

THE PEDAL PIANO

transparent than from a normal piano, and this is probably a specific feature that Gounod and Alkan wanted for their pedal piano music.

When Prosseda first started practising on a vintage Pfeiffer upright pedal piano from 1906, playing with the feet proved very demanding: 'Whatever I did with my feet was automatically replicated by my left hand – I couldn't stop it. For six months, I had no improvement. And then something strange happened: 'At a certain point, I got independence between feet and

left hand, and when I did, I felt as if two more channels had opened in my brain. Playing the normal piano now, with two hands, seems much easier. I can also see the structure of music more clearly. I can colour separate voices in polyphonic music more clearly, and last but not least, my memory has improved and I learn new pieces much faster. It has improved my sense of co-ordination in general, whether playing contrapuntal passages or arranging things as a father of two young children.' Good news for a multitasking pianist.♪

FURTHER LISTENING

Charles Gounod, Complete Works for Pedal Piano and Orchestra

Roberto Prosseda, Orchestra della Svizzera Italiana/Howard Shelley
Hyperion CDA67975

Roberto Prosseda Pedal Piano Recital

Works by Schumann, Boëly, Gounod, Alkan
DVD, *Continuo Records CR108*
(Prosseda's debut recital on pedal piano at the Teatro Olimpico in Vicenza, June 2012)

