



Ignasi Solé Piñas &lt;ignasicellista@gmail.com&gt;

---

**Re: [clean-contact] PHD Interview about your 2012 Historical Recording of the Beethoven Sonatas**

6 messages

---

**Steven Isserlis** <steven@stevenisserlis.com>  
To: Ignasi Sole Pinas <ignasicellista@gmail.com>

22 January 2020 at 10:19

Hello and thanks for this. Yes, I could probably manage this at some point - would it be by email?

Best wishes - and good luck!

Steven

> On 15 Jan 2020, at 18:56, Ignasi Sole Pinas <ignasicellista@gmail.com> wrote:

>

> Dear Maestro Isserlis,

>

> My name is Ignasi Sole, a cellist and conductor working in Aberdeen for Sistema Scotland and the University of Aberdeen.

>

> Recently I have started a PHD about the Historical Evolution of the Beethoven Piano and Cello Sonatas, from Pau Casals recording in 1930 to your recording in 2012, and how they have developed since the premiers of Duport and Romberg, using their methods as a base and trying to understand how much of their thinking and technique is left in today's performance and interpretation of the sonatas.

>

> It would be a honor for me if someday I could interview you and discuss the nature of your recordings, choosing of bowings, fingerings, articulations and your thought and rationale behind your personal interpretation of them, it would prove critical for my research to have your input in it.

>

> I hope you find this interesting and that you will find time in responding me.

>

> Best regards,

>

> Ignasi

---

**Ignasi Solé** <ignasicellista@gmail.com>  
To: Steven Isserlis <steven@stevenisserlis.com>

24 January 2020 at 08:56

Dear Maestro Isserlis,

Thank you so much for your reply, for I know you are a busy person the most convenient way would be via email.

I will come back to you when my materials is more solid and I can formulate you the correct questions and collect the right materials from you.

I wish you a jolly weekend,

Ignasi

[Quoted text hidden]

---

**Ignasi Solé** <ignasicellista@gmail.com>  
To: Steven Isserlis <steven@stevenisserlis.com>

17 April 2020 at 09:01

Dear Maestro Isserlis,

I hope you and your family are well in times like this, if you remember I emailed you regarding a Doctorate I was starting that involved your recording and historical performance of the Beethoven Sonatas for Piano and Cello.

I am proceeding to start by analysing Pau Casals first recording of 1939, alongside yours, and my question for you Maestro is:

- Which Edition of the Beethoven Sonatas did you use?
- Would it be possible to receive a scan or PDF of all the fingerings and bowings you used?

I am analysing from manuscripts and I will try to put in Casals score as many bowings and fingerings as possible, but if I had yours it would grant me greater understanding of the different choices cellists have taken from 1939 all up until 2014.

I am looking forward to hearing from you

Thank you very much for your time,

Ignasi

[Quoted text hidden]

---

**Steven Isserlis** <steven@stevenisserlis.com>  
To: Ignasi Solé <ignasicellista@gmail.com>

17 April 2020 at 21:08

Thanks!

I use the Barenreiter edition of Jonathan Del Mar - in fact, I was involved with its preparation.

But I'm afraid there's not much point on sending you my part - I hardly put in any fingerings or bowings. I have been playing these pieces for rather a long time...

Good luck!

Best wishes from Steven

[Quoted text hidden]

---

**Ignasi Solé** <ignasicellista@gmail.com>  
To: Steven Isserlis <steven@stevenisserlis.com>

4 June 2020 at 11:20

Dear Maestro Isserlis,

How are you? I hope you and your loved ones are enjoying this sunny times the weather is providing us. The information you provided to me was priceless, I am finding myself enjoying my first time undertaking a Phd, thanks a lot.

Today I am writing you to ask you a couple more questions about your amazing historical recording with Maestro Levin, for I know that you used the Marquis de Corberon Stradivarius, and Maestro Levin a fortepiano from c1805,  
But may I ask:

- What was the tuning you used? Was 432hz? Like Beethoven works were most likely performed in his era
- Did Maestro Leving perform with a foot pedal or a knee lever?
- Do you think in your own experience that 432hz tuning is the natural way of the instruments to sound? Does the fact that less tension helps the sound to be more free?

Again thanks a lot for all this information, I very much enjoyed your foreword for the book Beethoven's Cello, Five Revolutionary Sonatas.

All the best,

Ignasi

[Quoted text hidden]

---

**Steven Isserlis** <steven@stevenisserlis.com>

7 June 2020 at 09:51

To: Ignasi Solé <ignasicellista@gmail.com>

Hello! Here you are:

On 4 Jun 2020, at 11:20, Ignasi Solé <ignasicellista@gmail.com> wrote:

Dear Maestro Isserlis,

How are you? I hope you and your loved ones are enjoying this sunny times the weather is providing us. The information you provided to me was priceless, I am finding myself enjoying my first time undertaking a Phd, thanks a lot.

Today I am writing you to ask you a couple more questions about your amazing historical recording with Maestro Levin, for I know that you used the Marquis de Corberon Stradivarius, and Maestro Levin a fortepiano from c1805,  
But may I ask:

- What was the tuning you used? Was 432hz? Like Beethoven works were most likely performed in his era

430, as I remember - that's our usual tuning. Yes, it certainly allows both instruments to resonate freely, although of course the cello sounds softer than at higher pitch. Bob thinks he was playing a Paul McNulty Walter copy with knee levers.

Good luck and best wishes from Steven

[Quoted text hidden]