explains in part why Field favored two movement sonatas without slow movements. As a performer, he made up for these instrumental limitations through precision, nuance, phrasing, and technical feats such as cross-hand technique, chromatic scalar passages, and wide-ranging

chords. Field's significance as a performer is thus evident in his reaction to the limitations of the contemporary piano: He used the piano as a singing instrument. The largely cantabile result is more lyrical than the music of Clementi, although the liveliness and lightheartedness remain central to his compositional style.

The Op. 1 sonatas display wonderful cantabile and rich textures that are inspired by the playing and the music of Clementi. Throughout the sonatas, he is more concerned with lyric grace, cantabile, and repetition of thematic material than with the elaborate development of the themes and motives heard at the outset. Even the strong and impetuous opening of the No. 2 sonata soon gives way to songful continuation. The No. 3 sonata is much more serious, with more concern for the development of the materials. On the whole Field's sonatas are akin to his smaller works in their easy grace, their charm, and their songful style. This music comes naturally to a composer whose life was lived in the salons of music-loving aristocrats and whose most important function was to provide elegant decoration for their lives.

The other main component in the rise of Romanticism was changing musical priorities. Romantic-era music, certainly in the first half of the nineteenth century, adhered very closely to Classical forms. In Op. 1, Field maintains Classical idioms such as regular phrases, clear divisions within sections, periodical structure, and large-scale forms: sonata, rondo, and arch. The key relation between the two movements in each sonata likewise remains within the confines of relative and parallel major and minor.

Even in the most surprising modulations of his last sonatas, Clementi kept within tonal bounds. Field continues this conservatism; even as he increasingly incorporates the chromaticism that is a standard characteristic of the virtuosic performance styles that

dominated early Romanticism. While Clementi eventually turned to polyphonic principles, Field pushed forward with both harmonies based on linear bass progressions. The resulting chromatic density is typical of the Romantic era, yet occurs within the framework of conservative, Classical structural tonal relations. The chromatics, irregular rhythmic groupings, expressive and dynamic indications, and other compositional details in the sonatas of Op. 1 likewise signal Romantic interests while existing completely in Classical boundaries.

Even the expressivity in the Op. 1 sonatas is based on Classicism. The *Sturm und Drang* of No. 3 was a standard device in Classical composition, which in Field's hands becomes proto-Romantic in certain innovative details. The second movements frequently invoke folk song elements, anticipating the nationalist character that would eventually dominate much of the Romantic-era musical output. These features of the Op. 1 sonatas indicate the underlying nature of the progression from Classicism to Romanticism: the development was less a fundamental change in aesthetic than an incorporation of more 'expressive' stylistic details into a preexisting format.

The neglect of Field's Op. 1 sonatas reflects the general ignorance of the gradual development of a Romantic aesthetic within Classical formal bounds. By approaching Field merely as a composer of character pieces, we fail to understand how his innovations paralleled the larger historical movement at that time. By making his compositional debut with such a combination of formal and 'expressive' elements, Field established his Classical credentials while foretelling his role as a Romantic pioneer. In turn, understanding the full range of Field's accomplishment in the Op. 1 sonatas illuminates the transition from Classical to Romantic practices.

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