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
(Posseda’s debut recital on pedal piano at the Teatro Olimpico in Vicenza, June 2012)