BEETHOVEN'S PIANO CONCERTO IN C MAJOR, OPUS 15: STRUCTURAL ANALYSIS AND PERFORMANCE STRATEGIES

D. M. A. Document

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by

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School of Music
To My Parents
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEDICATION</td>
<td>i i</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>i i i</td>
</tr>
<tr>
<td>VITA</td>
<td>v</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>vi i</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>i x</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>x</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. BACKGROUND</td>
<td>3</td>
</tr>
<tr>
<td>Beethoven's Family Background and Childhood</td>
<td>3</td>
</tr>
<tr>
<td>Beethoven's Personal Characteristics</td>
<td>10</td>
</tr>
<tr>
<td>Beethoven's Compositional Periods and Related Social Events</td>
<td>13</td>
</tr>
<tr>
<td>The Early Vienna Period</td>
<td>13</td>
</tr>
<tr>
<td>The Middle Period</td>
<td>13</td>
</tr>
<tr>
<td>The Late Period</td>
<td>14</td>
</tr>
<tr>
<td>Historical Significance of the Concerto</td>
<td>15</td>
</tr>
<tr>
<td>II. ANALYSIS OF THE CONCERTO</td>
<td>17</td>
</tr>
<tr>
<td>Introduction</td>
<td>17</td>
</tr>
<tr>
<td>First Movement: Allegro con brio</td>
<td>17</td>
</tr>
<tr>
<td>Introduction</td>
<td>22</td>
</tr>
<tr>
<td>Orchestral Exposition</td>
<td>22</td>
</tr>
<tr>
<td>Exposition</td>
<td>28</td>
</tr>
</tbody>
</table>
Development .............................................. 35
Recapitulation ............................................. 39
Cadenza ...................................................... 43
Analysis .................................................... 44
Second Movement: Largo .................................. 53
  Part A .................................................. 56
  Part B .................................................. 59
  Part A' ............................................... 60
  Coda ................................................... 62
Third Movement: Rondo. Allegro ....................... 63
  Codetta ............................................... 75

III. CHALLENGES OF PERFORMANCE ......................... 76

  Tempo and Tempo Changes ............................... 77
    First Movement ...................................... 79
    Second Movement ................................... 81
    Third Movement ................................... 81
  Fingerings ............................................. 83
    First movement .................................... 83
    Cadenza ............................................ 84
    Second Movement .................................. 85
    Third Movement ................................... 86
  Memorization .......................................... 89
    First Movement .................................... 90
    Second Movement ................................. 91
    Third Movement ................................. 91
  Pedalling ............................................. 93
  Two Piano Ensemble .................................. 98
  Conclusion .......................................... 100

BIBLIOGRAPHY ............................................. 101

APPENDIX .................................................. 107

  CHRONOLOGICAL TABLE OF EVENTS .................... 107

viii
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Form of the First Movement</td>
</tr>
<tr>
<td>2</td>
<td>Form of the Second Movement</td>
</tr>
<tr>
<td>3</td>
<td>Form of the Third Movement</td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1. Theme Ia, Orchestral Exposition, 1st Movement</td>
<td>22</td>
</tr>
<tr>
<td>2. Theme Ib, Orchestral Exposition, 1st Movement</td>
<td>23</td>
</tr>
<tr>
<td>3. Transition 1, Orchestral Exposition, 1st Movement</td>
<td>23</td>
</tr>
<tr>
<td>4. Common-Tone Modulation, Measure 46, 1st Movement</td>
<td>24</td>
</tr>
<tr>
<td>5. Theme II, Orchestral Exposition, 1st Movement</td>
<td>25</td>
</tr>
<tr>
<td>6. Sequential Usage, Measures 49-65, Theme II, Orchestral Exposition, 1st Movement</td>
<td>25</td>
</tr>
<tr>
<td>7. Sequential Usage, Measures 67-70, Theme II, Orchestral Exposition, 1st Movement</td>
<td>26</td>
</tr>
<tr>
<td>8. Transition 2, Orchestral Exposition, 1st Movement</td>
<td>27</td>
</tr>
<tr>
<td>9. Theme III, Orchestral Exposition, 1st Movement</td>
<td>27</td>
</tr>
<tr>
<td>10. Closing Theme, Orchestral Exposition, 1st Movement</td>
<td>28</td>
</tr>
<tr>
<td>11. Theme I, Exposition, 1st Movement</td>
<td>29</td>
</tr>
<tr>
<td>12. Exchange of Four-Note Motif, Exposition, 1st Movement</td>
<td>29</td>
</tr>
<tr>
<td>13. Theme III (Theme IIIa, Theme IIIb and Theme IIIc), Exposition, 1st Movement</td>
<td>31</td>
</tr>
<tr>
<td>14. Transition 3, Exposition, 1st Movement</td>
<td>34</td>
</tr>
</tbody>
</table>
15. Introduction, Development, 1st Movement.................35
16. Section 1, Development, 1st Movement.......................36
17. Section 2, Development, 1st Movement.......................37
18. Section 3, Development, 1st Movement.......................38
19. Transition, Development, 1st Movement......................39
20. Theme I, Recapitulation, 1st Movement.....................40
21. Transition 1, Recapitulation, 1st Movement...............41
22. Closing Theme b, Recapitulation, 1st Movement...........42
23. Continuation of Closing Theme b, Recapitulation,
   1st Movement..................................................................43
24. Contrapuntal Usage, Measures 1-8, Cadenza,
   1st Movement..................................................................45
25. Sequential Usage, Measures 8-12, Cadenza,
   1st Movement..................................................................45
26. Diminished-Seventh Chord Passage, Measure 12,
   Cadenza, 1st Movement..................................................46
27. Exchange of Thematic Element Between Hands,
   Measures 18-20, Cadenza, 1st Movement......................47
28. Scale Passage in D-flat major, Measure 34,
   Cadenza, 1st Movement..................................................47
29. Sequential Usage, Measures 35-49, Cadenza,
   1st Movement..................................................................48
30. Sequential Usage, Measures 61-65, Cadenza,
   1st Movement..................................................................49
31. Reapplication of Four-Note Motif, Measures 72-3,
   Cadenza, 1st Movement..................................................50
32. Thematic Derivation from Theme 3a of Exposition,
   Cadenza, 1st Movement..................................................50

xii
33. Sequential Usage, Measures 110-14, Cadenza, 1st Movement ......................................................... 51
34. Fantasy-Like Passage, Measure 124, Cadenza, 1st Movement .......................................................... 52
35. Theme I, Part A, 2nd Movement ............................................. 56
36. Theme II, Part A, 2nd Movement ........................................... 57
37. Section 1, Part B, 2nd Movement .......................................... 59
38. Theme I", Part A', 2nd Movement ......................................... 61
39. Coda, 2nd Movement .......................................................... 62
40. Section A, 3rd Movement ................................................... 66
41. Episode 1, 3rd Movement .................................................... 67
42. Section B, 3rd Movement .................................................... 68
43. Episode 2, 3rd Movement .................................................... 69
44. Measures 207-17, Segment 1, 3rd Movement ...................... 71
45. Sequential Usage, Measures 284-299, Episode 2', 3rd Movement ......................................................... 72
46. Duet-Like Passage, Section A', 3rd Movement ................. 74
47. Imaginary Orchestral Part before Soloist's Entrance, Exposition, 1st Movement ................................. 80
48. Dialogue Between Piano Solo and Orchestra, Episode 2, 3rd Movement ............................................. 82
49. Fingering Suggestions for Measure 162, 1st Movement ................................................................. 83
50. Fingering Suggestions for Double Trill, Cadenza, 1st Movement ....................................................... 84
51. Fingering Suggestions for Double-Thirds Passage, Measure 99, 2nd Movement ................................. 85
52. Fingering Suggestions for Rondo Section, 3rd Movement .................................................................86
53. Fingering and Hand-Crossing Suggestions, Measures 92-119, 3rd Movement .........................................87
54. Harmonic Analysis for Measures 222-224, 1st Movement ....................................................................90
55. Pedalling Suggestions for Measures 216-217, 1st Movement ..................................................................94
56. Beethoven's Pedal Marking, Measures 335-347, 1st Movement ..............................................................95
57. Pedalling Suggestions, Measures 91-2, 2nd Movement .......................................................................96
58. Pedalling Suggestions, Measures 44-51, 3rd Movement .......................................................................97
59. Problematic Ensemble Passage, Measure 1, 2nd Movement .....................................................................99
INTRODUCTION

Purpose for the Study

The purposes for this study were threefold: 1) to provide related information about the composer and concerto for musical insight and enhancement; 2) to assist the performer in the practicing process by means of a theoretical analysis, both thematically and harmonically; and 3) to offer suggestions for performing challenging passages within the work.

Introduction

The role of a performer in musical creation has been a debated issue throughout the history of Western music. The greatest interpretive artists approach each work in their repertoire in a thoughtful and organized way. However, the general lack of understanding related to the interpretive process, particularly with younger artists, seems inevitable due to limited resources in a performance analysis approach. This study is intended to provide a more complete understanding of the concerto, and hopefully stimulate an interpretive creativity to allow the performing artist to develop an interpretation in a thoughtful and creative way.
Review of Literature

At the very beginning of my literature search, I consulted The New Grove Dictionary of Music and Musicians to get some basic information and bibliography.

I consulted Ohio State University's Library Computer System (LCS) for a book search and used "Subject-search" to scroll through subjects under "Beethoven," "Performance Practice," and "Concertos." I also used "Subject-word-search" to scroll through "Beethoven concerto-piano-.

Next, I conducted a search through Online Computer Library Center (OCLC), locating 28 records and 123 listings under recordings. For periodical literature, I referred to The Music index and Repertoire International de Litterature Musicale (RILM), while for dissertations, I used the university library's CD-ROM system to search Dissertation Abstracts.

CHAPTER I
BACKGROUND

Beethoven's Family Background and Childhood

Submerged by the wars arising out of the French Revolution, which created a breath of a progressive spirit, Bonn became a center of culture, education and new ideas as well as music.

Ludwig van Beethoven, baptized on December 17, 1770 and according to local custom, probably born in Bonn on the previous day, December 16, was the second child of Johann and Maria Magdalena van Beethoven. Johann was a tenor singer in the electoral service and had gained a fair reputation as a well-rounded musician and teacher. Maria was the daughter of Heinrich Keverich, who was in charge of the kitchens at the electoral summer palace of Ehrenbreitstein. By the time Maria married Johann van Beethoven, she was already the widow of Johann Leym, valet to the Elector of Trier.

Due to the disapproval of Johann's father towards their marriage, the couple had to take up lodgings in the Bonngasse. Their neighbors included Franz Anton Ries, father of Ferdinand, who became Beethoven's pupil and biographer later on; Nikolaus Simrock, a horn player who later became a music publisher; and
the parents of Johann Peter Salomon, the violinist and sponsor for musical activities who settled in London and organized Haydn’s visits there in the 1790’s.

Beethoven’s brothers, Caspar Anton Carl and Nikolaus Johann, were the only two of the subsequent five children who survived infancy. Both of them were significant figures in Beethoven’s life as well as the intended recipients of the Heiligenstadt Testament of 1802.

Beethoven’s grandfather, a Flemish musician with a fine bass voice, was appointed the responsible post of Kapellmeister in 1761. He was described as, “one of strong personality, short, muscular, with extremely animated eyes, and greatly respected as a musician” by the ones who remembered him. (Hughes, 1970, p.8)

Named after his grandfather, Ludwig senior, Beethoven received severe musical instruction from his father on the piano and violin when he was approximately five years old. In 1778, he made his first public appearance in Cologne along with one of his father’s pupils, the contralto Johanna Averdonk. Shortly after the Cologne concert, Beethoven's father started the search for other teachers. He was sent to the old court organist Gilles van der Eeden for some basic knowledge in music theory as well as keyboard instruction. A relative, Franz Rovantini, gave the boy lessons on the violin and viola.

His general education was not continued beyond elementary school, but this was in accordance with the usual custom in Bonn at that time, when only a few children progressed to the Gymnasium (High School). The comparative brevity of Beethoven’s formal
education may be explained by the fact that most of his time must have been devoted to music.

Available documentation of letters and conversations shows that young Ludwig was made partially responsible for supporting his family of five due to his constantly drunk father and the weakness of his mother. At the age of 12, he was appointed organist in the absence of his teacher Neefe. At the age of 14, he was appointed court organist with a fixed salary. During 1784-86, he was accepted to live with Frau von Breuning where he received his first acquaintance with German literature, especially poetry. His friend Franz Wegeler, who was later son-in-law to Frau von Breuning recalled that “everything conspired to make him cheerful and develop his mind!” (Hughes, 1970, p. 11)

The first printed notice of Beethoven, dated March 2, 1783, appeared in Cramer's *Magazin der Musik*:

Louis van Beethoven, son of the tenor singer already mentioned, a boy of 11 years and of most promising talent. He plays the piano very skillfully and with power, reads at sight very well, and I need say no more than that the chief piece he play is *Das Wohltempererte Clavier* of Sebastian Bach, which Herr Neefe put into his hands. . . so far as his other duties permitted, Herr Neefe has also given him instruction in thorough bass. He is now training him in composition and for his encouragement has had nine variations for the piano, written by him on a march, engraved at Mannheim. This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he began. (Kerman & Tyson, 1983, p. 3)
In 1787, he was enabled to visit Vienna and was said to have had a few lessons with Mozart. On one occasion when Mozart was asked to give a title to one of Beethoven's early compositions, he said, "Keep an eye on him. Someday he will give the world something to talk about!" (Kerman & Tyson, 1983, p. 11)

In the second week of November, 1792, when he was not quite 22, Beethoven arrived in Vienna, the city that was to be his home for the rest of his life. His entry into Viennese circles was unobtrusive. An *album amicorum* from this time records the good wishes of a larger number of his friends, who had no reason to expect that he would be leaving Bonn for good. Among all the entries, Waldstein's was the most prophetic:

Dear Beethoven: You are going to Vienna in fulfilment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive *Mozart's spirit from Haydn's hands*. Your true friend, Waldstein. (Fischer & Kock, 1970, p. 88).

Within weeks of his arrival, the instruction from Haydn, which had been the purpose of his journey, had already begun. These lessons did not last long, for after finding that several of his errors had been overlooked, he enlisted the help for some months of another teacher, the composer Johann Schenk (Hughes, 1970, pp. 14-15).
In 1795, he turned to another tutor, Johann Georg Albrechtsberger, the Kapellmeister at St. Stephen's and the best-known teacher of counterpoint in Vienna. The lessons, three times a week, covered not only simple counterpoint but also contrapuntal exercises in free writing, imitation, two-, three- and four-part fugue, choral fugue, double counterpoint at the different intervals, double fugue, triple counterpoint, and canon (Kerman & Tyson, 1983, p. 14).

Beethoven studied with Salieri during 1801-1802, setting a large number of unaccompanied partsongs with Italian words and a scena and aria for soprano and string orchestra (WoO 92a). Salieri had a genial custom in offering free tuition to impecunious musicians, especially in the setting of Italian words to music. Beethoven took advantage of this assistance soon after his arrival in Vienna (Kerman & Tyson, 1983, p. 15).

Aside from his studies, Beethoven's first task in Vienna was to establish himself as a pianist and composer, something he achieved both rapidly and with remarkable success. The Austrian upper class were in fact a profoundly civilized society, in which energy and idealism were channelled into the arts rather than into public and political lives (Kerman & Tyson, 1983, p. 15)

Partly because he had arrived from Bonn as the court organist and pianist to the Emperor Franz's uncle with a reputation already spread by high born Viennese, and partly because he was the pupil of Haydn, he was in the strongest possible position to be introduced into the best aristocratic circles. He was immediately able to enter into the circle of professional people of wealth and culture.
His instant and striking successes as a virtuoso were at first confined to performances in private houses. Regular public concerts of the sort given throughout the season in London and Paris were not then a feature of Viennese musical life; there were only a few annual charity concerts and an occasional subscription concert of a Virtuoso or Kapellmeister. In the salons, however, the stunning effect of Beethoven's solo playing, and particularly perhaps of his improvising, was shortly recognized.

An early opportunity came at a charity concert in the Burgtheater on March 29, 1795. Beethoven appeared as a composer as well as virtuoso, and played a piano concerto of his own. The concerto may have been his first (Opus 15) in C Major. It was said that Beethoven completed the finale only at the very last moment while suffering from severe abdominal pains.

On December 18, 1795, Beethoven made his second public appearance in Vienna as a composer-virtuoso, playing a piano concerto at a concert which Haydn organized and included three of his latest symphonies, written for London. It is probable that this was the first performance of the C major concerto.

Beethoven's first three Piano Sonatas were dedicated to Haydn. He was said to be capable of preserving the traditional structure, while vitalizing it with his own spirit and thus producing a marked contrast with tradition. His works were obviously influenced by Mozart, and firmly based on the traditions but in terms of its rhythmic vitality and feeling for tone color, is even closer to the products of modern Gebrauchsmusik. It
eventually became a means of personal expression and style for him (Fischer & Kock, 1970, pp. 87-88).

By approximately 1801, at the age of 31, Beethoven’s letter to his close friend Wegeler showed that he had been desperately struggling with his personal crisis of deafness:

I must confess that I am living a miserable life. For almost two years, I have ceased to attend any social functions just because I find it impossible to say to people, ‘I am deaf.' If I had any other profession it would be easier, but in my profession it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say? (Kerman & Tyson, 1983, pp. 30-31).

From then on, there were numerous letters concerning this threatening fate, but something else was evidently pressing: the inner demand to complete one by one those great instrumental works, along with the superior wisdom that helped him walk successfully through his life. From a series of writings collected during this suffering period, (Kerst, 1905), a more supportive understanding about Beethoven's philosophy and wisdom can be attained. Several of his writings follow:

Let every man do that which is right, strive with all his might, toward the goal which can never be attained, develop to the last breath, the gifts with which a gracious Creator has endowed him, and never cease to learn; for Life is short, art eternal! (p. 50).
I have emptied a cup of bitter suffering and already won martyrdom in art through the kindness of art's disciples and my art associates...

Live alone in your art! Restricted though you be by your defective sense, this is still the only existence for you...

Perfect the ear trumpets as far as possible, and then travel; this you owe to yourself, to mankind and to the Almighty! Only thus can you develop all that is still locked within you... (p. 83).

In a letter to a ten-year-old girl written in 1812, he proclaims-

The true artist has no pride. He unfortunately sees that art has no limits, he has a vague awareness of how far he is from reaching his goal; and while others may perhaps be admiring him, he laments the fact that he has not yet reached the point whither his better genius only lights the way for him like a distant sun. (Fischer & Kock, 1970, p. 85).

To Beethoven, "music is rooted in the highest reaches of morality, like every art form. True experience is moral development...Freedom to progress exists in the world of art as in the whole of Creation." (Fischer & Kock, 1970, p. 89).

Beethoven's Personal Characteristics

As a young man, Beethoven devoted much effort to making amends for the hurt his behavior caused others. He loved company and missed it if he was alone for any length of time. "He loved to
receive letters more than anything else and if no post arrived for three days he became very restless," recalls Schindler (Fischer & Kock, 1970, p. 73). Beethoven wrote to Therese Malfatti in the summer of 1810:

"...I am leading a very quiet and lonely life. Although here and there certain lights would like to awaken me, yet since you all left Vienna I feel within me a void which cannot be filled and which even my art, which is usually so faithful to me, has not yet been able to make me forget. (Fischer & Kock, 1970, p. 73)."

Schindler recalled that "the effect of Beethoven's eyes on his facial expression was very striking and showed everything from wild antagonism to gentle affability, exactly as his frame of mind changed" (Fischer & Kock, 1970, p. 72). In a good mood, he would laugh continuously at almost anything. Sometimes he exploded into laughter when listening to a mediocre musical performance. As soon as an idea took hold of him, a change in his whole appearance would be greatly noticeable. Yet, he would avoid the emotional effect of his piano fantasies on an audience, since he wanted approval instead of tears (Fischer & Kock, 1970, p. 72).

His passionate love of nature is emphasized in a letter to Therese Malfatti in 1810, "None can love the country so much as I, with all the woods, trees and echoing fields that mankind wants." (Kerman & Tyson, 1980, p. 144).

Literary conversations were one of Beethoven's elementary needs, right up to his last days. He had always been an avid reader
and wanted to show that he had thought deeply about what he had read. His literary judgement colored his political outlook; Shakespeare's country was his concept of an ideal homeland, the fulfillment of his political and social desires (Fischer & Kock, 1970, p. 131).

His copy of Homer showed the marks of continual use, with more than 50 underlined passages in the Odyssey alone. He had searched and found his own view of the world in these books, i.e., his concepts of freedom and heroes and his understanding of suffering.

Goethe was the subject of Beethoven's unlimited admiration:

Goethe's poetry maintains a strong hold over me, not just because of its contents, but because of its rhythm. I feel stimulated to compose because the language builds up as is constructed by a genius of some higher order, and already seems to contain the secret of harmony. (Fischer & Kock, 1970, p. 134)

Goethe's view of Beethoven can be understood as follows:

...the layman must have respect for a person so possessed by personal demons and accept what he says as of equal value, be it derived from the intellect or the emotions. The Gods are at work here and they spread the seeds of future insight which, one can only hope, will grow undisturbed. I can not go further until the mist that surrounds the human spirit has drifted away. To teach him would be frivolous, even if it were done by people like me, because his genius shows him the way and he will see darkness and wonder from which direction dawn will come. (Fischer & Kock, 1970, p. 134).
Beethoven's Compositional Periods and Related Social Events

The Early Vienna Period

Before starting his career in a new place, Beethoven had to first gain control over the Viennese style and assert his individuality within it (1793-9). From 1800 to 1802 he produced at high speed a series of increasingly experimental pieces which must be seen in retrospect as a transition to the middle period. It is this sub-period where the relative effects of genre and familiarity are especially clear. In 1798 and 1799 the piano sonatas are fluid and visionary, but the earliest string quartets are relatively stiff. By 1800 the quartet writing moves more easily but the first of his symphonies is still decidedly conservative (Kerman & Tyson, 1983, pp. 90-91).

In these early years Beethoven made his name as a pianist and improviser and as a composer primarily for piano.

The Middle Period

This period begins with a famous series of compositions in the heroic vein (1803-8), including the Eroica Symphony, Leonore (Fidelio), and others. Novelties of conception can be detected all along. The forcefulness, expanded range, and evident radical intent of these works sets them apart from symphonies in the 18th-century tradition. This symphonic ideal itself is foreshadowed in
the French repertory of the 1790s, in the grand revolutionary symphonies.

The symphonic ideal, and the development of technical means to implement it, is probably Beethoven's greatest single achievement (Kerman & Tyson, 1983, p. 109).

The Late Period

Generally, these are difficult years for any serious composer. There was a growing sense of uncertainty for Beethoven, but on some level he was responding to powerful musical currents. In all this Beethoven appears to have been reaching for a more direct and intimate mode of communication. In the best Romantic spirit, he was seeking a new fundamental level of human contact through basic song, without sophistication or artifice.

Kerman and Tyson (1983), quotes Charles Rosen's understanding of Beethoven's creative style:

... continual attempt to strip away, at some point in each large work, all decorative and even expressive elements from the musical material so that part of the structure of tonality is made to appear for a moment naked and immediate, and its presence in the rest of the work as a dynamic and temporal force suddenly becomes radiant. (p. 136).

A Chronological Table of Events by Fischer and Kock (1970, pp. 149-52), listing the relative relationships of historic events during Beethoven's time, may be found in the Appendix.
Historical Significance of the Concerto

There are five piano concertos by Beethoven in the active concert repertoire. In fact, it is said that Beethoven wrote more than that number. There is a short one in E-flat major, composed when he was 14 years old. There is another in D major, of which only the first movement now exists, probably composed sometime between 1788 and 1793 (Hastings, 1950).

Of the five great piano concertos now in the active concert repertoire, the C major Concerto is really the second in order of composition, although it is cataloged as No. 1, which simply means that it was the first to be published. It was written in 1797, first performed in Prague in 1798 with the composer as the soloist, published in 1801, and dedicated to the Princess Odescalchi (Burk, 1943, p. 303).

It is indisputable that the C major Concerto and its predecessor in B-flat major were sharply influenced by Mozart. In fact, it is even likely that Beethoven never wrote anything more Mozartean than these two works, with the kinship especially noticeable in the orchestral introduction to the first movement of the C major Concerto and in the serenity of the slow movement of the same work (Burk, 1943, p. 49).

More significant is the fact that as the music of the concerto progresses, the authentic and striking individuality of the composer emerges in certain modulations and scale passages and in a greater breadth and intensity than is common in the Mozart piano concertos (Hastings, 1950).
It is probable that, to some of Beethoven's contemporaries, the C major Concerto was marked more by its originality than by its Mozartean attributes (Hastings, 1950).
CHAPTER II
ANALYSIS OF THE CONCERTO

Introduction

This concerto consists of three movements: Allegro con brio, Largo, and Rondo. Allegro. The overall tonal schemes of all three movements are C major, A-flat major, and C major. The detailed tonal schemes will be discussed for each movement. A formal analysis of each movement in this concerto will be provided in the following sections.

First Movement: Allegro con brio

The first movement is in concerto-sonata form. According to Apel (1969), "The development of the concerto from Mozart to the present day generally follows that of a sonata...the first movement is written in a modified sonata form...a form known as concerto-sonata form." The exposition in this so called modified sonata form, instead of being fully repeated, is written out twice, first in a concise and simplified way for the orchestra only, mainly staying on the tonic key throughout, then in its complete form for the soloist and orchestra, modulating properly into the dominant key (p. 192).
The sections of the first movement will be labeled as Orchestral Exposition, Exposition, Development, Recapitulation, and Coda. The first themes in both of the Expositions and the Recapitulation of this movement are in the tonic key of C major. Normally, the second theme in the Exposition appears in the dominant key if the tonic is major, and appears in the relative key if the tonic happens to be minor. The second theme in the Recapitulation stays in the tonic key.

The key of the second theme in the Orchestral Exposition, however, is an exception to this regulation. Instead of going to the normally expected dominant key in G major, it shifts to G minor, its parallel minor. Then, with the G minor chord serving as the third of E-flat major, it leads subtly into the E-flat major passage. The same application takes place in the other unexpected E-flat major passage where the Development begins. The unique usage of the major-sixth key in A-flat major, the key of the second movement, probably owes as much indication to this as well, with the E-flat major passage suggesting a long term preparation as the dominant for the A-flat major key in the second movement later on. The overall form of the first movement is presented in Table 1.
<table>
<thead>
<tr>
<th>Section</th>
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<td>Transition 1b</td>
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<td>D</td>
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<td></td>
<td>Theme IIIb</td>
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<tr>
<td></td>
<td>Theme IIIc</td>
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<td>Theme IIc'</td>
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<td>Cm</td>
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<tr>
<td>Theme IIia</td>
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</tr>
<tr>
<td>Theme IIib</td>
<td>m. 406</td>
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<td></td>
</tr>
<tr>
<td>Theme IIic</td>
<td>m. 414</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Theme IIib'</td>
<td>m. 420</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Theme IIic'</td>
<td>m. 426</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Transition 3</td>
<td>m. 432</td>
<td>C</td>
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<td></td>
</tr>
<tr>
<td>Closing Theme b</td>
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Introduction

According to Burk (1943), "The Concerto in C major, the second in order of composition, is almost as Mozartean as its predecessor, numbered as second. Nothing Beethoven wrote is closer to Mozart than these two concertos." In this concerto, Mozart's custom of a long orchestral exposition is closely imitated, giving similar effects as the overture or introduction to an opera or play. This, enhances the dramatic effect and contrast when the first entrance of the principal singer or actor eventually takes place with a free, improvisatory and individual voice (Burk, 1943, p. 303).

Orchestral Exposition

The Orchestral Exposition is introduced by a four-note motif (Figure 1), labeled as Theme 1a in the diagram.

![Figure 1. Theme 1a. Orchestral Exposition, 1st Movement](image)

This four-note motif, consisting of a half-note followed by three quarter notes an octave higher, recurs throughout the entire first
movement in various ways: sometimes hidden in the inner voices, sometimes slightly altered in the note value, and most of the time creating an imperial and triumphant character that holds the whole concept of the first movement together from beginning to end.

After 23 measures of Theme Ia, Theme Ib enters in measure 24 for 12 measures (Figure 2) and is followed by Transition 1 (Figure 3) in measure 38, after two measures of the repeated dramatic diminished chord.

Figure 2. Theme Ib, Orchestral Exposition, 1st Movement

Figure 3. Transition 1, Orchestral Exposition, 1st Movement
Both Theme 1a and Theme 1b remain in the key of C major, while Transition 1 starts with the secondary leading-tone chord of the dominant key - G major, serving as a preparatory passage and establishing the tonality before getting into Theme II. This transitional passage ends on the single note - G (Figure 4), which serves as the common tone leading into the following G minor chord without the fifth.

![Common-Tone Modulation, Measure 46, 1st Movement](image)

Figure 4. Common-Tone Modulation, Measure 46, 1st Movement

Then comes the lyrical second theme in measure 47, surprisingly appearing in the minor mode, possibly intentional to highlight the contrast of the previous themes. Yet, even greater surprise occurs as the tonality smoothly leads into the key of E-flat major after two measures of the repetitive G minor broken thirds, with the latter serving as a common chord (Figure 5).
Figure 5. Theme II, Orchestral Exposition, 1st Movement

This two-measure link is then followed by the main body of Theme II: three sequential phrases ascending by a whole step. It travels from E-flat major to F minor, then back to G minor - the same key as the beginning of the second theme (Figure 6).

Figure 6. Sequential Usage, Measures 49-65, Theme II,
Orchestral Exposition, 1st Movement
These three sequential phrases are followed by two two-measure sequential units as well, using the V7-chord first inversion as a secondary dominant chord for modulating into the key of C minor (Figure 7).

![Figure 7. Sequential Usage, Measures 67-70, Theme II, Orchestral Exposition, 1st Movement](image)

Transition 2 enters in measure 72, where the common-tone modulation is again applied. Starting with the single note - G, which is the dominant to both C minor or C major, it modulates directly from C minor into C major. The four-note motif (derived from the very beginning of the piece) continues for eight measures in two-measure sequential patterns in a circle of fifths relation (Figure 8).
The playful third theme arrives in measure 86, staying mainly in C major (Figure 9).

The Closing Theme appears in measure 99, using the four-note motif again for four measures, creating a stretto-like
intensity, building up the utmost climax of this orchestral exposition (Figure 10).

Figure 10. Closing Theme, Orchestral Exposition, 1st Movement

**Exposition**

The Exposition is introduced by a sweet and gracious passage in measure 106. Its singing quality, and the fact that it is completely alone for eight measures, allows freedom for the soloist to perform in an improvisatory expressive manner. Theme I enters in measure 118 with the four-note motif again, followed by arpeggios and broken chords for the right hand (Figure 11), shifting parts later in measure 126, where the right hand takes the four-
note motif and the left hand stays on an obstinato bass-like figure (Figure 12).

Figure 11. Theme I, Exposition, 1st Movement

Figure 12. Exchange of Four-Note Motif, Exposition, 1st Movement
Transition 1a starts in measure 134, where the tonality travels from G major to G minor to Eb major. Transition 1b, however, remains mainly in D major and G minor, then ends in D major, which is the dominant of G major. Apparently, this is used as a preparatory key to establish the tonality of Theme 2, which is in G major.

Theme II enters in measure 155 with the same lyrical theme of Theme II in the Orchestral Exposition, except for being in the key of G major instead of Eb major. It consists of two four-bar phrases. The entire theme repeats once with a slight variation and extension on the latter phrase. Transition 2 starts in measure 174, travels from G minor to Eb major back to G minor, then with the dominant chord as a pivot, modulates into the key of G major, its parallel major. Theme III consists of three major thematic elements, labeled as IIIa, IIIb and IIIc (Figure 13).
(Continuation of Figure 13.)

Theme IIIb
(Continuation of Figure 13.)

Starting from measure 182, Theme IIIa is derived from Theme III of the Orchestral Exposition except for being in the key of G major instead of C major. Theme IIIb enters in measure 191, contrary to the playful spirit that Theme IIIa conveys, it allows the virtuoso nature of the soloist to unfold with alternating scale passages. Theme IIIc starts in measure 199 with descending stepwise triplets for the left hand and block chords played by the right hand. After a two-measure link, Theme IIIb' takes place with the same basic thematic element of Theme IIIb, except for being one octave lower and joining both hands together. Theme IIIc' is based on Theme IIIc, except for exchanging the parts of both hands, as the
left hand plays the block chords and the right hand plays descending stepwise triplets. An ascending chromatic scale links this last thematic element of Theme III with Transition 3, in which chromaticism is applied throughout (Figure 14).

![Figure 14. Transition 3, Exposition, 1st Movement](image)

This treatment results in an unstable feature of the passage until it resolves into the D major passage in measure 225, and finally returns to the key of G major two measures later, where the Closing Theme starts. The thematic element in the Closing Theme consists of two parts, labeled as Closing Theme a and Closing Theme b. Closing Theme a is partially derived from Transition 1 of the Orchestral Exposition and the very beginning of the soloist's part in Theme II. It ends with a brilliant and virtuosic trill for both hands in the soloist's part. The orchestra continues in measure 237 with Closing Theme b, which is derived from Transition 2 of the
Orchestral Exposition. In measure 249, Closing Theme a' recurs, deriving even more parts from Transition 1 than Closing Theme a, and concludes the Exposition.

**Development**

The introduction of the Development starts in measure 257, using the four-note motif with which the movement begins (Figure 15).

![Image of music notation](image)

*Figure 15. Introduction, Development, 1st Movement*

The tonality here is vague. Either G major or G minor could be applicable, since the third of the chord is missing. However, since the development begins with the dynamic marking *pp*, it seems to indicate a color change in the quality of the sound. In addition, the usage of the common-tone modulation in previous themes suggests
that this introduction is most likely in the key of G minor. It modulates directly into its submediant key - Eb major in measure 266, where Section 1 begins.

Section 1 starts with right-hand broken chords and arpeggiated left-hand triplets (Figure 16).

![Figure 16. Section 1, Development, 1st Movement](image)

After four measures, the right hand joins in with triplets as well.

Section 2 consists of three four-measure harmonic sequences followed by 12 measures of triplet passages and two four-measure phrases made up of two-measure 16th-note passages, plus two measure triplet passages, in which the harmonic progression stays the same. The key relation follows the circle of fifths: Eb-Bb-F for the three harmonic sequential passages. A slight rhythmic variation exists in each sequence. The first phrase begins with block chords played by both hands; the second consists of octaves for the right hand and eighth-note broken-third duplets for the left
hand. The last phrase keeps the right hand in octaves and changes to triplets for the left hand (Figure 17).

Figure 17. Section 2, Development, 1st Movement

From measure 292 on, the soloist's part becomes an accompaniment to the orchestra until measures 306 and 310, where the right-hand part of the soloist brings out the melodic line for two measures.

Section 3 begins in measure 312, with broken chords for the left hand and descending chromatic scales by the right hand, both of which are in triplets (Figure 18).
The Transition takes place in measure 334, where the orchestra stays on the pedal point G almost throughout the Transition. The soloist plays chromatically descending diminished chords for five measures until the harmony resolves into the dominant chord. The Development concludes with a virtuosic two-measure descending
octave passage. The orchestra is based on the four-note motif throughout the entire development (Figure 19).

Figure 19. Transition, Development, 1st Movement

**Recapitulation**

The thematic structure of the Recapitulation is mainly based on that of the Exposition, except for having a shorter first theme. The introduction is also missing. The overall sections of the Recapitulation are: Theme I, Transition 1, Theme II, Transition 2, Theme 3a, Theme 3b, Theme 3c, Theme 3b', Theme 3c', Transition 3, Closing Theme a, and Closing Theme b.

Theme I starts in measure 346, immediately after the two-measure octave passage, with exactly the same material as the very beginning eight measures of the Orchestral Exposition (Figure 20).
Figure 20. Theme I, Recapitulation, 1st Movement

Instead of a 12-measure Introduction followed by a 16-measure Theme I and Transition 1a, it is abbreviated to only 14 measures. Transition 1 starts in measure 360, without the first part of that in the Exposition. Instead, it is actually from Transition 1b of the Exposition (Figure 21).
Both Theme 2 and Theme 3 stay in the home tonic key of C major, which is a typical characteristic for the sonata form.

Closing Theme b is longer than that in the Exposition. It builds to a climax before the soloist enters with the Cadenza, via the double-dotted rhythm and the dramatic diminished seventh chord (Figure 22).
The intensity resolves into the six-four chord with a fermata followed by the cadenza. The thematic elements used in Theme 3 and the Closing Theme of the Orchestral Exposition form a re-statement for continuing the closing theme right after the cadenza is finished. However, only four measures in the middle part of Theme 3 are applied (Figure 23), connecting directly into the same theme as the Closing theme of the Orchestral Exposition and concluding with it.
Figure 23. Continuation of Closing Theme b, Recapitulation, 1st Movement

Cadenza

According to Apel (1979), the cadenza is "a passage or section of varying length in a style of brilliant improvisation, usually inserted near the end of a composition, where it serves as a retarding element" (p. 120). In most of the earlier concertos by Haydn, Mozart, and Beethoven, it was customary for the cadenzas not to be included in the composition, but instead, be provided by the performer. It usually appears regularly in the first movement.
of most concertos, allowing an opportunity for the soloist to display his or her virtuosic capabilities. The traditional place for it is between the six-four chord (marked with a fermata) and the dominant chord of the final cadence (Apel, 1979, p. 120).

The thematic elements in the cadenza, despite its brilliant and virtuosic nature, are mostly derived from the thematic substance of the movement. It usually closes with an extended trill on the dominant chord, resolving into the key of the home tonic key.

When Beethoven composed this movement, it is likely that the idea of leaving the cadenza section empty was still in fashion. Later on, Beethoven wrote three separate cadenzas for the piece, of which the third is usually considered the best, possibly because of its conveying the most lengthy and turbulent characteristics among the three (Marcus, 1971, p. 31). Thus, it also enjoys the most popularity.

Due to the superiority of this third cadenza over the others, it seemed reasonable for me to choose to perform it. Therefore, the following analysis relates to the third cadenza.

**Analysis**

The cadenza consists of thematic materials derived from the movement. The first 34 measures are based on the four-note motif and are elaborated by rhythmic variations each time the motif reoccurs. Counterpoint is applied in the beginning eight measures (Figure 24), followed by two five-measure sequential passages.
The first appearance begins with the dominant chord of F major, while the second begins on the dominant chord of G major. The left-hand part stays on a pedal point based on the four-note motif. The figuration used in the right-hand part is running 16th-note passages throughout. It starts with two measures of descending broken-thirds, followed by two measures of broken-sixths (Figure 25), arriving on a diminished-seventh chord in the long run.
This diminished-seventh chord is elaborated with ascending and descending diminished-seventh chords in broken chord figuration (Figure 26).

Figure 26. Diminished-Seventh Chord Passage, Measure 12, Cadenza, 1st Movement

It resolves to the A major chord, the secondary dominant of D major, leading smoothly into the second sequential passage. The second follows the same model and resolves into B, the dominant-seventh chord of E minor, and modulates into the key of E minor.

In this next section, the figuration appearing in the previous section is reapplied, except for the exchange of thematic elements
between hands as the right hand takes over the four-note motif and the left hand plays the 16th-note passages (Figure 27).

![Figure 27. Exchange of Thematic Element Between Hands Measures 18-20, Cadenza, 1st Movement](image)

The left-hand part occurs in Alberti-bass figuration this time. The whole section is concluded in measure 34, with an ascending and descending scale passage in the key of D-flat major, leading into the next section (Figure 28).

![Figure 28. Scale Passage in D-flat major, Measure 34, Cadenza, 1st Movement](image)
The next section, starting in measure 35, is based on the lyrical second theme of the movement. It consists of two sequential passages: one in D-flat major, the other in C# minor. The two passages are connected by means of enharmonic modulation (Figure 29).

Figure 29. Sequential Usage, Measures 35-49, Cadenza, 1st Movement
The second sequential passage is shortened and lingers on a two-note chromatic figure, leading into a diminished-seventh chord. In measures 57 and 58, the thematic element in the left hand is derived from that in Theme 3c of the Exposition. The figuration is descending triplets. The same figuration is applied for another 11 measures, starting from measure 61. There are three two-measure sequences, each moving down a whole step starting from B (Figure 30).

Figure 30. Sequential Usage, Measures 61-65, Cadenza, 1st Movement

In measure 72 follows a series of stormy block chords, ascending and descending. The four-note motif is again applied at the beginning of each phrase (Figure 31).
The harmonic progression moves back and forth from a diminished-seventh chord to a dominant-seventh chord, finally arriving on the secondary-dominant chord of the home dominant key.

In measure 101, the tonality is established in the key of G major. It derives its theme from Theme 3a of the Exposition (Figure 32).
A series of sequential passages, both parallel and symmetrical, takes place starting from measure 110 (Figure 33).

![Musical notation]

Figure 33. Sequential Usage, Measures 110-14, Cadenza, 1st Movement

It is linked with a passage of extended trills by means of two chromatic scales: one descending by the right hand and the other ascending by the left hand. The trill passage concludes with a double trill, followed by a series of ascending scale-like block chords. These block chords lead into a fantasy-like scale passage based on the six-four chord and the dominant-seventh chord of the home tonic key of C major (Figure 34).
Figure 34. Fantasy-Like Passage, Measure 124, Cadenza, 1st Movement

The entire cadenza concludes with dominant-seventh block chords, followed by the continuation of the Closing Theme, back in the key of C major.
Second Movement: Largo

"Good singing was my guide; I strove to write as flowingly as possible and trusted in my ability to justify myself before the judgment of sound reason and pure taste". --- from Beethoven's notes in the instruction book of Archduke Rudolph (Kerst, 1905, p. 25).

The movement is written in the key of A-flat major, considered the "softest" of all keys. One will easily recall the Italian cantilena style in this movement because of its vocal and lyrical nature. The divine spirit that it conveys reminds us of the two slow movements of the sonatas in C minor, Opus 10, No. 1, and Opus 13 (the Pathetique), which are also written in A-flat major (Kempff, c. 1953). It is likely that Beethoven's intention was to enhance the utmost tender and melodious character of the movement, sharply contrasting to its preceding and following movement.

Even stronger emphasis on the character of this cantabile movement is demonstrated by the manner in which Beethoven sets the dark and mellow tones of the clarinet as principal partner to the soloist. The clarinet, considered "dark sister of the oboe," is given as much significance as solo instrument as the piano (Kempff, c. 1953).

The overall form of the movement is in three-part (ABA') ternary form and includes a long coda. Since the first and third part corresponds to the Exposition and Recapitulation in the usage of
thematic materials, whereas the middle part is similar to the Development of the sonata form, one is likely to be deceived that it is in sonata form. However, the key relationship between the first and second theme can easily clarify this confusion.

The regulation for the key relationship between the first theme and the second theme in the Exposition of the sonata form is: tonic to dominant, and tonic back to tonic in the Recapitulation. This is, however, not the case for this movement; instead of going to the dominant key in the second theme of the Exposition, it stays in the key of the tonic. This, provides adequate reason for not considering it to be in sonata form.

An outline of the second movement is presented in Table 2.
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<tr>
<td></td>
<td>Theme III</td>
<td>m. 19</td>
<td>Ab-Fm-Eb-Bb</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>m. 25</td>
<td>Bb</td>
</tr>
<tr>
<td></td>
<td>Section 1</td>
<td>m. 30</td>
<td>Eb</td>
</tr>
<tr>
<td></td>
<td>Section 2</td>
<td>m. 34</td>
<td>Eb</td>
</tr>
<tr>
<td></td>
<td>Section 3</td>
<td>m. 43</td>
<td>Eb</td>
</tr>
<tr>
<td>Part A'</td>
<td>Theme I</td>
<td>m. 53</td>
<td>Ab</td>
</tr>
<tr>
<td></td>
<td>Theme II</td>
<td>m. 60</td>
<td>Ab-Eb-Ab</td>
</tr>
<tr>
<td></td>
<td>Theme I'</td>
<td>m. 67</td>
<td>Ab</td>
</tr>
<tr>
<td></td>
<td>Theme II'</td>
<td>m. 74</td>
<td>Ab-Eb-Ab</td>
</tr>
<tr>
<td></td>
<td>Theme I''</td>
<td>m. 81</td>
<td>Ab</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>m. 84</td>
<td>Ab</td>
</tr>
</tbody>
</table>
The second movement opens with a soft, serene melody, played by the pianist, quietly accompanied by the strings for two bars. It consists of three major parts, labelled as Part A, Part B, Part A', followed by a lengthy coda.

**Part A**

The thematic elements in Part A are: Theme I, Theme II, Theme I', Theme III, and Transition.

Theme I consists of two four-measure phrases, in which the former two measures are accompanied by the orchestra and the latter two taken over by the soloist (Figure 35).

![Figure 35. Theme I, Part A, 2nd Movement](image-url)
It stays in A-flat major, the key of the home tonic.

Theme II begins with the orchestra, emerging in measure 8, right after Theme I ends, and lasts for almost seven measures. It is based on two groups of rhythmic figurations: the first group is presented with steady eighth-notes played by the strings over a melodic line played by the winds; the second group is intensified by the usage of double-dotted eighth-notes (Figure 36).

![Figure 36. Theme II, Part A, 2nd Movement](image)

Due to the three-measure recurrences of the D-natural in the second group, the tonality seems to dwell in the key of E-flat
major for a while, as the D-natural seems to be the function of a
leading tone. However, with the reappearance of the D-flat in
measure 14, the tonality immediately shifts back to A-flat major
by means of a dominant-seventh chord, right before Theme 1' makes
its entrance.

Theme 1' begins in measure 15 and is based on the thematic
element used in Theme I. In length, it is shortened to four
measures. The harmonic structure is a combination of the first and
last two measures of Theme I.

Theme III starts with three pick-up notes in arpeggiated
figuration leading into measure 19. It consists of three two-
measure sequential passages, traveling from A-flat major to F
minor, then to E-flat major. With the appearance of the A-natural
in the second part of measure 24, the tonality shifts into the key of
B-flat major, reconfirmed by the D-natural, taking place in
measure 25.

A linking passage in the key of B-flat major, labelled as
Transition, starts in measure 25 and lasts for five measures until
Part B makes its entrance later. The harmonic progression goes
back and forth from the tonic to the diminished-seventh chord,
likely emphasizing the dissonant quality of the diminished-seventh
chord for the effect of the sforzando. The extreme intensity,
however, is relaxed in the last measure by means of the G-natural
and descending thirds played by the winds. The dominant function
of the B-flat major chord is reassured.
Part B

Part B consists of three main sections: Section 1, Section 2, and Section 3. The overall tonality is in the key of E-flat major, which is the dominant key of A-flat major.

Section 1 begins in measure 30. A series of dialogue-like phrases takes place for four measures. The soloist enters and the orchestra responds, as they conclude with a long duet. The rhythmic figurations are varied from 16th-note passages to 16th-note triplets in the soloist's part, and from eighth-notes to 16th-notes in the orchestral part (Figure 37).

Figure 37. Section 1, Part B, 2nd Movement
Section 2 enters in measure 34, where the soloist is again allowed the freedom to emote the most beautifully written passage of all melodies. A recitative-like passage of three and a half measures is presented in response to one measure of the Orchestral tutti. It starts in measure 38 and ends with a descending chromatic scale. A two-measure passage, based on the double-dotted rhythm which occurred in Theme 2 of Part A, leads into Section 3.

Section 3 begins with measure 43. The tonality appears to be less stable than its preceding sections, possibly because of the additional function as a transitional passage, leading back to Part A', in which the tonality is re-established into the home tonic, the key of A-flat major. The thematic structure consists of two question-answer phrases between the orchestra and the soloist, followed by an exchange of roles for another two measures, as the soloist regains control for leading out the question. The entire Part B concludes after the soloist is left alone for three more measures in a cadenza-like passage.

Part A'

Part A' is mainly based on the same thematic structure that Part A conveys. It consists of Theme I, Theme II, Theme I'', Theme II' and Theme I'''.

Theme I starts in measure 53, following exactly the same harmonic progression as that in Part A, except for slight variations in ornamentation. Theme II is also based on mainly the same
material as that used in Theme II of Part A. The only difference, however, is the fact that the soloist takes over the theme starting from measure 65, the same portion being played by the Orchestra in measure 13.

Theme I" and Theme II' are almost a replay of the beginning two themes of Part A, except for the theme being played by the soloist in Theme I" and the role-exchanging between soloist and orchestra in Theme II'. Theme I" follows immediately in measure 81. It is another variation based on Theme I. The rhythmic figurations applied in Theme I", Theme II' and Theme I" are eighth-note triplets throughout the accompaniment part (Figure 38).

Figure 38. Theme I", Part A', 2nd Movement
Coda

The coda is introduced by the orchestra, starting from measure 84. It lasts for eight measures and overlaps with the entrance of the soloist. The next phrase is extended to nine measures and is rearranged like a duet between the soloist and the clarinetist. The duet continues for five measures and is taken over by the soloist for the remaining four measures (Figure 39)

![Coda, 2nd Movement](image-url)
A descending chromatic passage in double-thirds leads into the other melodic section, consisting of two 10-measure phrases. The first phrase begins in measure 100, where the clarinet comments again on the soloist's theme throughout most of the section.

The next melodic phrase, beginning in measure 110, is another example of the duet-like arrangement between the clarinet and soloist. The entire second movement concludes quietly with the soloist playing three groups of arpeggiated figures, each being one octave lower than its predecessor. The strings respond with quiet pizzicatos and end with a \textit{pp} in the long run.

\textbf{Third Movement: Rondo. Allegro}

The rondo form, according to Apel (1969), is "a form frequently used in classical sonatas, symphonies, and concertos for the final movement. It was developed from the rondeau of the French clavecinists" (p. 740). It results in a seven-part form, following the scheme: A B A C A B' A. The form is similar to the sonata form, as B and B' correspond to the exposition and recapitulation, and C to the development. Thus, it is also called "sonata-rondo" form. The recurring section A is called "rondo," and the intermediate sections "episode."

The rondo form has often been used for the last movements of sonatas and concertos, especially in almost all final movements of the Viennese classical concerto. It concludes the entire concerto in a manner, both joyfully and playfully (Apel, 1969, p. 740)
Despite the fact that the original seven-part rondo form developed from the French rondeau, the term "rondo form" is also used to address two other schemes shorter than the original, i.e., the ternary form (A B A) and the five-part rondo form (A B A B A or A B A C A).

The form for the third movement is sonata-rondo form, conveying a scherzando-like character. It consists of the following seven main parts: A B A C A B' A', several episodes, a short cadenza and a capricious codetta. The vigorous orchestral ending, immediately following the slow commentary played by the oboe, recalls the similar triumphant character that the first theme of the first movement displays.

A diagram of the third movement is presented in Table 3.
Table 3

Form of the Third Movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Label</th>
<th>Measure Numbers</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Theme</td>
<td>m.1</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Episode 1</td>
<td>m. 44</td>
<td>C-Am-G-D</td>
</tr>
<tr>
<td>B</td>
<td>Theme</td>
<td>m. 66</td>
<td>G-Eb-Cm-G</td>
</tr>
<tr>
<td></td>
<td>Episode 2</td>
<td>m. 129</td>
<td>Gm-Ab-Bb-Cm-C</td>
</tr>
<tr>
<td>A</td>
<td>Theme</td>
<td>m. 152</td>
<td>C</td>
</tr>
<tr>
<td>C</td>
<td>Segment 1</td>
<td>m. 192</td>
<td>Am-C</td>
</tr>
<tr>
<td></td>
<td>Segment 2</td>
<td>m. 227</td>
<td>Am-F</td>
</tr>
<tr>
<td></td>
<td>Segment 3</td>
<td>m. 261</td>
<td>Am-Am</td>
</tr>
<tr>
<td></td>
<td>Episode 2'</td>
<td>m. 274</td>
<td>Am-Bb-C-Dm-C</td>
</tr>
<tr>
<td>A</td>
<td>Theme</td>
<td>m. 311</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Episode 1'</td>
<td>m. 355</td>
<td>C-Cm-Ab-Fm-Gm-G-C</td>
</tr>
<tr>
<td>B'</td>
<td>Theme</td>
<td>m. 382</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Episode 2''</td>
<td>m. 464</td>
<td>B-F#-Bm-C</td>
</tr>
<tr>
<td>A'</td>
<td>Theme</td>
<td>m. 486</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 546</td>
<td>C</td>
</tr>
</tbody>
</table>

Codetta
The first section - rondo, labelled as A, is given out in a light staccato by the piano. It is "built upon a theme in delightful irregularity of phrase" (Burk, 1943, p. 304). Theme and episodes are presented in the usual give and take of solo and tutti. The thematic element applied in the rondo section is mainly based on the following rhythmic figuration: an eighth-note pick-up followed by two 16th-notes and an eighth-note (Figure 40).

![Figure 40. Section A, 3rd Movement](image)

It consists of a six-measure phrase followed by a 14-measure phrase, played by the soloist; the orchestra tutti enters right after the soloist finishes, with basically the same theme, except for an additional four-measure lead-in for the soloist to make a re-entrance.

Episode 1 is introduced by the soloist in measure 44 with 16th-note passages, travelling from C major to A minor, then to G
major. It consists of two sets of four-measure sequential passages. The harmonic structure of the first set moves from C major to A minor, while the second moves from G major to D major. The rhythmic structure for the second set consists of two measures of eighth-notes played alternatively by both hands, followed by a two-measure broken-sixths passage (Figure 41).

Figure 41. Episode 1, 3rd Movement
The second theme, labelled as B, begins in measure 66. It stays in the key of G major for 20 measures and modulates into the key of E-flat major by means of a four-measure linking passage. The tonality continues in E-flat major for eight measures and modulates to C minor, its relative minor, for another eight measures. The tonality finally settles in G major, the dominant key, and stays there for the remainder of the section.

The main theme, carried out in various keys, is derived from the Austrian folksong "In Mantua in Banden der treue Hofer sass." It is introduced by the strings for 8 measures and taken over by the soloist for 12 measures (Figure 42).
Episode 2 enters in measure 129. It consists of two and a half sequential phrases played by the orchestra. The soloist begins in measure 139, carrying out the same thematic element as used in the latter part of the four-measure phrases. The orchestra joins in quietly for four measures and remains silent once again, as the soloist continues into a soft, distant, fantasy-like passage. It dwells in the dominant key for 10 measures, gradually dying away, uncertain of its destination, before shifting surprisingly back to the rondo section (Figure 43).

Figure 43. Episode 2, 3rd Movement
The next rondo section is almost exactly the same as the former one, except for being three measures shorter. Instead of having the three-measure lead-in before the soloist takes over, the soloist enters immediately after the orchestra ends in measure 191.

The C section consists of three segments resembling a variation form. Each segment is actually based on the same thematic material and varies slightly in length and harmonic structure each time it occurs.

The first segment is the longest of the three, consisting of 36 measures. The second segment is 34 measures long, and the third contains only 13 measures. The former two segments are much longer because an orchestra tutti is included each time after the soloist finishes. However, the third segment is not followed by an orchestra tutti, since it leads directly into Episode 2'.

The entire C section corresponds to the Development of a sonata form. It is in C minor, the relative minor, however the tonality moves back and forth in different key relationships for each segment. The first segment goes from A minor to C major, its relative major, then back to C minor. Segment 2 starts in A minor and goes to F major this time, then returns to A minor. Segment 3, being only 13 measures long, remains in A minor throughout.

Between the former two segments, a sequential relationship exists in the last 11 measures of the soloist's part. Both passages consist of a seven-measure melodic line leading into four measures
of virtuosic broken octaves (Figure 44).

Figure 44. Measures 207-17, Segment 1, 3rd Movement

The orchestra *tutti* takes over the identical theme that the soloist just presented and leads back to the beginning of the following segment.

Episode 2' enters in measure 274, following the similar sequential pattern applied in Episode 2. However, the overall structure is expanded, especially in the soloist's part. It is extended to 37 measures instead of the 23 measures in Episode 2. The orchestral introduction follows exactly the same sequential progression as that in Episode 2 for 10 measures. The soloist
continues the theme, restating it three times by means of sequence, descending chromatically each time (Figure 45).

Figure 45. Sequential Usage, Measures 284-299, Episode 2', 3rd Movement

The soloist becomes the accompaniment for eight measures, beginning at measure 299, and regains control with an ascending scale-like passage of approximately four measures.

The rondo theme A enters once again in measure 311, after the somewhat lengthy episode. It starts one octave higher this
time, creating a more sparkling effect. After staying in a higher register for 10 measures, it moves back to the supposedly normal one. Despite the register variant, the entire section is identical with the rondo section at the very beginning.

Episode 1' makes its entrance leading into measure 355. It starts in the same key as Episode 1 for four measures, but moves first instead into C minor, its parallel minor. A similar sequential pattern is applied twice for the extension of the section. Tonality is rather unstable. The key schemes are: C - Cm - Ab - Fm - Gm - G - C. The overall thematic structure, however, is based on Episode 1.

The next section, labelled as B', enters in the key of the home tonic. It conveys basically the same thematic structure as that in Section B, except for the omitted eight measures towards the end of the soloist's part. Instead, the orchestra takes over with the same theme, and with the crescendo and the usage of diminished-seventh chords, builds up to the grand six-four chord, thus highlighting the entrance of the short cadenza. A six-measure extended trill passage quietly emerges in measure 458 and continues with a series of recurring thematic elements derived from former sections. The key schemes are, again, rather unusual and innovative. It goes from C major to B major to B minor, then finally back to C major, staying on the prolonged dominant seventh chord. This entire passage, starting from the trill passage to the dominant seventh chord with a fermata, bears the same effect as a cadenza with orchestra, therefore, it functions as an extension of the cadenza.
The final rondo section, labelled as A', enters in measure 486, with the orchestra making the lead. Shortly after the orchestra introduction, a series of duet-like passages between the soloist and the orchestra are presented, starting with measure 506.

It begins with question-answer phrases for eight measures and joins together in an interrupting manner. The orchestra continues with the five-note motive, while the soloist plays scales. Later, the soloist performs ascending broken octaves, creating intensity for another emotional peak (Figure 46).

Figure 46. Duet-Like Passage, Section A', 3rd Movement
The section ends with two cadence-like measures, and leads into the codetta.

**Codetta**

The codetta begins in measure 546, consisting of a four-measure phrase, followed by an eight-measure phrase. The soloist is left alone in a cadenza-like passage for almost six measures which conveys the character of a capriccio. The entire concerto concludes vigorously after the lovely commentary played by the oboe.
CHAPTER III

CHALLENGES OF PERFORMANCE

As Beethoven’s deafness worsened, it is predictable that, drawn away from a performer’s career by composing, the detachment from the problems of actual performance increased. An increasing number of technical impracticalities also came into existence, especially in the piano sonatas written during and after Opus 31 (Newman, 1971, p. 88). However, there still remain numerous technical challenges in his earlier compositions worth discussing, as supported by Newman:

Pianists struggle with these impracticalities today mainly because they take today’s purist attitude and dare not contrive the more practical alternatives that Beethoven might have been only too happy to welcome in his own day had he but realized their need. (Newman, 1971, p. 89).

As a performer, I decided to share my solutions to the technical problems encountered in this concerto to aid other pianists in their study of the work. These suggestions are explained in the following section.
at all! He who has sound feeling needs none, and he who has not will get no help from the metronome; - he'll run away with the orchestra anyway” (Kerst, 1905, p. 39).

It is interesting that Beethoven would make such a comment about using the metronome. However, in an early stage of learning a piece, it is always helpful to pursue the evenness of specific passages that require virtuosity by using the metronome. In addition, it is also true that there exists a tendency for the performer to be too carried away emotionally when performing, sacrificing the unity of form and leaving the listener confused.

In one of Beethoven's letters to Czerny, who was teaching music to his nephew, Karl, he writes:

In regard to his playing for you, as soon as he has learned the right fingering and can play a piece in correct time and the notes too more or less accurately, then please check him only about his interpretation; and, when he has reached that point, don't let him stop playing for the sake of minor mistakes, but point them out to him when he has finished playing the piece. Although I have done very little teaching, yet I have always followed this method. It soon produces musicians which, after all, is one of the chief aims of the art, and it is less tiring for both master and pupil. In certain passages... I should like him to use all his fingers...
(Fischer & Kock, 1970, p. 15).

Thus, it is clear that Beethoven did not oppose to playing right in time before one gains security and control over the notes.

In all three movements of this concerto, despite the character that certain thematic materials present, the metronome
As to Beethoven's philosophy on the use of the metronome to obtain a steady tempo, Schindler quotes Beethoven, "No metronome at all! He who has sound feeling needs none, and he who has not will get no help from the metronome; - he'll run away with the orchestra anyway" (Kerst, 1905, p. 39).

It is interesting that Beethoven would make such a comment about using the metronome. However, in an early stage of learning a piece, it is always helpful to pursue the evenness of specific passages that require virtuosity by using the metronome. In addition, it is also true that there exists a tendency for the performer to be too carried away emotionally when performing, sacrificing the unity of form and leaving the listener confused.

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(Fischer & Kock, 1970, p. 15).

Thus, it is clear that Beethoven did not oppose to playing right in time before one gains security and control over the notes.
In all three movements of this concerto, despite the character that certain thematic materials present, the metronome was of great assistance to my practicing process. Then, as technical discipline was obtained, I was able to regain the freedom when performing the piece.

**First Movement**

The first movement is in 4/4 time. It is important not to start too fast, even though it is marked "Allegro con brio," creating the potential tendency of playing in cut time. The great violinist Jascha Heifetz once said, "All of my students play faster than I do, however they don't sound as fast" (Neaman, 1993). A tempo taken too fast sometimes deprives the fluent flow and elegance of the piece and leaves it sounding hasty and hurried instead.

"Allegro con brio" literally means "joyfully with vigor." The approximate range of speed taken by several authoritative artists are as follows, Rubinstein: 128-136, Kempff: 122-132, and Richter: 128-136, with the quarter-note getting the beat. In the very beginning of the soloist's entrance, all three tend to take it a little more capriciously, extremely contrasting to the vigorous, almost march-like orchestral introduction. It is important for the soloist to bear in mind and demonstrate the contrast as much as possible. In order not to be overpowered by the orchestra in actual performance, it is necessary for the pianist, when practicing alone, to try thinking of an imaginary orchestra playing at least
10 measures before his or her entrance (Figure 47).

Figure 47. Imaginary Orchestral Part before Soloist's Entrance, Exposition, 1st Movement

Thus, when it comes to the actual performance, the soloist is merely independent and gains the freedom of tempo instantly. The steady tempo is presented whenever the imperial four-note motive takes place. Yet, whenever the melodic passages occur, they are always performed with deliberation.
Second movement

The second movement, marked Largo, is in 2/2 time. The overall tempo ranges taken are, Rubinstein: 38-40, Kempff: 44-48, and Richter: 36-40, with the half-note getting the beat. It is obvious that, while both Rubinstein and Richter enjoy a more deliberate tempo, Kempff prefers a more flowing one. The difference is subtle, yet not to be ignored. The tempo marking is "Largo," one of the slowest tempos, yet it is in 2/2 time, which means it should not be taken as slow as the Largo in 4/4 time. I find it rather helpful, whenever I encounter the dilemma of deciding the tempo for a slow movement, to actually sing aloud the melodic line and get the sense of phrasing and breathing. Not until then can one really feel the phrases humanly and naturally. During my years of piano study with Earl Wiid, it was also this singing approach that was emphasized most frequently, especially in slow movements: "It cannot be slower than it could possibly be sung, or it is considered too slow" (Wild, 1988-93). A quotation of Beethoven's belief in composing was stated earlier in Chapter 2; good singing was his guide in writing music, and it surely can be our guide in performing as well.

Third Movement

The third movement, an "Allegro Scherzando" in rondo form, is in 2/4 time. This time signature and quick tempo create a sense of bounce, which adds to the perpetual playful character throughout. The tempo ranges taken are, Rubinstein: 142-144,
Kempff: 140-142, and Richter: 142-144, with the quarter-note getting the beat. It is obvious that the tempo ranges taken are almost identical with that of the first movement. There seems to be no such existing regulation for all movements of a concerto or sonata to be written in related tempos, but a relative application in tempo does contribute to the unity of the entire composition.

Because of the constant give and take between soloist and orchestra, more freedom remains for the soloist to enter a little later than it is written, for the sake of surprise and unpredictable effects, especially in the episodic sections (Figure 48).

Figure 48. Dialogue Between Piano Solo and Orchestra, Episode 2, 3rd Movement
Fingerings

Since the physical structure of a hand varies from person to person, it is not possible to provide fingerings suitable for everyone. Therefore my suggestions should not be taken rigidly, but used only as a reference.

First Movement

The scale-like passage in measure 162, played by the right hand and leading into the melodious second theme, deserves a group of fluent fingerings to gain the best evenness possible. The fingerings are illustrated in Figure 49.

Figure 49. Fingering Suggestions for Measure 162, 1st Movement
Since there are two black keys involved, in order to avoid unevenness caused by the weaker fourth finger, I found it most natural to keep the wrist level and play the black keys with the second and third fingers. The same group of fingerings could be applied to similar passages in measures 229, 377 and 444 as well. Although measures 377 and 444 do not involve two black keys, it is beneficial to keep the fingerings in the same pattern as consistent as possible.

Cadenza

Most thematic materials in the cadenza are derived from the movement itself. The extended trill passage however, require special instruction because of the double trill. It could be rather painful for one to try his best, without proper guidance, and still not succeed in accomplishing the right effect. The fingerings I found most helpful are illustrated in Figure 50.

![Figure 50. Fingering Suggestions for Double Trill, Cadenza, 1st Movement]
Second Movement

The double-thirds passage in measure 99 requires special attention, since it is already difficult enough to pursue a legato line. A group of fingerings is illustrated in Figure 51.

Figure 51. Fingering Suggestions for Double-Thirds Passage, Measure 99, 2nd Movement

However, it should be even more efficient to practice the entire passage with non-legato touch, obtaining the same sound in each chord and getting the smoothest relation between each position possible, in addition to following the fingerings.
Third Movement

The fingerings in the beginning rondo are most critical in order to be as precise as possible both in character and touch. The group of fingerings that I consider best is illustrated in Figure 52.

![Rondo Allegro](image)

**Figure 52. Fingering Suggestions for Rondo Section, 3rd Movement**

From measure 89, where the second theme B modulates into E-flat major, there begins a series of leaps and hand crossings. Because of the perpetual and virtuosic nature of the passage, a group of fingerings and hand-crossing approaches is suggested in Figure 53, in order to assist the performer in accomplishing the goal with less difficulty. The same approach could also be applied in the passage starting from measure 405.
Measures 92-99

Figure 53. Fingering and Hand-Crossing Suggestions, 3rd Movement
Measures 100-109
(Continuation of Figure 53.)

Measures 110-114

Memorization

Due to the frequent reappearance of similar thematic material throughout the entire concerto, it is easy for a performer to commit memory errors without having implemented specific and practical procedures to gain thorough security over the memorization process. According to Matthay (1913), "... a mere succession of un-related or un-progressive sounds or chords is quite meaningless. To have any meaning, musically, we require a progress of chords" (p. 41).

In addition to attaining a clear map about the piece, both formally and harmonically by means of analysis, I found that the practice provided in the following sections were helpful to me.
First Movement

From measures 222-224, where chromaticism is involved, it is very important to formulate a complete analysis of the harmonic progression, in order to actually "hear" inwardly the progression of dominant seventh chords: Db7-Gb7-B7-E7-A7-D7-G7-C (Figure 54).

![Harmonic Analysis for Measures 222-224, 1st Movement](image)

Figure 54. Harmonic Analysis for Measures 222-224, 1st Movement

It may be somewhat confusing at the very beginning for coordinating both hands, since the intervals for the left hand are not as regular as those of the right hand, however I found it very efficient to practice hands separately, first memorizing the intervals before putting hands together in a very slow tempo.

It is also helpful to practice in block chords with exactly the same fingering that should be used in the actual performance. After these procedures are practiced and executed on a regular
basis, the passage will no longer be feared. In the process of practicing this passage, it is important to keep the wrist as level as possible, enabling a smooth muscular memory to be gradually developed during the entire process. Matthay (1913) emphasizes the great value of "Silent Practice":

With our fingers upon the keyboard, it is only too easy to forget to direct them; hence the great value of silent practice, with every note-inflection imagined, and its impossibility of allowing the attention to flag, even for a moment. (pp 43-44).

I benefitted greatly from this approach and have confidence that it will provide assistance to others who are seeking to improve memory enhancement. The same procedures can be followed in measures 437-9, where the same material in the Recapituuation appears.

Second Movement

There are fewer memory challenges in the second movement, since most thematic material is based on identical harmonic structure. However, the application of the methods mentioned earlier, such as harmonic and formal analysis, and silent practice, contributed a lot in securing the memory.

Third Movement

In the third movement, it is important to stress the importance of having the clearest possible concept about the
thematic structure, both harmonically and formally. Side by side comparison of similar passages is also helpful. For instance, comparing measures 44-65 with measures 354-381; measures 139-151 with measures 284-310; measures 74-128 with measures 390-436; and measures 192-217 with measures 227-248.

Silent practicing is also very helpful, especially in a fast movement, where various materials go by so quickly. This process trains the musical attention to remain focused.

Another approach, which is geared towards the complete consciousness of the bass notes, is emphasized by Matthay (1913):

...But in the case of skips and bass notes an additional cause of error may occur: such wrong notes often arise from a non-remembrance of what should be the right notes, at the moment...First of all, note that you should always think the music from the bass upwards, and not from the treble downwards, and secondly, note that you cannot recall or remember any other fact or circumstance, if you detach it from its memory-suggestions. The only true correction of such bass-note guessing (and failing) is therefore to insist on the musical-succeision of the basses being always noticed and noted...The basses, in playing, must therefore be thought as such successions, and not as a wild 'grabbing' into unknown space (downwards from the melody) - in any case a proceeding totally against all laws of Key-treatment! (p. 54).

In measure 192, where the Development-like theme starts, the same four measures are repeated each time during the soloist's entrance. It can be dangerous to get into the trap of adapting mere muscular memory, since the thematic resemblance
is similar. However, I found it tremendously helpful here to apply the bass-note method.

Even the greatest artists are known to have more or less struggled from the fear of memory slips, and there are various strategies on memory enhancement. Thus, it seems non-deniable that musical memory is a complex phenomenon. On one hand, we are striving to play as musically convincing as possible, whereas on the other hand, the process of memorization can appear merely analytical. Hence, as Matthay (1913) writes,

We must analyse and thus memorize the musical progressions of the piece, its rhythmical, melodic and harmonic progressions, and above all things the inflections of its moods or poetic curves. But besides this strictly-speaking musical memorizing of the piece we must also impress our eye-memory with the written page, and with the lie of the music on the keyboard - as keyboard progressions. (p. 43).

**Pedalling**

It is necessary to learn about Beethoven's playing before discussing how his pedal markings should be applied. An interesting reference to his pedalling by Czerny explains that Beethoven "used the pedal a great deal, far more than is indicated in his works" (Finck, 1936, p. 258). It is also known that Beethoven's own playing was praised for both its songfulness and its legato (Newman, 1971, p. 60). Thus, it seems reasonable for us to assume that, if Beethoven were in our time, he would probably experiment with even more pedalling effects than were available in his time.
In the first movement, I used a lot of “tap” pedalling in almost all quick 16th-note passages. The tone was much richer and singing, and it matched perfectly with the melodic passages, where more pedalling was involved.

An extended phrasing and longer melodic line can be pursued by means of a special way of pedalling. From measure 216 leading into measure 217, I find it very effective to keep the damper pedal down for two full measures, with the left foot pressing down the *una corda* in measure 217 (Figure 55). Thus, the connection seems inaudibly smooth, with the line sustained, and the change of color and mood most expressive.

![Figure 55. Pedalling Suggestions for Measures 216-7, 1st Movement](image)

The same pedalling can be applied to measures 431-2 of the Recapitulation.
From measures 335 to 347, Beethoven's pedal marking is indicated (Figure 56).

Figure 56. Beethoven's Pedal Marking, Measures 335-347, 1st Movement

It can be rather surprising and confusing for one to think about the long pedal marking under a passage which involves almost mere chromaticism. The Hummel supporters were said to have accused Beethoven of misusing the piano, of failing utterly in purity and
clearness, and by his use of the pedal producing only a confused noise (Finck, 1936, p. 258). However, if we look at the long pedal point being played by the orchestra, the sound effect that Beethoven was attempting immediately explains itself. It is the wandering, misty effect, yet not completely losing touch with the tonality, that Beethoven intended to achieve. In some way, it almost sounds impressionistic, for Beethoven was the innovator of his time! The striking contrast is thus accomplished shortly when the forceful octave passage suddenly makes its entrance.

In the second movement, the same way of pedalling can be applied in measures 91 and 99. In measure 91 (Figure 57), Beethoven’s indication does not start until the third beat, however, I found it reasonable to start pedalling from the beginning of the measure for consistent quality of sound.

Figure 57. Pedalling Suggestions, Measures 91-2, 2nd Movement
In the third movement, a similar effect takes place in measures 148-151, except that it is all in the same dominant-seventh chord. From measures 44-51, the 16th-note passages require special attention.

Figure 58. Pedalling Suggestions, Measures 44-51, 3rd Movement
The slur appears in every other measure, possibly meaning that Beethoven wanted something different in articulation and effect. Thus, I found it rather convincing to add some pedal on the first beat of the measure that has a slur marking, just for the variety of sound that it may produce.

In measure 311, where the rondo comes back one octave higher, it can be considerably dry without a touch of pedal. In fact, I think it sounds rather sparkling, and gives a brilliant ring to the passage.

**Two Piano Ensemble**

A lot of problems may occur when performing the concerto with another pianist. Since pianists are accustomed to playing in a pianistically musical way, they often find themselves trapped when trying to use the same approach when playing orchestra reductions. Because orchestral instruments are capable of producing various tonal colors and timbres, the orchestra can effect various combinations of tonal color and balance. In contrast, the pianist appears as a "one-man band," and needs to strive for whatever colors and effects are possible.

In order to play the orchestra reduction successfully, the pianist must know exactly what instrument to imitate and be as sensitive as possible when featuring that specific instrument. It is also worth mentioning that the tempo changes and freedom a pianist may find natural in a solo performance, unfortunately may not be applicable when playing orchestra reductions. Instead, the
melodic passages should be played as musically as possible without too much freedom, so that when the soloist enters, the audience is not already bored by the theme. For instance, in measure 155, when the orchestra introduces the second theme, it is important not to be too sentimental because of its lyrical quality. Hence, when the soloist enters, there is space left for the soloist to play expressively.

An ensemble challenge occurs at the beginning of the second movement, where the soloist and the orchestra enter simultaneously (Figure 59).

![Figure 59. Problematic Ensemble passage, Measure 1, 2nd Movement](image)

It can be helpful for the pianist playing the orchestra part to take a deep breath along with the soloist, however, sensitive
observation during rehearsals may be the best assistance for achieving this goal.

One last ensemble challenge exists from measures 514 to 527. The effort of trying to hear each other, but resulting in chaos, is often the most frustrating experience in the piano ensemble rehearsal process. During my rehearsals, when concentration was geared towards the steadiness of the tempo in each other's parts, the whole passage miraculously fell into place. We tried practicing with the metronome alone, beginning with a slow tempo, and gradually building up to the ideal tempo.

Conclusion

In conclusion, the solutions to the performance challenges suggested in this chapter may not be applicable to every performer. However, it is the performer's responsibility to experiment and make the final decision on whatever is most appropriate.


A. Knopf, Inc.


Neaman, Y. (1993). Violin Master Class presented at The Ohio State University, Columbus, Ohio.


Wild, E. (1988-93). Individual Piano Lessons given at The Ohio State University, Columbus, Ohio.


## APPENDIX

### CHRONOLOGICAL TABLE OF EVENTS

<table>
<thead>
<tr>
<th>Year</th>
<th>Event 1</th>
<th>Event 2</th>
<th>Event 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1752</td>
<td>European States under 'Enlightened Despotism'</td>
<td>B. Franklin invents lightning conductor</td>
<td>Johann van Beethoven joins the Bonn Hofkapelle.</td>
</tr>
<tr>
<td>1774</td>
<td>Death of Louis XV, King of France.</td>
<td>Antoine Lavoisier's work begins modern chemistry.</td>
<td>Johann van Beethoven, Court Musician, petitions for a salary increase.</td>
</tr>
<tr>
<td>1782</td>
<td>Last execution of a witch, in Switzerland.</td>
<td>Watt builds double-action steam engine.</td>
<td>'Nine variations on a March' by Dressler.</td>
</tr>
<tr>
<td>1784</td>
<td>Installation of Elector Maximilian Franz of Bonn.</td>
<td>Discovery of human intermaxillary bone by Goethe and d'Arvè.</td>
<td>Rondo in A Major; Song, 'An einen Säugling'; 'Concerto for the Clavichord or the Pianoforte.'</td>
</tr>
<tr>
<td>1786</td>
<td>Death of Friedrich II of Prussia.</td>
<td>First practical mechanical loom.</td>
<td>Beethoven teaches piano in Bonn.</td>
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</tbody>
</table>
“Appendix (continued)”

1791 Louis XVI captured at Varennes.

Thomas Paine's *The Rights of Man.*

Music for *Ritterballen*;
Journey to Mergenhein and Aschaffenburg; Beethoven plays before Abbé Sterkel.

1795 Directorate in France

Brahm's hydraulic press

Three piano trios, Op. 1;
Piano Concerto in B Minor
No. 2 (1st version) 'Adelaide'
Op. 49 German Dances.

1797 Talleyrand becomes French foreign minister.

Success of the doctor Wilhelm Christoph Hufeland.

Piano Concerto No. 2, Op. 19
'Pathétique' Sonata, Op. 15
Piano Concerto No. 1, Op. 15

1799 War of the Second Coalition, between France, England, Austria & Russia.

Alexander von Humboldt's journeys of discovery in Middle and South America

Beethoven's success as a pianist in Vienna.

1800 Foundation of the Bank of France.

Alessandro Volta's first electric cell.

Piano Concerto No. 3 in C Minor, Op. 57; 'Die Geschöpfe des Prometheus' Op. 43; First personal concert in the Hoftheater.

1801 Peace of Luneville

J. W. Ritter discovers ultra-violet rays

Sonata in A-flat Major,
Op. 26; Giulietta Guicciardi becomes Beethoven's pupil.

1802 Napoleon Bonaparte elected Life-Consul.

Ascent of Mt. Chimboraso by Humboldt


1803 Naval war between England and France. (1803–1814)
Napoleon annexes the left bank of the Rhine.

1st locomotive (for mine railways).


1804 Napoleon Bonaparte becomes Emperor of France.

Death of Immanuel Kant.
Goethe becomes a Privy Councillor; Oliver Evans' steam car tested in Philadelphia.

End of 'first period' (Op.1–50),
Performances at Count Lobkowitz before Prince Louis Ferdinand of Prussia.

1806 Battles of Jena & Auerstädt, French evacuate Vienna.

Berzelius' lectures on animal chemistry.

Piano Concerto No. 4 in G Major, Op. 58; Violin Concerto in D Major, Op. 61;
Work on 4th Symphony; Performance of *Fidelio* in Vienna.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1809</td>
<td>Napoleon in Vienna.</td>
<td>Gauss's <em>Theory of the Weights of the Heavenly Bodies</em>.</td>
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<tr>
<td>1810</td>
<td>Kingdom of Westphalia under Jérôme Bonaparte</td>
<td>Destruction of medieval guilds in Prussia, freedom of trade.</td>
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<tr>
<td>1814</td>
<td>Congress of Vienna. Napoleon banished to Elba.</td>
<td>George Stephenson's locomotive.</td>
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<tr>
<td>1815</td>
<td>Napoleon escapes from Elba, governs France for 100 days. Battle of Waterloo.</td>
<td>Vienna <em>Technische Hochschule</em> — Technical College founded.</td>
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<td>1816</td>
<td>German Union under Austrian leadership.</td>
<td>First meteorological chart.</td>
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<tr>
<td>1818</td>
<td>Constitutions granted in Baden and Bavaria.</td>
<td>First steamer crossing of the Atlantic.</td>
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Additional information:
- *Allg. deutsche Realenzyklopädie* prints Fayolle's suggestion, in the *Dictionnaire*, that Beethoven was a natural son of Friedrich Wilhelm II of Prussia. Symphony No. 5, Op. 67; Symphony No. 6, Op. 68 ('Pastoral'). Jérôme Bonaparte's offer.
- Music to Goethe's *Egmont*, Op. 84. The 'Goethelieder'.
- Performances of *Fidelio* before the monarchs attending the Congress of Vienna. Sonata, Op. 96. Count Karl Lichnowsky dies.
### 1819
- Karlshad Decrees. Press censorship in Prussia.
- Investigation of the American Arctic.
- Beethoven is deaf. The start of the conversation notebooks. 11 Mödlinger Dances.

### 1820
- Vienna revokes constitutional promises.
- Arapère discovers the energetic properties of electrical current.

### 1822
- Greek Declaration of independence.
- Champollion decipher hieroglyphics.

### 1824
- Concession granted for the first horse-drawn railway between Budweis and Linz.
- Quartets Op. 127, 132 and 150; The Viennese 'Friends of Art' to Ludwig van Beethoven.

### 1827
- Battle of Navarino.
- First steamship journey on the Rhine.
- Beethoven's illness and death, postmortem and auction of effects.