
A Comparative Study of the Performance of Rubinstein and Horowitz from Performance Technique in Chopin's Fantasy Impromptu Opus 66

Niloofar Badrikoohi, Mahdi Kazemi

Art Faculty, Tehran Art University, Tehran, Iran

Email address:

niloofarbadrikoohi@yahoo.com (Niloofar Badrikoohi), Mahdiyaz.kazemi@gmail.com (Mahdi Kazemi)

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Abstract: In this research, the performance of Arthur Rubinstein, the Polish pianist, and Vladimir Samoylovich Horowitz, the Russian pianist, from the Fantasies Impromptu by Frédéric François Chopin (Op. 66) by was compared. As one of these pianists is trained in Russian School of Piano Playing and the other is trained in Poland – Chopin birthplace, comparing the performance of these two pianists plays an important role to comprehend this piece performing better. Problem expression, the importance of this research, the goals and the hypothesis are considered in introduction. Also, some points were mentioned about the Fantasies Impromptu opus 66. In chapter 1, we analyzed the way of playing piano by Horowitz, the features of Russian School of Piano Playing, and the viewpoint of the pianists trained in this School toward the music in Romantic Period especially the Chopin's works. In chapter 2, we analyzed the way of playing piano by Arthur Rubinstein. Then, his viewpoint toward Chopin's works was stated. We also considered the music in Europe to know well about these two pianists and their visions, based on their nationality. In chapter 3, we represented some records of the performance of these two pianists from Fantasies Impromptu opus 66. Next, we analyzed the version of Fantasies Impromptu published by Fontana and also, the manuscript by Chopin which was published by Arthur Rubinstein. This is because the difference of performing these two versions by Arthur Rubinstein is rather effective which is considered next. Thereafter, each parts of Fantasies Impromptu opus 66 was analyzed based on the performance techniques of these two pianists. At last, the conclusion was presented to answer the research questions and the goals. For example, there was a difference in performing the start and the ending part by these two pianists which was analyzed in this research. The research was done in descriptive – analytic method and the data were gathered by library method.

Keywords: Arthur Rubinstein, Vladimir Samoylovich Horowitz, Performance Technique, Fantasies Impromptu Opus 66, Frederic François Chopin

1. Introduction

Frédéric François Chopin was one of the most influential Polish musicians and an outstanding piano player in the Romantic period. Fantasia Impromptu Opus 66 was written in 1834 and is Chopin's first impromptu, but it was published after Chopin's death in 1855, and for this reason it is considered Chopin's fourth impromptu. Chopin's Fantasy Impromptu Opus 66 is one of the most performed and popular works in various musical repertoires. In relation to the performance techniques of this piece, few researches have been done; therefore, by examining the characteristics and

performance components of this piece in outstanding recordings and concerts, such as the performance of two great and prominent musicians, Arthur Rubinstein and Vladimir Horowitz, we can get to know more about the correct performance of this piece. In the anti-romantic period after World War II, there were at least two great musicians who were still based on romantic science. One of those two was Arthur Rubinstein, whom critics and musicologists consider him to be the greatest musician of the present era; from the point of view that in this research we are examining a romantic work, that is, Chopin's improvisational fantasy, it is very important to examine Rubinstein's performance. Chopin's

Fantasia Impromptu Opus 66 is one of Chopin's most active and popular pieces, and more research is needed to understand the performance techniques of this piece. As a result, in order to achieve the desired expression of the composer, it is necessary to conduct this research. The performances of Arthur Rubinstein and Vladimir Horowitz have differences from the point of view of expression and performance technique; One of the things that can be mentioned about the difference in the performance of these two musicians is the difference in the performance speed of this piece by these two musicians, and the question arises as to why Vladimir Horowitz performed this piece faster. In this research, other differences between the performance of these two musicians will be discussed. The reason for choosing these two performances is their difference in terms of expression and interpretation and performance technique, and one of the reasons we chose these two great musicians is their important performance characteristics and the different approach and view of Arthur Rubinstein and Vladimir Horowitz. The effect is special. In this regard, there has been limited research, which can be referred to Ernest Oster's article entitled "Impromptu Fantasy: A Tribute to Beethoven"; He believes that this piece is very similar to the third moment of Sonata No. 2, Opus 27 of Beethoven. Camille Burnicke in the book of Chopin's life believes that in Chopin's works, voice parts are contrasted for rhythmic flexibility and brilliant coloring in music; He believes that Chopin presents a general theory about the attraction of elements in each other and their transferability. This issue is clearly evident in the fourth impromptu, which was later published in 1855 by Chopin's friend Fontana, under the title Fantasy Impromptu Opus 66. In his book titled "Art Piano", David Dubal has mentioned some things about Chopin's playing style, for example, he considers Chopin to be the first pianist who used half pedals and quarter pedals; Elsewhere, Berlioz states that: "Chopin cannot keep the beat right." But the truth was that no one at that time understood his free style in playing and composing. The main goal of this research is to compare the performance of Arthur Rubinstein and Vladimir Horowitz from the perspective of performance technique in Frédéric Chopin's Fantasia Impromptu Opus 66.

1.1. Vladimir Horowitz

Horowitz's fame is due to his technical performances, use of sound coloring and excitement in his playing. Horowitz was born in Kiev (the center of the Republic of Ukraine) in 1904. He studied music at the conservatory of the same city under Felix Blumenfeld; Blumenfeld himself was a student of Anton Rubinstein. For some time, Horowitz occupied himself with the idea of becoming a composer. But the Russian revolution and the confiscation of his family's property made him more motivated to become a pianist. In 1924, he held big concerts in Leningrad and became famous; Only 25 concerts in one city, without playing his own works or having duplicates. He went to Berlin in 1925 and was noticed as soon as he arrived. [3] In the history of modern piano playing, Horowitz was considered one of the most respected and respected musicians who left

behind brilliant performances with his unique technique. His amazing thoughts were manifested in his performances and he got wonderful results. The chords were not too obvious, the octaves were not too prominent; The double notes had moderate harmony. Every piece, no matter how difficult and complicated, Horowitz played with ease. He had perfected his technique, one of those traditions related to the hand and arm. [3] Regarding the position of Horowitz's hands and body, Schoenberg states in the book "History of the Piano" that: "His hands were stretched out, he kept his wrist down and straightened his fingers. Only the finger of his right hand was bending. "Professionals could never imitate his work." Alexander Graiber, one of the owners of the great Steinway piano workshop, said: "I don't understand!" I don't understand at all how Horowitz does this? It behaves just against the rules and rules of the piano that we have been taught. It's strange that everything works out in this seemingly wrong way, I don't understand" [12]. In addition to these cases, the special point of his performances were his strong voices and powerful and huge passages; An orchestral volume of sound that only Horowitz could handle. In a work like Rachmaninoff's Concerto No. 3, he completely obliterated the orchestra under his powerful beats, and in the last movement he reached such a climax that even Rachmaninoff himself had never experienced such agitation. But there was also a feeling of confidence, it seemed that he was in complete control and whenever necessary, he would stop the riot. [10] Of course, his performances had critics who underestimated Horowitz's impact on the audience. Virgil Thomson was one of them, and he ignored Horowitz and said: "He is a master of distorted voices. There is someone who not only cannot excite people, but also cannot achieve that moment of passion and emotion. [1].

1.2. Russian Technique and School

Russian pianists are always known for their technical abilities. In Russian conservatories, there is a lot of emphasis on technical exercises, and in the first 5 years they teach and work on technical exercises. Neuhaus drew the picture of Russian playing technique based on a correct understanding of the physical laws applicable by the player's body, which is aimed at achieving the goals of playing. [8]. Russian pianists always focus on the beauty of musical resonance. Undoubtedly, the important role of technical exercises is evident in Russian pianists and followers of the Russian school. No matter how powerful the piece's nuances and dynamics are, there is never a pounding or unpleasant sound in the performance of these masters. Sound quality control is the first point that should be taken care of in the Russian school. All those who have been in the Russian school put a lot of emphasis on how to use the fingers and arms to achieve the correct pronunciation. Pianists following the Russian school considered the finger as the connection point to the instrument and the shoulder and back muscles as the connection point to the body, and the rest of the organs play a role as a wire that connects these two points together. Lakhtizki believes that Russian pianists have a turbulent nature that it is difficult for

them to observe any boundaries. [9]

1.3. Arthur Rubinstein

Arthur Rubinstein paid more attention to social relations. He was passionately interested in people, life and piano. All of these required his thinking and understanding. His love for music and the concert stage drives him. [1] Arthur Rubinstein was born on January 28, 1886 in Luge. He was playing the piano at the age of three. They took him to Berlin, he played for Josef Joachim. Joachim found him very talented and paid part of his education expenses. At the age of 7, he officially entered the field of music; He studied with Heinrich Barth and gave concerts as a teenager. He traveled to the United States for the first time in 1906. He lived in Paris for many years. He started recording in 1926. He used to say: "Before marriage, I was very busy and sloppy." But the pages of 1926 tell us something else. All Rubinstein's principles and criteria are evident from these pages, which can be mentioned in the recording of Fantasy Impromptu Opus 66 in this period. His playing was warm, bright and colorful, his accuracy in technique was more developed than in the following years. He was a natural musician, with capable hands (broad palms, elongated and thick fingers; his little finger was the length of his middle finger; his hand had an extraordinary stretch up to the twelfth interval: C to G. Arthur Rubinstein was most famous for his mastery in performing pieces of the Romantic period. He rarely performed works by Bach and Mozart in his programs. Recently, he composed three or four Mozart concertos; He also played only a few sonatas by Beethoven, such as Opus 81 sonata. More than all his contemporaries, he had different performance qualities that made him unique; He played a lot. He was not bold and arrogant in performing romanticism pieces; It was faithful to the text. The voice of the compromise was full of elegance, openness and emotion; In simpler terms, it used musical elements like a realistic drama. [3] According to Harold Schoenberg in the book *The History of the Piano*: Arthur Rubinstein became a romantic musician; He avoided the cute aspects of romanticism and kept what was good. He never broke the scales and did not distort the rhythms. He didn't like the *robato* and he didn't like the change of tempo. It looked exciting without showing too much sensitivity; Without staging, he displayed his taste, logic, tension and tension. His view of music was broad, he considered the existing aspects. In the last period of his activity, he left new music for young musicians. When he lived in Paris, he became close to the modern school. In 1904, he played the music of Claude Debussy and objected to the opposing voices that criticized him. Over the next few decades, he showed his preference for composers such as Sergei Prokofiev, Joseph Maurice Ravel, Igor Stravinsky and others; This interest was enough to satisfy his artistic inclinations, but it put him in financial trouble. His reading of music was very natural, so natural and clear that the listener could immediately understand why other musicians did not have the power to imitate him. But this style or method comes from the musician's being, and Rubinstein

was a completely smooth and polished man, intelligent, gentle, who at the same time was also considered a great storyteller, finishing melodious narratives with mastery. The song and in terms of feeling and excitement was not disordered at all. He played Chopin softly, poetically and aristocratically; And above all with fever and enthusiasm. His Chopin, Chopin was a poet; That's how he felt, and he never wanted to impose on himself or his listeners what he didn't feel. In playing his works, there was no form of artificiality, worry, weak and fragile emotions and finally hysteria, which usually involved other musicians. It is interesting to mention that Rubinstein, like Hoffmann, was subjected to many attacks and dislikes due to his interpretation of Chopin's works. These two great artists removed the trinkets with their powerful hands; They looked at Chopin frankly and without compliments. Mark Hamburg was one of these people; Rubinstein's opinion was also directed to this group. The fact was that, unlike Liszt and Leshtyzki's students, he did not pay attention to changing the tempo and did not pay attention to his inner feelings and rebelliousness. Therefore, at the end of the 19th century and into the 20th century, he was considered the first modern romantic musician. [3]

1.4. European and Polish Music

The term of the first Viennese school of music refers to the musicians of the classical period. After this period, European musicians were mostly based on the classical music school. Composers such as Arthur Rubinstein were as familiar with the European and Polish culture as they were with the Russian school. He believed that no one knows Chopin better than him. Arthur Rubinstein's long practice (12 to 16 hours a day) made him discipline his playing technique. Great Polish composers such as Christian Zimmerman won the first prize of the international piano competition in 1975 and they mention him as the best Chopinist along with Arthur Rubinstein and Ashkenazi. About Arthur Rubinstein, he says that he had a great role and influence in understanding his playing. Polish music is based on technique and emotions, which is clearly visible in the works of Polish composers.

2. An introduction to the Recordings and Comparison of These Two Musicians

Arthur Rubinstein was a musician specializing in Spanish and impressionist music. The situation of Vladimir Horowitz is more complicated, and according to Harold Schoenberg, Horowitz never had the balance and sanity of Rubinstein. He had an extraordinary and brilliant technique of the best techniques in the history of piano [13]. Arthur Rubinstein and Vladimir Horowitz were two stars of their time. These two had an uneasy friendship; Sometimes they would fight each other and sometimes they would speak softly; Rubinstein, who mentioned Horowitz in his biography, said: "He plays the piano better than me." Harold Schoenberg, in his book *The History of the Piano*, has stated in relation to these two

musicians and comparing their performances: "Rubinstein's concerts were relaxing; While Horowitz was giving crazy concerts. Long before his arrival, people used to go to the hall and settle in their places and wait for his arrival; If they ask who was the musician who became the legend of his time, we will say Vladimir Horowitz. He always created thunder in his concerts; It was not made by Rubinstein. Horowitz almost scares people. His entrances and exits were pleasant, but when he sat down at the piano, it was as if he felt some strong electricity in the hall (it still does at this date when I am writing these lines, Horowitz is 83 years old and continues to play). Rubinstein continued until the age of 90 and died in 1982 at the age of 95. Although they differed in style, both of them complemented each other as apostles of high romanticism. According to Zygmunt Stojki in Chopin's First Improvisation in 1915: Chopin and Polish Music, "Anyone who has ever listened to the piano, whether in a concert hall or to escape the all-pervading constraints on the wings of melody, will forever remember brings and wishes to return to the web of enchantment that is in it. A prominent Polish writer, Przybyszewski, rightly calls the power of Chopin's music "meta-musical". Chopin seems to be returning to that primitive age, taking the listener back to that time when tone and words were almost indiscernible and yet inseparable, the direct outpouring, the cry of emotion in Chopin's pieces. Chopin performed a similar miracle in his field and with his own instrument: Wagner says: "Chopin was more intimate and powerful in the drama of his music and the splendor of his orchestra, in his lyrics." [3]

3. Review of the Sheet Music Published by Fontana with the Original Sheet Music and Chopin's Manuscript

Although Fantasia Impromptu Opus 66 was composed in 1834, the world had to wait until 1960 to hear the piece as Chopin intended. This much-loved work was popularized through a version published by his close friend and musical performer, Julian Fontana, but contains a number of textual discrepancies. How Chopin's Fantasy Impromptu Opus 66 unfolds makes for an interesting story. In 1960, Arthur Rubinstein acquired an album that belonged to Madame La Baron. This album contained an 1835 manuscript of the Fantasy Impromptu Opus 66 by Chopin himself. It seems that the reason Chopin did not publish this piece was because he had received a commission from the Baroness, so the piece belonged to her. This manuscript may be a later version of the work, which could explain the one-year gap between its composition and the date on the album version. [15] Even though the original sheet music has since been published, many pianists prefer to play Fontana's much more familiar version. Here we want to look at some parts of the sheet music of this piece so that we can see some differences. In the Fontana version, a pedal is added. Some of the left-hand notes omit measures 5 and 6 of the left-hand axons, and the expression of the broken chord in the second group is different by 7. (figure 1)



Figure 1. Accents on the fourth note of each six-note group.

Next, the extended melody that appears as a hook (black note) in measure 13 continues in the right thumb from the second part and there is no transition to the fifth finger. (figure 2)

Fontana's version has many pedal signs, of which we find only three (at the beginning of the middle section). In Figure 3, we see long pedal marks on introductory measures that make

the main harmony disappear.

Taking a closer look at the middle section, there are sometimes differences between the left hand notes (measures 59 and 61). (Figure 4)

In the net, in the coda section, the left hand returns to groups of six, while in Fontana's version we find groups of four. (Figure 5)

13

15

17 *sempre più animato*

19 *cresc.*

Figure 2. Absence of pedal sign and continuation of the melody in beats.

41 *più lento* *ff*

42 *dim.* *con anima*

43 *sostenuto* *tr*

44 *tr*

Ped. ** Ped.* ***

Figure 3. The presence of pedal marks in Fontana's version.

59 *tr*

60 *f* *7*

61 *tr*

Figure 4. Expressing the middle part of the piece and the difference in the left hand.



Figure 5. Back to groups of six on the left hand.

Since it was Arthur Rubinstein himself who owns Chopin's original, it is appropriate to listen to the 1964 recording. For those who are only familiar with the Fontana version, some of the differences may be a little surprising, some of which we mentioned above.

4. Examining the Similarities Between Opus 66 Impromptu Fantasy and Beethoven's Moonlight Sonata

In this research, the 1963 French recording (released by LP Mono Company) of Arthur Rubinstein and the 1990 recording of Vladimir Horowitz (released by Sony Company), which was the last recording of this great musician, are examined [7]. Ernst Auster believes that many of the harmonic elements of Beethoven's Moonlight Sonata, especially the third movement of Beethoven's Sonata in D minor, are very similar to Chopin's Opus 66 Impromptu Fantasy. Here Auster refers to the cadence of the third movement of Beethoven's Moonlight Sonata (measure 188) with measures 7 and 8 of Chopin's Impromptu Fantasy. In bars 7 and 8 we have a sudden performance of the same notes, only an octave higher, like the cadenza in the third moment of the Moonlight Sonata. The second inverted chord is 4/6 in both pieces. Similarly, the similarity of the middle part of Chopin's Fantasy Impromptu, which is in D flat major, with the second moment of the Moonlight Sonata, which is in D sharp minor. Ernst Oster says: "Chopin understood Beethoven to such an extent that no one who wrote on the Sonata in D minor or the Fantasia Impromptu has ever understood him. Maybe Fantasia Impromptu is Beethoven. For example, where a genius reveals

to us what he hears in the work of another genius.

5. Review of Fantasy Impromptu Opus 66 and the Performance of These Two Musicians

Chopin's Opus 66 Impromptu Fantasia is in D minor and three-part form with a coda. The first part is in allegro agitato speed up to measure 40 and the second part is in largo and in the key of B flat major, which continues from measure 41 to measure 82 and we return to the first part again. Actually the form:

A-----B-----A

According to David Bage [14] "Chopin began his piano practice every day by playing a few fugue preludes from Bach's 24 fugue preludes." This is the only music that Chopin took with him to Mallorca in 1838, where he completed his set of 24 Preludes.

5.1. Section A

Lime makers sometimes form rhythmic circulations that create effective rubato challenges [2]. In Fantasia Impromptu Opus 66, to establish the tonality, Chopin starts the piece with a tonic note of two extended sharps and then advances the piece to measure 4 with a figure of 6 in the left hand. After pausing on the tonic in the first two bars, Horowitz starts the piece with a higher tempo in the third and fourth bars, while Rubinstein starts gradually and with a lower tempo. The dynamics are the same at the beginning of both performances. After Forte, they start from the piano. (Figure 6) [8]



Figure 6. The start of Forte in both execution and reduced dynamics.

Both musicians start from measure 5 to the end of the first movement, i.e. measure 8, in terms of piano dynamics, and then reach the peak note in measure 7 with a crescendo and lower the melody with a decrescendo. In measure 8, Horowitz pays more attention to the solution in his performance, but in Rubinshtain, he tried to perform rubato in this phrase by

keeping the overall structure of the piece and tempo. According to Deborah Rambo-Sin, there is wide freedom of expression in the performance of robato, but in the expression of each robato, we see both performances within the parameters of this robato. (Figure 7)

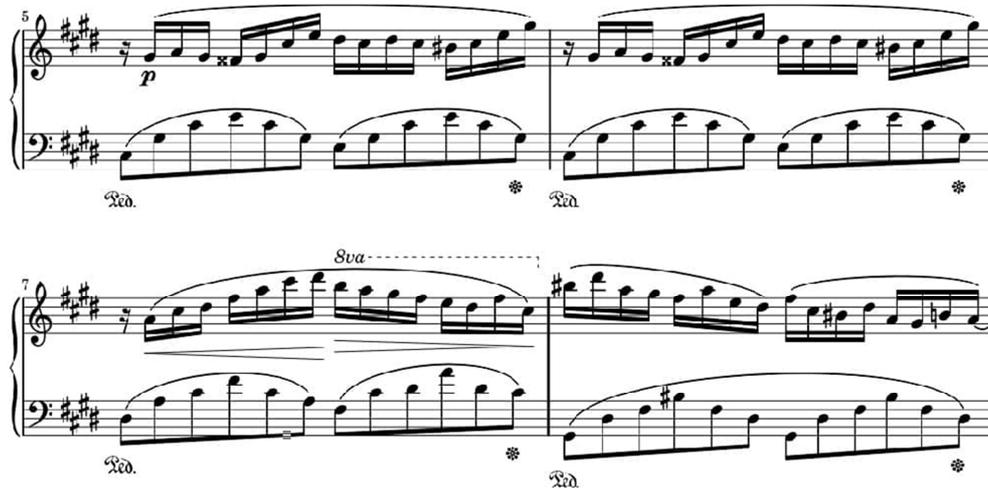


Figure 7. Rubato expression at the beginning of the first theme.

Next, from 9 to 12, the second sentence comes with a repeating structure. Horowitz starts from the same measure of 9, a bit stronger in terms of dynamics, but Rubinstein

gradually increases the dynamics from measure 9 and the beginning of the second phrase. (Figure 8)

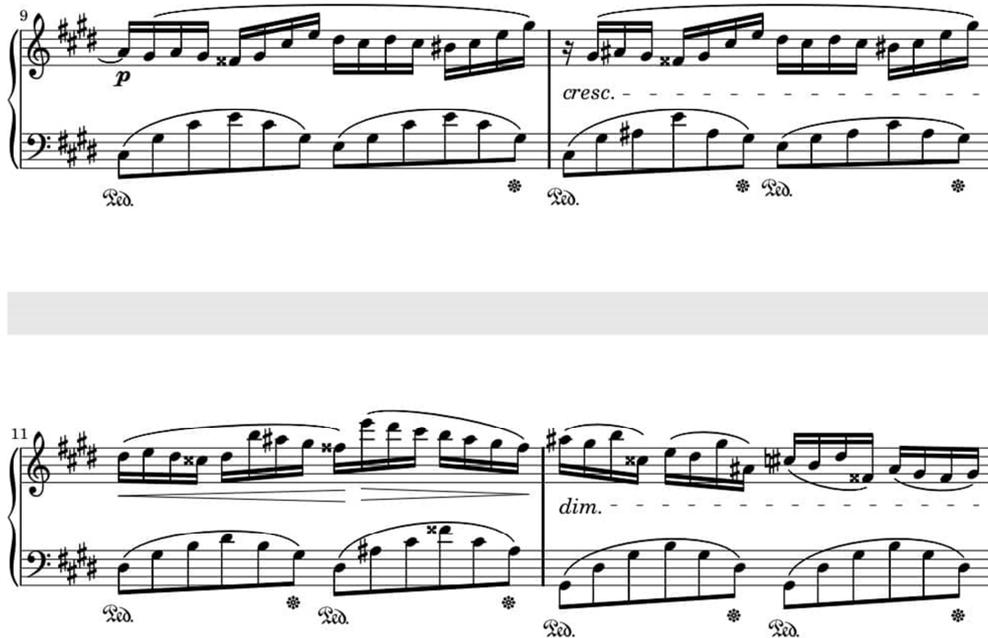


Figure 8. Repeating the theme and making the dynamics stronger.

In measures 13 to 16 of the Fantasy Impromptu, Chopin shows us a very clear development in E major, connecting the second to the fifth and one. From this point onwards, Chopin tries to create a stable atmosphere to reach a strong ending by increasing the speed from Allegro to Vivace. (Figures 9 and 10) [9]

The beginning of both performances is the same, but in measure 16, Rubinstein starts the retardando from the beginning, but in Horowitz's performance, we see that it starts from the middle of measure 16. In measures 19 and 20 (Figure 11) we are in the F sharp minor chord, in measure 19 we go to the function of the second degree of E major, and then we

return to two sharp minors with the connection of the fourth and fifth degrees [6].



Figure 9. Gradual increase in speed in the second theme.

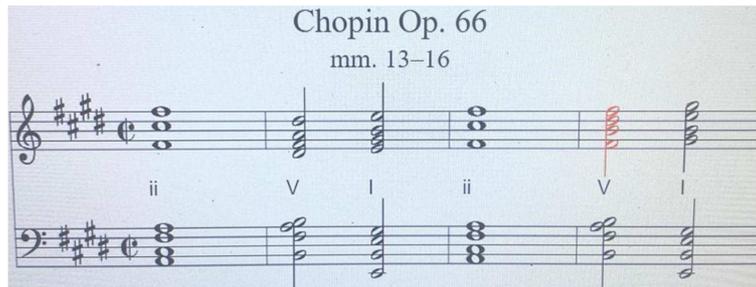


Figure 10. Start the second theme and connect two to five and reach one.



Figure 11. Exan in the weak beat of the second theme.

By using axons in weak beats, Chopin tried to advance the melody of the piece with syncopation and creating a cantata melody in the upper voice. We can also see from measure 13 to 24 that Arthur Rabinstein used the slow-fast-slow technique more [5]. The melody is shown by emphasizing the weak beat to the ascending state and by performing this technique in the performance of both musicians and more in the performance

of Rubinstein. At the rate of 24, the amount of retard that Rubinstein gives in his performance is more than that of Horowitz, and Horowitz tries to have the retard and the solution earlier in this amount. Horowitz's dynamic performance made the sounds of soprano legato notes to be heard. (Figure 12)

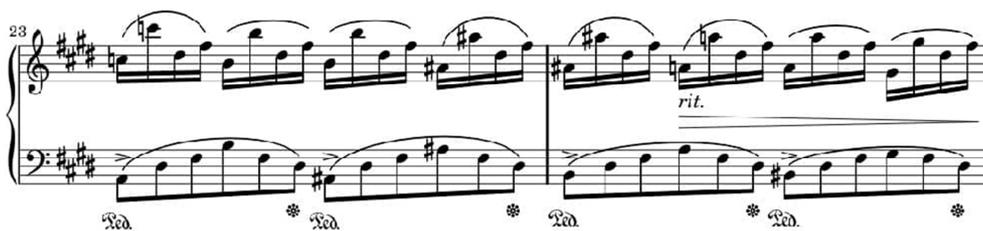


Figure 12. The end of the second theme of Retard and Roan Robot.

In measure 25, Chopin returns to the original theme. At the beginning of measure 26, Rubinstein does not use

counterbeats like measure 5 and hits the cello note again, but Horowitz's start is like measure 5 and the beginning of the first

theme. (Figure 13)

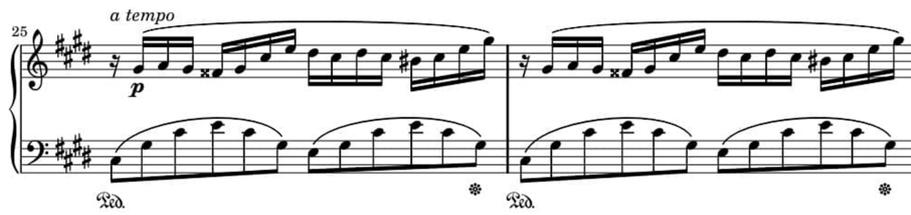


Figure 13. Restarting the theme and rubato at the beginning of the sentence.

In Horowitz's performance in measure 27 with a robato and rising crescendo of the "R" note, which is the climax of this part, it is clearly and emphatically shown that this is less in Rubinstein's performance. (Figure 14) [10]

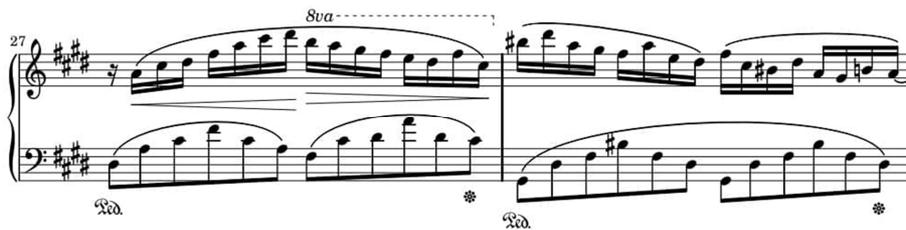


Figure 14. Reaching the climax of the piece with a crescendo.

From measure 29 to 40, Rubinstein advances the melody with more rubato than Horowitz's performance, and also uses soft sforzandos in measure 35, and resolves the melody with

more rubato and retard to enter the section. In the second piece, this can be seen in Horowitz's performance with a higher tempo. (Figure 15)

5



Figure 15. Solve at the end of the first part with Retard and Robato to start the second part.

Horowitz performs the first part with a more fluid rhythm and tempo than Rubinstein, and in some parts we encounter a

bit of magnification and dynamic and rhythmic contrasts between the parts. This issue is the distinguishing feature of Horowitz and Rubinstein's performance [11].

5.2. Section B

Next, in the second part of the piece, he continues the

melody vocally in the scale of R flat major with the speed of largo. In measure 41, Horowitz still performs a bit strongly and in measure 42 he lowers the dynamics using the Sordin pedal, but Rubinstein gradually reduces the dynamics from the same measure 41 to get ready for the melody to enter in measure 43. (Figure 16)



Figure 16. The start of the second theme and the gradual increase in speed and dynamics.

Next, in measure 46, Horowitz uses an Acacatura note for the Cb-mel note in his performance, which is not seen in Rubinstein's performance. This period ends with a cadence at the rate of 50 and we return to the second theme with a retard

at the same rate of 51 and it continues until the rate of 58. Rubinstein in performance The second part uses more rubato and continues the melody at a slower tempo than Horowitz. (Figure 17) [12]



Figure 17. Return to the second theme of section B and continue until level 58.

In measure 77, in Horowitz's performance, black notes are performed with mordant, while in Rubinstein's performance, these notes are performed simply. (Figure 18)

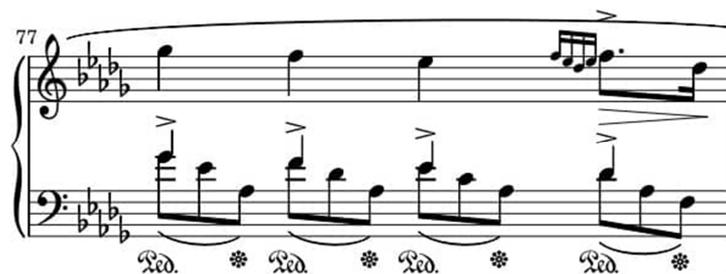


Figure 18. In measure 77, in Horowitz's performance, black notes are performed with mordant.

Both musicians gradually decrescendo in measures 81 and 82 and consider a retard from measure 82 to finish the second part, which Rubinstein takes into account a little of this retard

and the solution at the end of the second part. Rubinstein's executive speed part is slightly less than Horowitz's. (Figure 19)

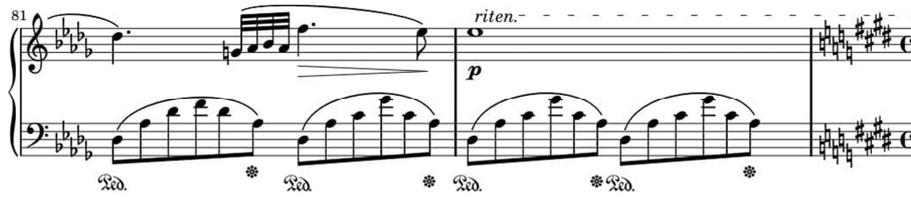


Figure 19. At the rate of 82 retards to finish part B.

5.3. Section C

From measure 83, the third part starts like the first theme, with the difference that the speed becomes very fast and slow and goes up to measure 118, like the first part. In the restart of the theme at measure 103, Rubinstein does not counterbeat in his performance and repeats the cello note twice, but Horowitz performs based on Fontana's note as in the first theme. (Figure 20)

visible in these measures, and this time Rubinstein tries to advance the flow of the melody by performing more fortissimo and then diminuendo. (Figure 21)



Figure 20. The beginning of the third part with a gradual increase in speed.

From measure 117 to measure 128, the fluid melody continues and both musicians continue the piece by performing rubato and soft. The role of dynamics is more

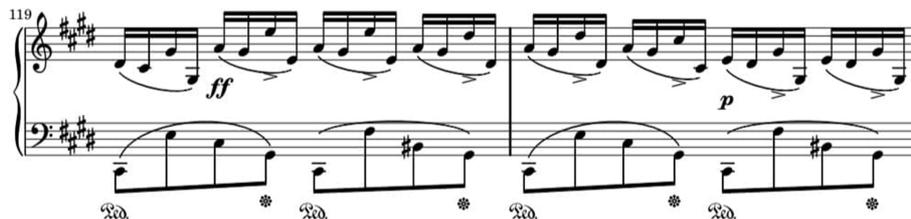


Figure 21. Repeating the subject with stronger dynamics.

From measure 129 to 134, in the fluid flow of the right hand melody, Chopin tries to show the subject in the left hand, and in measure 130 to 131, by beating the left hand more strongly,

Chopin tries to show the subject of the left hand melody at the end of the piece. It shows once again that Rubinstein shows this part a little more calmly. (Figure 22)

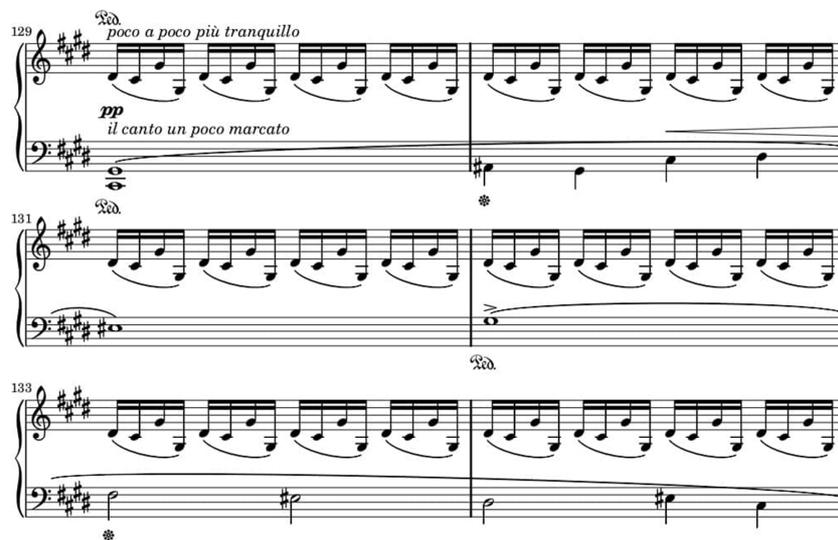


Figure 22. Continuing the theme for a unique ending.

In the last four measures of the piece, from the end of measure 135, Rubinstein begins to retard and decrescendo to prepare for a good ending, but Horowitz gives the listener this ending a little later. (Figure 23)

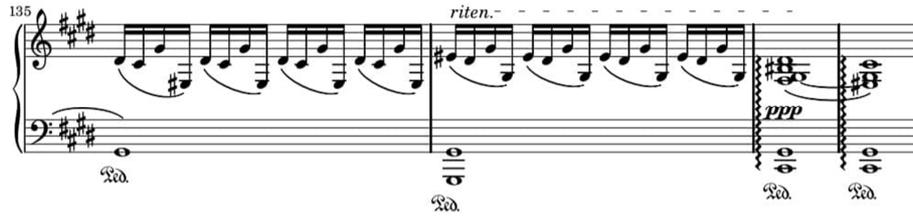


Figure 23. The end with retardation and a lot of dynamic reduction.

6. Pedaling

According to Deborah Rimbaud-Sinn: "The pianist must ignore almost all pedal markings in the notation. Even if these signs are included in the composer's own manuscript, it will almost never be known who wrote them." Or in the *Pianist's Guide to Pedaling* by Joseph Banwither [4]: "Piano construction has changed over the centuries, and some signs may not have an effective interpretation on a modern instrument. Even if a person has worked carefully on the pedaling of a certain piece, due to the differences between pianos and concert halls, he should be able to adapt to changing conditions at the moment." In the performance of Vladimir Horowitz and Arthur Rubinstein in Frédéric Chopin's *Fantasia Impromptu Opus 66*, in the section on

pedaling and the use of the damper pedal, we come to several things that are examined. The first thing is that there is no damper in the upper range of the piano. This range and the note after which there is no more damper is not the same in all pianos, which is clear in the climax of the impromptu fantasy in Horowitz's performance, where the use of the damper pedal is less heard in this part, but in Rubinstein's performance, this is the case. It is the opposite. In the second part of the piece, in the performance of both musicians, we can see the delicacy and correct and regular use of the catch pedal (a pedal with a regular cycle) to sound the legato of this part as well as possible. In some parts of the piece (Figure 24), we can see that both musicians use the extended pedal correctly, but in Rubinstein's performance, due to the excessive accuracy at the beginning of the robato, we see the sound of a good and accurate extended pedal [13].



Figure 24. Using a long pedal in different parts.

7. Conclusion

After conducting this research, the answers to the research questions were determined; our first question was: "What are the similarities and differences between the performances of Vladimir Horowitz and Arthur Rubinstein in Frédéric Chopin's *Fantasia Impromptu Opus 66*?" In response, it should be stated that regardless of the general differences in playing speed, the influence of Chopin's handwritten sheet music published by Rubinstein himself is more visible in his performance. For example, at the beginning of the second period of the first and third part, Rubinstein does not use the counterbeat and instead plays the cello twice, or at the beginning of the first and third part of Rubinstein's performance instead of using the rubato from Achelrando and the increase Gradual speed is used to highlight the dramatic beginning of the piece, which is very attention-grabbing. The

difference in the solution in each section and the beginning of the next section can be seen in the performance of these two musicians [14]. For example, the solution of Rubinstein's first part and the use of retard happens earlier than Horowitz, or the start of the second part and entering the tempo largo in Horowitz's performance is a little later than Rubinstein's. In some of the parts, Rubinstein's commentary is more integrated than Horowitz's, and the sentences and paragraphs are better connected. Rubinstein's overall speed is higher than Horowitz's, especially in the second part, which makes the robato performance of the piece clearer and also the dynamics and agogic throughout the piece [15]. In the end, it can be said that there are differences in every performance, and it is necessary for every musician to have complete mastery of all the points of the piece before performing the piece. Studying sheet music is simply a way to determine the most appropriate expression of a piece, composer and style. In the second stage, listening to the performance of virtuosos and understanding

and interpreting their playing can be important in order to present the work as best as possible [16].

Reviewing and studying this article will help the musicians in playing and analyzing this piece so that they can have a better performance and understanding of this piece. Also, the views of these two musicians on the romantic period and Chopin have been examined in this article.

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