

New Bulgarian University

Department of "Music"

Kwang Hoon Lee

"Piano Passaggi Stylistics in Performance of Vienna Classics and the Concert Experience of Beethoven Piano Concerto No.3. Some Systematizations. Parallels with Piano Sonata of Beethoven"

Summary

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Prof. Milena Mollova

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0. Introduction

Purpose and Tasks

Beethoven's music is observed in Vienna period and analysed of Beethoven Piano concerto No.3 Op.37 C minor. Purpose in to find fundamental features of Beethoven piano strategy. Tasks are to discovery the piano methods by a player of Beethoven Piano Concerto No.3. Some considerations are related to Beethoven Piano Sonata, through the sponsors I discover the economical situation of Beethoven.

Research

1. Passage structure of Beethoven Piano Concerto No.3 and inside music interpretation
2. Fingering in Beethoven Piano Concerto No.3
3. Tempo and Pedaling in the same piece
4. As Piano player in Beethoven Piano Concerto No.3
5. Beethoven's Piano, Beethoven's sponsors of Piano Sonata and Piano Concerto.

1. Biography of Beethoven

Many facts of Beethoven's life are well known. I use well known facts. That because I don't quote every sentence. This will changes the text. References are given at the end of a longer episode.

Early Life

Beethoven was the grandson of Lodewijk van Beethoven (1712-73).

Dutch Lodewijk is the German cognate of Ludwig.

Lodewijk had one son, Johann (1740-1792). Beethoven's first music teacher was his father. Beethoven began his studies with his most important teacher in Bonn,

-Christian Gottlob Neefe, He was Organist. Neefe taught to Beethoven composition. In March 1787 Beethoven traveled to Vienna for the first time, apparently in the hope of studying with Mozart.-

Beethoven was probably first introduced to Joseph Haydn in late 1790, when the latter was traveling to London and stopped in Bonn around Christmas time. Haydn invited Beethoven to learn with him in Vienna. Graf Waldstein gave a stipendium to Beethoven.

His Career in Vienna

An year Beethoven studied seriously. In Vienna he was 21 (Griffiths, 13, p.139). In these years Beethoven has access only to single clavier pieces by Bach, J.S. (Griffiths, 13, p.101). So the knowledge for

composing he becomes from Haydn. After him from Albrechtsberger and Antonio Salieri (Hueger, 16, p.93).

Musical Maturity

Beethoven's compositions between 1800 and 1802 were dominated by two large scale orchestral works.

Loss of Hearing

Around 1796, by the age 26, Beethoven began to lose his hearing. Beethoven's loss of hearing did not prevent his composing music.

The Middle Period

The middle period is sometimes associated with a Heroic manner of composing.

Late Period

The Late period are commonly held to include the last five piano sonatas and the Diabelli Variations, the last two sonatas for cello and piano, the late string quartets, and two works for very large importance: the Missa Solemnis and the Ninth Symphony.

Illness and Death

He died on 26 March 1827 at the age of 56 during a thunderstorm.

All informations here are from Grove Online, Section 1,3,5. Also from Encyclopedia for world Biography, 4, Encyclopedia Britanica, 5, Wikipedia.org on the Internet, 6. Many texts are quoted.

Beethoven has a difficult way out of Austria. In Paris he is very razely represented. Habenek, the great conductor made many efforts with his orchestra to promote Beethoven there. Berlioz informed that in Paris oft Beethoven symphonies were played in single part not at whole (Berlioz, 11, p.236).

Tschaikowsky: I am not bend to proclaim Beethoven as faultless, unerring... (Helm, 15, p.62).

2. Biography of Beethoven Concertos

Beethoven Piano Concerto Op.15 No.1 C Major

It first performance was in Prague in 1798, with Beethoven himself playing the piano.

Beethoven Piano Concerto Op.19 No.2 B flat Major

It was published in 1801, the year he had also published the Piano Concerto No. 1 in C major, although it had been composed after this work, in 1796 and 1797.

Beethoven Piano Concerto Op.37 No.3 C Minor

The Piano Concerto No. 3 in C minor, Op. 37, was composed by Beethoven in 1800 and was first performed on 5 April 1803.

Beethoven Piano Concerto Op.58 No.4 G Major

Beethoven's Piano Concerto No. 4 in G Major, Op. 58, was composed in 1805–1806.

Beethoven Piano Concerto Op.73 No.5 'Emperor' E flat Major

The Piano Concerto No. 5 in E-flat Major, Op.73, by Beethoven, popularly known as the Emperor Concerto, was his last piano concerto. It was written between 1809 and 1811 in Vienna. This concerto is masterpiece of his maturity.

<Reference and texts from Wikipedia >

3. Biography of Beethoven Piano

Concerto No.3

(Beethoven's Style)

Ludwig van Beethoven is generally viewed as one of the most

influential figures in the history of classical music. Haydn creates the music classicism as a native scrutinized man, Mozart made individual taste music forms, Beethoven made from music a deeply confession (Brasovanov, 12, p.100-101).

History About the Beethoven's Third Piano Concerto

The Piano Concerto No.3 in C Minor Op.37, was composed in 1800. The Third Piano Concerto is the first one to use a minor key. The Third Concerto was published in 1804. The Third Piano Concerto score was incomplete at its first performance. Beethoven's friend, Jay Cutler, who turned the pages of the music for him that night, later wrote.

"I saw almost nothing but empty pages: at the most, on one page or another a few Egyptian hieroglyphs wholly unintelligible to me were scribbled down to serve as clues for him: for he played nearly all the solo part from memory since, as was so often the case, he had not had time to set at all down on paper."

(References and texts from Wikipedia and Groove Texture)

I like this concerto any other than, the most soulful of all Beethoven's music is arguably found in his piano concertos. This piece is unique minor piece of Beethoven's concerto. And I think

that inside of this piece is hidden personal biography for Beethoven himself. This concerto was composed began at the time of his ear problem. So Beethoven describes this concerto that anger and joy coexist. Unlike Piano Concerto No. 1 and 2, Piano is a unique art exhibit, and each instrument of the orchestra exhibits characteristics that looks like a symphony.

Beethoven Piano Concerto No.3, Some Features

The Piano Concerto has three movements

- Allegro con brio
- Largo
- Rondo allegro

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in E-flat, 2 trumpets in C, timpani, strings and piano soloist.

Orchestral Exposition (Bar No.1), Solo Exposition (Bar No.111), Development (Bar No.249), Recapitulation (Bar No.309), Cadenza (Bar No.417), Coda (Bar No.481).

Second Movement

Last Movement

Short General Overlook about Beethoven Piano Concerto No.3

We can see that Beethoven has painful was very strong and tragic feeling inside this concerto. I think that the second movement was real Beethoven's tragic part of this concerto. In my opinion, practically 16notes are full in first movement, tempo is common tempo. And in second movement are changed 32notes going to slow tempo. If 32notes are changed going on 16notes triplet passaggio, in this case tempo is going faster, and finally going to 8notes. Final movement is 8notes and 16notes, they are in coexistence. It is also common tempo or little faster. And very often used chromatic scales in cadenza or second and final movement.

4. Passaggio Structure of Beethoven Piano Concerto No.3

Point 1.

They are all passaggi in full 16notes, tempo is common tempo. This in first and third movements.

Point 2.

They are 3 positions inside structure of 16notes passaggi.

a) Fingersatz

b) Broken Chords

c) Octaves

Quantities of right, left, both hands practically equalized.

Both hands in common passaggi. One after other (change) like Cadenza.

5. My Music Interpretation about Piano

Concerto No.3

These passaggio are mostly diatonic. They are constructed with repeated groups of sixteenth notes. The fingering is not difficult. Often I have to put thumb on a black key.

First Movement

The first movement has a Cadenza. I play this concerto with a cadenza by Beethoven himself. The cadenza is no long. It has passaggio related to the fundamental passaggio structures of the first movement. They started in long rows of sixteenth notes on free order and made with common two lines included many, many notes, indicated free speed for performance. The end of Cadenza is in triplets of eighteenth notes, but this is in faster tempo.

Second Movement

The second movement has many more and more shorter notes on

tempo Largo. Here are thirty-second notes, sixty-fourth notes, hundred-twenty-eighth notes. The overlook is very black. Here is a general conclusion I can formulate- when the tempo is slow, the rhythm panorama is very black through notes of thirty-second and more. When the tempo is fast the passaggio are only till sixteenth notes. (So the fast movement goes slower through the more longer notes. The slower movement goes faster through very short notes.) The conclusion is typical for classics practice. I insist to this conclusion. Also in this black rhythm picture passaggio stay diatonic.

Last Movement

Beethoven Third Piano Concerto ends with transition to triple meter, 6/8. This effect is like stretto. The tempo is faster and makes an virtuoso end. Different from Beethoven last Piano Concerto No.5, which ends with large ritardando and full loss of energy. All stops, and suddenly in ff dynamic come last chords. It is an other end solution. Different from 3rd Piano Concerto by Beethoven. So Beethoven realizes two possibilities for ending a classical instrumental concerto.

About tempo. Beethoven wrote about "tempi ordinary" in a letter "We can not more use Tempi ordinary when we go to the genueses referent and there ideas". This in letter to Edition Schott in Mainz, 1826 (Schmid, 14, p.250). He indicates "Presto", "Allegro" etc., and gives importance to indications as "Adagio ma non troppo e con fermezza".

He never puts metronome indications. Metronome was invented and presented to the market 1815. "Beethoven was a hot fan of metronomes, but the results after metronome indications he find to fast" (Griffiths, 13, p.165).

But today we look tempi are faster and faster. It is because we have an other dynamics of live. But too much fast is not good, I think.

6. Piano Concert and Beethoven's Career in Vienna

Beethoven had to overcome several problems still as composer. He seemingly alone lack the feeling of Haydn and Haydn help, but continue to maintain a good relationship, Beethoven was secretly used to get a lesson to other teachers. Organist Johann Georg Albrechtberger from St. Stephan cathedral has taught various techniques to Beethoven, who needed fluent the old contrapuntal forms. He also learned the vocal composition method direct from the emperor music director Antonio Salieri 1794. Meanwhile, with the help of a number of aristocratic patrons, first Beethoven compositions were first published. He then had a tour of Berlin, Prague and elsewhere for three years, addition toured several areas as soon as circumstances permit. Since 1800 was an opportunity to be blown wide reputation in foreign countries.

7. As Composer by Beethoven

Beethoven won many patrons among the leading citizens of the Viennese aristocracy, who provided him with lodging and funds, allowing Beethoven, to make his long-awaited public debut in Vienna on March 29, 1795. Although there is considerable debate over which of his early piano concerti he performed that night, most scholars believe he played what is known as his "First" piano concerto in C Major. Shortly thereafter, Beethoven decided to publish a series of three piano trios as his "Opus 1," which were an enormous critical and financial success.

(References and texts from Wikipedia)

8. As Piano Player by Beethoven

The widely held belief that Beethoven was a rough pianist, impatient with his instruments, is not altogether accurate: it is influenced by anecdotes dating from when deafness had begun to impair his playing. Presenting a new, detailed biography of Beethoven's formative years, this is reviews the composer's early career, outlining how he was influenced by teachers, theorists and instruments. Skowronek describes the development and decline of Beethoven's pianism, and pays special attention to early pianos, their construction

and their importance for Beethoven and the modern pianist. The book also includes new discussions of legato and Beethoven's trills, and a complete annotated review of eyewitnesses' reports about his playing. Skowronek presents a revised picture of Beethoven which traces his development from an impetuous young musician into a virtuoso in command of many musical resources.

9. Beethoven's Piano Instrument

Most of Beethoven's early pianos would have been Viennese in make, but unfortunately none of the instruments made by Walter, Streicher or Schanz for Beethoven still exist. In the Kunsthistorisches Museum Vienna, there is a 1785 Walter of the type Beethoven would have been familiar with - although having just over 5 octaves, it has a far superior tone to Beethoven's 1803 Erard. Indeed Beethoven thought particularly highly of Anton Walter's pianos, but his desire for a true Una Corda pedal was only fulfilled when the manufacturer Erard presented him in 1803 with an instrument that had such a device. Beethoven was not particularly satisfied with this instrument and a year later he was requesting a piano from Stein (son of the famous Johann Andreas Stein whose pianos had so impressed Mozart). It seems that he preferred the makes of Stein and Streicher, but one of the problems he faced was durability - as his deafness progressed he doubtless was demanding more tone from the piano and these

instruments were not as hardy as today's modern makes!

Instrument Graf

Compass : 6 and half octave. It is in Beethovenhaus, Bonn.

Instrument Walter

A 5 octaves Walter piano of the 1790's.

Instrument Erard

The 1803 Erard (which is in the Kunsthistorisches Museum Vienna).

Instrument Broadwood

Manufactured: Late 1817 By: John Broadwood & Son At: Great Pulteney Street. Golden Square. London. England Description: 6 octave grand pianoforte, approximately 76" long.

(References and texts from Wikipedia)

"From 1783 the piano instruments were enriched with pedals and Beethoven used these possibilities in many and different ways. So the piano compositions of Beethoven have a permanent wish for intensity and innovations". (Reuger, 16, p.95)

I agree with this. The very young Beethoven was early interested in piano innovations and has many years after perfect contacts with

piano makers. So Erard gave to him a new instrument with new mechanics as a gift.

10. My Opinion about Beethoven's Piano

Composition and Technics in Piano Sonatas.

We know about Beethoven the following—

Ludwig van Beethoven was a German composer of classical music. Born in the Germany, since adults are almost lived in Vienna, Austria. There while battling complications due to the flu and pneumonia, he completed the 57 vertical production activities is a major musician classicism and romanticism at the turn of the widely respected as a composer. Beethoven's music world was based on the classical tradition of Haydn, Mozart, and J.S Bach. He composed a lot of pieces, now among them say about the piano sonata. Beethoven composed total 32 piano sonata and each pieces has an independently unique personality.

Given Names to all of The 32 Beethoven Piano Sonatas and Dedicated List

(References and texts from Wikipedia)

What Follows from this List?

These names with dedication are documents for the sources for living to Beethoven. These are the aristocrats giving money to Beethoven. So the financial existence of Beethoven is assured. We can see the money are not so much, they can't be too much, Beethoven is practically not a rich man. In the list of sponsors some names appeared twice or more. It is sign for a stable interest and high estimation for Beethoven. The nickname of some sonatas are coming from the dedication. This is normal. But some of them are given by the public or by the piano players. Op.31 No.3 is named by the Vienna people "Rosamund" because people put text under the notes: "Rosamund, Rosamund, ich lieb dich..." This is well known in the literature about Beethoven.

When Beethoven Piano Concerto No.2 is written, 1800-1801, the sponsors for the Piano Sonatas Op.22, 1800-1801, Op.26, 1800-1801, Sonata Op.27 No.1 and No.2, 1800-1801, Op.28, 1801, appeared 4 names: Von Braun, Von Lichnowsky, Von Lichtenstein, Julie Guicciardi. All they are aristocrats with much money. But with music interests. In these years obviously Beethoven have a good living standard.

Sonata Op.27 No.2 is named by the public as "Moonlight Sonata". Op.28 is named also by the public as "Pastoral Sonata". These are signs for public love and popularity. (References from Kennedy, Michel.

The Concise Oxford Dictionary of Music", edition 1991, p.60).

(Dedications are taken from the score edition of Beethoven Klaviersonaten, in German, Peters, nach quellen neu durchgesehen von Carl Adolf Martienssen, 1966).

"...after 1795 Beethoven lives in houses of aristocrats in Vienna, with much money from them, with attentions from fens, with higher selfconfidence but also with high selfcritics, he has a feeling of leader..." "After 1801 he starts a live in isolation and conscared only in music production". (Brashovanov, 12, p.102-103).

Given Names of Beethoven Piano Concertos and Dedication List

The Sponsors of Piano Concerto

No.1 Countess of Bratislava Anna Loise Barbara Keglevics has sponsored also Sonata Op.7 for piano solo. It is from 1796-1797.

The First Piano Concerto is from 1795-1796 (first redaction) and 1798 (second redaction). The coexidance in time is evidable.

Archiduke Rudolph sponsored Piano Concertos No.4 and No.5. They are from 1805-1806 (No.4) and 1808-1809 (No.5). The same Archiduke sponsored also Sonatas Op.81, Op.106, Op.111. They are from 1809-1810 (Op.81), 1817-1818 (Op.106), 1821-1822 (Op.111). So

after 1805-1810 Archiduke Rudolph demonstrates again wish for help to Beethoven in the period around 1820. In this time Beethoven has help problems. Archiduke Rudolph is a good friend of Beethoven.

11. My Estimation

(Musical Style and Innovations)

Beethoven is viewed as a transitional figure between the Classical and Romantic eras of musical history. Above all, his works distinguish themselves from those of any prior composer through his creation of large, extended architectonic structures characterized by the extensive development of musical material, themes, and motifs, usually by means of "modulation", that is, a change in the feeling of the home key, through a variety of keys or harmonic regions. Although Haydn's later works often showed a greater fluidity between distant keys, Beethoven's innovation was the ability to rapidly establish a solidity in juxtaposing different keys and unexpected notes to join them. This expanded harmonic realm creates a sense of a vast musical and experiential space through which the music moves, and the development of musical material creates a sense of unfolding drama in this space. In this way Beethoven's music parallels the simultaneous development of the novel in literature, a literary form focused on the life drama and development of one or more individuals through complex life

circumstances, and of contemporaneous German idealism's philosophical notion of self, mind, or spirit that unfolds through a complex process of contradictions and tensions between the subjective and objective until a resolution or synthesis occurs in which all of these contradictions and developmental phases have been resolved or encompassed in a higher unity.

In 1796, Beethoven losing his ear hearing slowly. Looking to his composition, Typical example sonata when I study the 23rd Sonata "Appassionata" I observed that this sonata dynamics has only p or ff. Mezzo p and Mezzo f are not find. Because Beethoven have all dynamics imagine inside in his head. So the sound in piano is very weakly, and in forte is very strong.

I think the early period of piano sonatas was based on Haydn, Bach, Handel, middle period of sonatas is very struggle and singing to freedom and imaginations. And late period sonata is singing to some pray for what, transcendence something.

Beethoven's music is like an architecture. It is huge and has too many things of elements. Includes joyful, sad, love, frustration. Most composers respect to Beethoven.

Beethoven's music is the bridge between classic and romantic. Beethoven has a lot of influence to the romantic composers Chopin, Liszt, Brahms, Wagner etc... and contemporary composers also.

Romantic composers piano sonatas based on Beethoven piano sonata. But has find changes in form. Contemporary composer Scriabin and Prokofiev, they were sometimes composed only one movement sonata form, and recently composers made a lot of changes in many things about composed, but they are agree about Beethoven's genius talent composition style, and continuing research about Beethoven piano sonatas. Beethoven's piano music is very intensive and sometimes very singing in characteristics.

12. Conclusion

My research was consecrated about systematization of some typical realization by Beethoven in passaggio practice. So I wish to awake interest about parallel events by classics. My systematization can be spread out to by Haydn, Mozart.

I can describe my contribution as follow:

- Systematization of passaggio technics
- Differentiation of passaggio technics in tempo
- My estimations about difficulties for piano practice
- My ideas for fingering
- I add Beethoven piano sonatas with a list of sponsors, the same for the Beethoven piano concertos with the wish to show the social living

standard of Beethoven

-The main material for my manuscript was Beethoven Piano Concerto No.3 but the results are easy translated to the classics in general, the reader can do it allowed

-I made some consideration about notation in fast and slow movements

-My hypothesis about two different solutions in the last constructions of an instrumental concerto in classics is developed on the example of Beethoven Concerto No.3 for piano but it is easy applied to other classical instrumental concertos.

All my thanks to the New Bulgarian University for the help and knowledge I received here.

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All My Recital Programs

1st Recital Program 18.February.2013 Uni Art Gallery 18h

Bach Prelude and Fugue Book.2 No.11 F-Major BWV880

Mozart sonata K.311 D-Major

Chopin Sonata Op.58 No.3 B-minor

Debussy Images Book1

1. Reflats Dans L'eau
2. Hommage a Rameau
3. Mouvement

2nd Recital Program 21.March.2014 Music Academy in Plovdiv 18h

Beethoven Sonata Op.57 No.23 F-minor 'Appasionata'

Alban Berg Sonata Op.1 No.1

Michael Publig 'Jazz Up Paganini'

Prokofiev Sonata Op.83 No.7 B-flat Major

3rd Recital Program 08.July.2015 Uni Art Gallery 18h

Scarlatti sonata L.108 D minor

Chopin 4 Ballads

Dimitar Nenov 'Toccata'

Eun Hoe Park 'Arirang Variation'

4th Recital Program 15.January.2016 Uni Art Gallery 18h

Bach 'Italian Concerto'

Beethoven sonata Op.110 No.31 in A-flat Major

Schubert 4 Impromptus Op.90 D.899

5.Chamber Music Recital 10.June.2015 Union of Bulgarian Composer
Hall 19h

Total of 10 pieces. 1. Vier Haiku-Lieder Winfried Bauerfeind

2.Heliopolis 3.Die Bekehrte 4.Shepot Nasame 5.Aufenthalt

6.Schubert 'Lied der Mignon' 7.Mozart Arietta 'Voi Che

Sapete' 8.Ave Maria 9 Handel Messiah 10.Chopin Ballad No.2 in F
Major Op.38

6.Play with Orchestra

Beethoven Piano Concerto Op.37 No.3 C minor 09.April.2013 Vratsa
Hall and Military Club in Sofia

Beethoven Piano Concerto Op.37 No.3 C minor 02.May.2013

Shumen Hall

Liszt Piano Concerto No.1 E flat Major 11.December.2014 Vratsa Hall

History of My Competition

P.Vladigerov Competition (May.2013) First Prize and P.Vladigerov special Prize

Catholic University of Washington Competition (July.2014) Second Prize

Stara Zagora competition (October.2014) Prokofiev Special Prize

Publications

1. New Bulgarian University
2. The Whole Text will be published by Music Society „Vasilie Stefanov“ in Sofia
3. Article from Text will come in Music Magazine „Music yesterday, Today“

-Thank You-

