

Montgeroult

5 Études for piano



Ian Buckle



HÉLÈNE DE MONTGEROULT 1764-1836

A selection of “114 Études de difficultés progressives”
from Part II of *Cours complet pour l’enseignement du forté-piano* (1788-1812)

- 1 **Étude** No.28 in E 2.55
- 2 **Étude** No.7 in E minor 1.06
- 3 **Étude** No.110 in A 5.43
- 4 **Étude** No.107 in D minor 1.46
- 5 **Étude** No.101 in C sharp 2.54


IAN BUCKLE piano

Artist biography can be found at www.rubiconclassics.com



‘The art of singing well is the same for every instrument; one should not make concessions or sacrifices to the mechanism particular to the interpreter; the interpreter should adapt his mechanism according to the demands of art.’ So wrote Hélène de Montgeroult (1764–1836) in the introduction to her *Cours complet pour l’enseignement du forté-piano* (Complete method for teaching the forte-piano, 1788–1812), from which the present selection of five Études is taken. This august compendium, as much a manifesto as a teaching manual, sets out a carefully organised scheme for developing Montgeroult’s preferred manner of playing, giving detailed descriptions of technique while commenting on matters of style and taste – a distillation of her conviction that the dry, percussive pianos of the time were capable of ‘singing’ like the Italian bel canto vocal style of the day. Her overriding concern was to create the semblance of sustained notes on a piano in the face of the mechanical impossibility of such an effect: ‘Illusion must come to the aid of reality. If one cannot imitate the beautiful art of singing in its most perfect quality, that is to say, in the ability to prolong its sounds, one can begin by imitating its one imperfection: the necessity to cut the phrases in order to breathe at certain intervals.’ Collating and developing techniques of fingering, voicing of harmonies and *tempo rubato* in pursuit of her ideal, the *Cours complet* is a pivotal volume, establishing a way of writing for the piano that was adopted wholesale by her Romantic successors. More than mere technical studies or teaching exercises, the Études are beautifully wrought miniatures, sophisticated and characterful; and the five pieces on this album point towards the breadth of their composer’s expression.

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(bequeathed to the Louvre by his son, Aimé Charles Horace His de La Salle)
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