Contemporary performance of the sonatas for cello and piano by Ludwig van Beethoven

as informed by Carl Czerny

Peter Martens

Dissertation presented for the degree of Doctor of Music in the Faculty of Arts and Social Sciences at Stellenbosch University

Supervisor: Prof W. Lüdemann
March 2016

Stellenbosch University https://scholar.sun.ac.za

Declaration:

By submiting this dissertaion electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent ecplicidly otherwise stated), that reproduction and publication thereof by Stellenbosch University does not infringe upon any third party rights, and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Copyright © 2016 Stellenbosch University
All rights reserved

Stellenbosch University https://scholar.sun.ac.za

Abstract

This dissertation places the sonatas for cello and piano by Ludwig van Beethoven into the context of a continuing discussion about the composer's metronomic tempo indications (MTIs) for a large number of his own works, many of which were added retrospectively after the patenting of Maelzel's metronome in approximately 1815. There seems to be an increasing consensus that these indications deserve serious consideration when performing such works. The sonatas for cello and piano happen to fall into a category of works for which the composer did not leave MTIs. But it is in the writings of his associate and former pupil, Carl Czerny, that one does find a source that not only includes MTIs, but also performance instructions for these works. Despite its title, the book *Carl Czerny – On the Proper Performance of All Beethoven's Works for Piano* is not limited to a discussion of his works for solo piano, but also contains specific mention of the sonatas for cello and piano as well as all his other chamber music with piano. Therefore this source is given a central position in the present study. The authenticity and validity of Czerny's text is evaluated, leading to the acceptance of Czerny as a reputable and qualified figure to pronounce on Beethoven interpretation, in this case specifically on his sonatas for cello and piano. In addition, Beethoven's preoccupation with tempo is examined within the context of a conceptual study of the notion of tempo. Following the newly established premises of Performance- or Practice-based Research the performance of the sonatas in accordance with Czerny's instructions and at his MTIs is then included as an integral part of the study. At the same time this research is anchored within three relevant streams of current discourse: Historically Informed Performance Practice and the performance history of the works in question, both of which are underpinned by the notion that the musical work is ultimately realised in its performance. Consequently, the interpretations, captured on CD, experiment with and reveal new knowledge about Beethoven's six sonatas for cello and piano through performance. To place these sonatas in an even wider context the study also includes performances of Beethoven's "Triple" Concerto for violin, cello, piano and orchestra, Haydn's cello concerto in D major, the second sonata for cello and piano in F major by Brahms and the sonata for cello and piano by Shostakovich. Finally, a South African link is created by the inclusion of Peter Klatzow's sonata for cello and piano.

Stellenbosch University https://scholar.sun.ac.za

Opsomming

Hierdie proefskrif plaas Ludwig van Beethoven se sonates vir tjello en klavier in die konteks van `n voortgaande bespreking rondom die komponis se eie metronomiese tempo-aanduidings (MTA's) vir `n groot aantal van sy werke. Baie van dié aanduidings is eers bygevoeg nadat die metronoom in ongeveer 1815 gepatenteer is. Daar blyk `n groeiende konsensus te wees dat hierdie aanduidings vandag ernstig in aanmerking geneem behoort te word wanneer sulke werke uitgevoer word. Die sonates vir tjello en klavier behoort egter tot daardie groep van werke waarvoor die komponis juis geen metronoomaanduidings nagelaat het nie. Maar die geskrifte van sy medewerker en voormalige leerling, Carl Czerny verteenwoordig wel `n bron wat nie net MTA's insluit nie maar ook algemene uitvoeringsaandudings. Ten spyte van sy titel is die boek *Carl Czerny – Über den Richtigen Vortrag der Sämtlichen Beethoven'schen Klavierwerke* nie beperk tot werke vir solo klavier nie, maar maak spesifiek ook melding van die sonates vir tjello en klavier asook van al sy ander kamermusiek met klavier. Daarom word aan dié bron `n sentrale plek in hierdie studie gegee. Die outentisiteit en geldigheid van Czerny se boek word ondersoek en lei tot die aanvaarding van Czerny as `n geloofwaardige en gesaghebbende figuur met betrekking tot die vertolking van Beethoven se werke, en veral van die sonates vir tjello en klavier. Verder word Beethoven se uitgesprokenheid rondom die kwessie van tempo ondersoek in die konteks van `n algemeen konseptuele studie van die begrip tempo. In aansluiting by onlangs gevestigde uitgangspunte rondom wat in Engels bekend staan as Practice-based Research word `n volledige uitvoering van Beethoven se sonates vir tjello en klavier volgens Czerny se tempo- en ander aanduidings ook as `n integrale deel van hierdie studie aangebied. Terselfdertyd word die studie geanker in drie strome binne die huidige diskoers rondom uitvoering: Histories ingeligte uitvoeringspraktyk en die uitvoeringsgekiedenis van die betrokke werke, wat op hulle beurt weer gebaseer word op die aanname dat `n musikale werk eers in sy uitvoering ten volle gerealiseer word. Die vertolkings (soos dit op die ingeslote CD's opgeneem is) eksperimenteer met en onthul nuwe kennis ten opsigte van Beethoven se ses sonates vir tjello en klavier deur middel van uitvoering. Ten einde hierdie sonates in `n nog breër konteks te plaas word daar ook ander uitvoerings by die studie ingesluit: Beethoven se sogenoemde Tripelkonsert vir viool, tjello, klavier en orkes, Haydn se tjellokonsert in D-majeur, die tweede sonate in F-majeur van Brahms en die sonate vir tjello en klavier van Sjostakowitsj. Ter wille van `n Suid-Afrikaanse skakel word die uitvoerings met Peter Klatzow se sonate vir tjello en klavier afgerond.

Stellenbosch University https://scholar.sun.ac.za

Contents

Foreword……………..……………………………………………………..…………………..……7

Introduction……………..…………………………………………………….………………..……8

Literature Review……..……………………………………………………………..……………..14

Chapter 1………………………..………………………………………………………..………22
Contemporary performance of Beethoven's music: Contextualization within the parameters of the concepts of "performance" and "historically informed performance practice" HIPP

Chapter 2………………………………………………..…………………………..………39
Tempo

Chapter 3……………………..…………………………………………………………..………47
Beethoven – Czerny – Maelzel – Tempo: Setting the Scene
3.1 The relationship between Carl Czerny and Beethoven……………………………..………47
3.2 The relationship between Maelzel and Beethoven…………………………………..……...49
3.3 Beethoven's metronome……………………………………………………………….……..49
3.4 Beethoven's personal views on tempo – probing the notion of "proper interpretation" as it relates to a singular "correct tempo" as implied by Czerny……………………………..….52
3.5 A synopsis of modern interpretations (not those of the sonatas for cello and piano, but some of his most significant other works including string quartets, concerti, piano sonatas and symphonies) with regard to Beethoven's own MTIs……..………………………………56
3.6 Carl Czerny's Op 500 Volume IV – an evaluation of its authenticity, reception and critique………………………………………………………………………………………..……57
3.7 Conclusion: Establishing Czerny as a reliable and honest source with regard to the interpretation of Beethoven's works, and in particular, establishing Czerny's MTIs for Beethoven's works with piano as the most authoritative guide to the 'correct tempi' for those works for which Beethoven himself did not leave MTIs.………………………………60

Chapter 4…………………………………………………………………………….……………...62
Beethoven's sonatas for cello and piano in context – a short historical background and selected perspectives
4.1 Opus 5 nos 1 & 2………………………………………………………………..………...62
4.2 Opus 17…………………………………………………………………………………..…...64
4.3 Opus 69………………………………………………………………………………….……63
4.4 Op 102 nos 1 & 2………………………………………………………………….…….……66

Chapter 5……………………………………………………………………………….…..……68
The sonatas for cello and piano by Beethoven: A cellist's perspective on the implementation of Czerny's comments and MTIs in performance
5.1 Opus 5 no. 1 in F major………………………………………………………….……….68
5.2 Opus 5 no. 2 in G minor…………………………………………………………….……74
5.3 Opus 17 in F major…………………………………………………………………….……..80
5.4 Opus 69 in A major……………………………………………………………..………..85
5.5 Opus 102 no. 1 in C major……………………………………………………….…..……97
5.6 Opus 102 no. 2 in D major…………………………………………………………..…..103

Chapter 6……………………………………………………………………………….……….110
Conclusion

Stellenbosch University https://scholar.sun.ac.za

List of Sources……………………………………………………………………..……..…114

Addendum 1…………………………………………………………………...……….121
Comparative MTIs in a discography of the sonatas for cello and piano by Beethoven

Addendum 2…………………………………………………...……………..…………124
CD Reviews - Martens/Magalhães Beethoven Sonatas for Cello and Piano
TwoPianists Records TP1039053

Stellenbosch University https://scholar.sun.ac.za

Foreword

I would like to precede this investigation with a few words of thanks:

Firstly to a lifelong mentor, accompanist and teacher, Dr Stewart Young, for sparking my initial interest in the music of Beethoven, continually supporting my studies and performances, and making an invaluable contribution to this study.

To my supervisor, prof Winfried Lüdemann for his patient guidance, attention to detail and a genuine interest, not only in my topic, but in positioning this research appropriately so as to maximize its validity and meaning in several spheres of musicology as well as practical musicianship.

To Luis Magalhães whose inspirational piano playing is a major contributing factor to the success of our CD recording and countless performances of the sonatas for cello and piano by Beethoven, and as co-owner of TwoPianists Records, for trusting me as cellist with such an ambitious recording project.

And lastly to my family for having graciously allowed me the space and time to complete this project in the face of an already overloaded work schedule that encroaches on family time.

Stellenbosch University https://scholar.sun.ac.za

Introduction

My interest in the sonatas for cello and piano by Ludwig van Beethoven[1] stems from my teenage years, when, as a piano pupil at Bergvliet High School, I sometimes brought my cello to school and played the Op 5 no. 2 Sonata with my piano teacher, Stewart Young. Young's own doctoral dissertation (1979) entitled *A Reappraisal of Tempo, Character and their Relationship with special reference to the Music of Beethoven and Schumann* did not focus specifically on the cello and piano sonatas, but to a large extent, informed his interpretation thereof. I therefore learned this particular sonata (and later the others) in an environment where Beethoven's dogmatic personal views on tempo and, adhering to his metronome marks as well as those added later by Carl Czerny, were considered correct despite the plethora of alternative views and lack of academic consensus prevailing at the time. If one examines recordings and performances by experts of Beethoven's symphonies in the 21st century, there seems to be a growing if not established acceptance of many basic principles articulated in Young's work. Consensus with regard to tempi in the interpretation of the sonatas for cello and piano however has by no means been reached and it is perhaps time to subject these works to the same degree of academic interrogation and performance "testing" that the symphonies have endured. It is after all, only through emotionally engaging (i.e. effective) performances that one can really prove or test the effectiveness of tempo-related musical research.

Performance as an academic exercise in itself is not universally accepted despite recent efforts by many universities to integrate performance as a form of academic research. Performance-based research has become the subject of a discourse in its own right and is often equated with, or perhaps confused with, performance as research, practice-based research, practice-led research and artistic research. Whereas there are those who differentiate between these various concepts (and there may be other formulations of the basic concept using the words *practice, performance* and *research*), there is no consensus as to definitions thereof. With Beethoven's personal philosophy on tempo as motivation, I would like to apply tempo indications that are in line with what the composer himself is most likely to have prescribed with respect to his sonatas for cello and piano, using as modus operandi practice-based research (PBR), which for all intents and purposes is a term I will use broadly i.e. encompassing the various definitions attributed to all the aforementioned performance/practice as research categories of research. PBR is a new concept in as far as the formulation of an integrated PhD study at Stellenbosch University is concerned. "As with other newborns, it remains to be seen whether artistic research [at Stellenbosch University] will be blessed with a long life. Is it just a fleeting fashion, or is it a structural enrichment and transformation of existing research?" (Borgdorff 2007: vi)

> The crux of the matter is whether a phenomenon like research in the arts exists – an endeavor in which the production of art is itself a fundamental part of the research process, and whereby art is partly the result of the research (ibid).

Borgdorff (2007: 7), in trying to formulate a definition of PBR refers to a definition of general research put forward by the RAE[2] that states that research is an "original investigation undertaken in order to gain knowledge and understanding." In using this definition as a basis from which to formulate a definition of PBR he goes on to list three points:

[1] The sonatas for cello and piano by Beethoven, although so titled in many editions of the sheet music today (including the authoritative 2004 Bärenteiter edition), were originally titled as sonatas for piano and

[2] Research Assessment Exercise – an initiative undertaken collaboratively by various educational bodies in the UK.

Stellenbosch University https://scholar.sun.ac.za

> (1) The investigation should be *intended* as research. Inadvertent (fortuitous) contributions to knowledge and understanding cannot be regarded as research results.
> (2) Research involves *original* contributions – that is, the work should not previously have been carried out by other people, and it should add new insights or knowledge to the existing corpus.
> (3) The aim is to enhance *knowledge and understanding*. Works of art contribute as a rule to the artistic universe. That universe encompasses not only the traditional aesthetic sectors; today it also includes areas in which our social, psychological and moral life is set in motion in other ways – other performative, evocative and non-discursive ways. Hence we can speak of research in the arts only when the practice of art delivers an intended, original contribution to what we know and understand.

In the absence of a universally accepted definition of PBR, but not without the influence of the likes of Borgdorff, I would like to formulate a definition thereof upon which my specific investigation into Beethoven's sonatas for cello and piano can find an academically sound foundation.

PBR requires that an investigation intended to lead to the discovery of new knowledge about a musical topic be expressed by performance to the extent that the said knowledge cannot be proven, tested or displayed without the said performance. The performance is therefore the most important element of the study, articulating, demonstrating and/or convincing the listener of that which simply cannot be communicated by words or any modus other than music.

For the purpose of this study, musical performance is therefore regarded as a distinct kind of knowledge or way of knowing, different from the propositional or discursive kind of knowledge that is engaged with in conventional research. The performance "is not a practical aid which rushes in to help the discursively presented conclusions; it is itself the statement and the conclusion. Perhaps it is precisely the written thesis that somehow functions in the margins [or shadow] of the performance." (Cobussen 2007: 19)

There are those who feel that musical performance, performance art and/or art in general speak for themselves, negating the need for academic writing on the subjects. Take for example the case of Roberta Mock, professor of performance studies at Plymouth University, who presented some of her inaugural lecture dressed as an elf. She declared of her performance, "This is research – deal with it!" (Gill: 2013). Borgdorff (2007: 2) poses a fundamental question by saying,

> One of the issues figuring prominently in the debate about research in the arts is: When does art practice count as research? (And its possible corollary: Doesn't all art practice count as research to some extent?) Can criteria perhaps be formulated that can help to differentiate art practice-in-itself from art practice-as-research?

In his article, *Untangling Creation Myths*, John Gill (2013) refers to Nicholas Till who also cites examples similar to the case of Roberta Mock, speculating that there are performers these days, who under the guise of conducting academic research are merely "pursuing their own artistic or professional practice" in an attempt to gain academic acceptance of some kind if not to access academic funding. He goes on to say, "Many artists teaching in universities are now putting themselves through elaborate contortions to justify their work as research".

Criticism of PBR from within academia

Stellenbosch University https://scholar.sun.ac.za

> does not mean we ought to conform in advance to the frameworks defined by traditional scholarship or science, but it also does not mean we should counterpose something to that form of scholarship that eludes those frameworks by definition. Perhaps it does mean that we, in dialogue with that type of scholarship, will arrive at a modified notion of what academic research is (Borgdorff 2007: 8).

Having warned against performers who make a case for PBR (or more correctly in this case: performance as research), where there is in actual fact no real research being done, it must be said that there is a strong case to be made for real PBR. Take for example the composers around 1600 who,

> oblivious to the monster they were creating, invented opera as an outcome of academic research on the subject of drama in ancient Athens. What about the invention of serialism: undoubtedly the result of experimentation of organized systems of musical composition? (Gill 2013).

I would like to suggest that whereas universities have long since provided a platform for research and written dissertations, they are now also ideally positioned, perhaps because of all the written research presentation that has gone before, to facilitate artistic research where performance now becomes an acceptable mode for the testing of artistic hypotheses and presentation of conclusions.

The acceptance of PBR as valid academic research sets the scene for an integrated presentation, whereby the researcher can test and present findings by way of musical performance. I personally see this as a major breakthrough in academic progress for the arts, because, for the first time (in South Africa at least), the PhD researcher can engage with his/her subject in a way that utilizes his/her practically orientated skill set. For many PhD researchers who are already acknowledged performers by their peers, this is the way they know best, and this is therefore the way in which they will be able to contribute to new knowledge most effectively.

Performers these days seem more and more intent on 'truthfully' serving the composer as opposed to showing off their own 'musical' capacity perhaps at the expense of the composer. This is either a result of the large number of *Urtext* editions available these days (implying that the *Urtext* editions themselves are largely a result of traditional scholarly research rather than a result of PBR) or a result of PBR itself. Regardless of whether PBR is seen as the experiment or the conclusion of its findings, PBR allows an informed performer to demonstrate that the most profound musical performance and the performance given in service of the composer is in fact more often than not one and the same. It is therefore my intention to interpret Beethoven's sonatas for cello and piano (whilst never claiming a single interpretation to be the only or the ultimate interpretation) in a way that conveys to today's audience Beethoven's intended affect, demonstrating that this interpretation is, whilst now against the backdrop of a modern musical environment, in fact still a most rewarding, effective, beautiful and musical version thereof.

Our quest for truth manifests itself in us as individuals pursuing a specific line of specialization. What draws us to a particular discipline is perhaps less important than our attitude and/or passion in making progress in our chosen field. Bringing up the notion of truth is always going to be contentious within the realm of scholarly research, however, Cobussen (2007: 23-24) addresses this very notion in asking

Stellenbosch University https://scholar.sun.ac.za

> what kind(s) of knowledge might be contained by music, that would justify music as a valid medium used to enter into the realm of PhD-worthy research and obtain the (coveted) degree? Is it possible to connect this 'musical knowledge' with the most desired result in academic research, with the ultimate aim of collecting knowledge at universities: truth?

Or, put in another way: "is there truth of or in music, of or in art? And if so, what is truth of or in music"? (ibid). Barenboim (2009: 15) quotes Nietzsche in saying that

> 'there are no truths, but only interpretations', but music does not need interpretation. It needs observation of the score, control of its physical realization and a musician's capacity to become one with the work of another.

Given the appropriate academic and practical environment, students of maths and science have been able to develop computers, create intricate engineering projects and design models for the accumulation and preservation of wealth. Students of medicine have learnt the techniques necessary to save lives and students of law have combined intricate study of human psychology with history in order to play a meaningful role in the development and application of systems that facilitate the cohabitation of millions of people. The success of achievements in all of the above-mentioned fields is relatively easy to measure. Simply put, their success can be measured on a scale where fully satisfactory functionality is at the one end and total failure is it the other. At one end of the scale a computer functions (and is said to be fast) whilst at the other end it crashes. A medical procedure to rectify a life threatening condition succeeds if the person lives or fails if he dies, and a bridge either supports the weight it is designed to support or it collapses.

In the arts, specifically music, however, an opinion as to whether a performance has succeeded or failed is often completely subjective. Differing opinions of a single performance abound. Success or failure are in any case not ultimately the criteria by which a musical performance is measured. Rather, performances are experienced as profound, moving, stirring, exciting, boring, superficial, beautiful etc. Ultimately, it is about what kind of meaning the performance conveys. Clearly, it has to be another kind of meaning than the propositional, referential or discursive meaning that is conveyed by language. Whereas "Language is the proper medium for (concrete) ideas, music expresses the sensual, the immediate, not conceptually, but in its immediacy." (Cobussen 2007: 21-22) The fact that one can at any point-in-time re-read any given printed text means that there is

> always reflection in language. […] Reflection kills the immediate. […] This is also the main reason why it is impossible to [fully] express the musical in language. […] Music is able to give us an experience – and thereby, in some way or another, knowledge - which (discursive) language, whether scientific or otherwise, can never achieve (ibid).

How then do we successfully record the outcomes of a musical research project in a way that makes a genuine positive impact on its perpetuation and a better understanding of the work of art itself? Tom Eide Osa (2007: 54) describes "knowledge in musical performance" as being "articulated through sound in a non-verbal mode of expression". He goes on to say that "verbal language plays a crucial part" in underscoring this knowledge i.e. even though the performance is a holistic communication in its own right, within the context of a PBR project the accompanying dissertation is an important supporting document.

The research question, which like its outcome can only be fully expressed in performance, is to determine the effect of Carl Czerny's metronomic tempo indications (MTIs) in conjunction with his (sometimes detailed, sometimes sparse) performance instructions for

Stellenbosch University https://scholar.sun.ac.za

Beethoven's six[3] sonatas for cello and piano, and whilst doing so, to pay special attention to a detailed and complementary study of the effects of tempo in performance in particular as they relate to Beethoven's own views on tempo and its effect on mood and character in his own compositions. Given that a significant amount of the Czerny data will result in a unique interpretation, not previously committed to CD or live performance by another cello/piano duo, (the coincidental similarity in interpretation of certain movements between my own performances and those of other artists who have not deliberately committed themselves to a 'Czerny' performance notwithstanding), I aim to produce a substantially new and fresh approach that is not only informed by Czerny, but that is interpretatively comparable to the early and middle string quartet recordings by the Hagen and Emerson String Quartets or symphony recordings by John Eliot Gardiner or David Zinman for example where Beethoven's MTIs have been considered a primary musical parameter. Words like "fresh", "invigorating", "brilliant" and "exciting" have been used in critiques of the aforementioned quartet and symphony recordings to describe the fast movements and words like "flowing" and "beautiful" have been used to describe a clearly 'visible' overarching architectural structure with regard to the slow movements of these works where Beethoven's own MTIs have been applied. In applying Czerny's MTIs to the sonatas for cello and piano, I hope to elicit comparison to these positively received interpretations of the quartets and symphonies thereby testing the validity of Czerny by seeing if his interpretative instructions reveal a musical outcome that is comparable to that for works where Beethoven himself left MTIs.

The present research project involves performances and a CD recording of the six sonatas for cello and piano by Beethoven which have been be positioned alongside a performance of his "triple concerto", Haydn's D major concerto for cello and orchestra, and a programme of Romantic sonatas in the wake of Beethoven. In conjunction, the dissertation contains a qualitative and conceptual study of the notion of tempo as well as a historical study of Beethoven's sonatas for cello and piano, the circumstances of their composition and an attempt to trace their performance history. Czerny (1970)[4] not only features as a primary source, but its authenticity and validity are examined in detail.

---

[3] Although most printed editions today contain only five sonatas for cello and piano by Beethoven (Op 5 no. 1 & 2, Op 69, Op 102 no. 1 & 2), Czerny (1970: 77) tells us that the Op 17 "Horn" sonata was transcribed for cello by Beethoven himself. Please read chapters 2 and 3 for further justification of Op 17 as one of six **original** sonatas for cello and piano by Beethoven.

[4] The book, *Carl Czerny – Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke* (*Carl Czerny – On the Proper Performance of All Beethoven's works for the Piano)*, is often perhaps misleadingly referred to as 'Czerny's book'. It is misleading in the sense that he never wrote a book with this title. It is a compilation of extracts from Czerny's *Erinnerungen an Beethoven (Reminiscences of Beethoven),* and chapters II *Über den richtigen Vortrag der sämtlichen Beethoven'schen Werke für das Piano allein (On the Proper Performance of all Beethoven's works for the Piano solo)* and III *Über den richtigen Vortrag der sämtlichen Beethoven'schen Werke für das Piano mit Begleitung (On the Proper Performance of all Beethoven's works for the Pianoforte with Accompaniments for other Instruments, or for the Orchestra)* from volume IV of his (Czerny's) *Vollständige theoretisch-practische Pianoforte-Schule* (*Complete Theoretical and Practical Piano Forte School), Op 500*. Volumes I - III of this *Complete Theoretical and Practical Piano Forte School* were published in 1839 and a further supplement (or volume IV), was published as *Die Kunst des Vortrags der älteren und neueren Klavierkomposition (The Art of Playing the Ancient and Modern Piano Forte Works)* in 1846. *Carl Czerny – On the Proper Performance of All Beethoven's works for the Piano* (German edition 1963 and English edition 1970) is edited and includes a separate *Commentary* by Paul Badura-Skoda. This title is clearly taken from chapters II and III of *The art of playing…* and although not a title that he gave to this Badura-Skoda edition himself, he (Czerny) is the author of the book's content. For the sake of easy referencing therefore, both the German and English variants (without his name being included as part of the title at the beginning of the title) have been entered into the 'Source List' at the end of this dissertation under Czerny as author so as to facilitate easy referencing throughout this dissertation.

Stellenbosch University https://scholar.sun.ac.za

The “Triple” concerto not only links in with the sonatas by virtue of the fact that was also composed by Beethoven, but because it links this study to the cellist, Anton Kraft, for whom the cello part was written, and Friedrich Dotzauer, who was the cellist in the first performance. Knowledge of these cellists’ lives and works gives us much insight into the cello-specific musical environment that Beethoven was writing for. Haydn’s D major concerto for cello and orchestra was written for (if not in part by) Kraft as well, giving us further insights into the technical scope of Beethoven’s cellists.

Stellenbosch University https://scholar.sun.ac.za

Literature Review

Much of the literature that is relevant to a PBR study in the field of music is strictly speaking not literature in written form. Scores (various editions), recordings and in some cases practical experience gained in the form of lessons, master classes and performances (given and listened to) on the part of the author complement the literature that can be identified as research literature in the full sense. The inclusion of recordings and other musical experiences as reference documents is appropriate in the case of an integrated PhD study where no written document can be considered self sufficient without the element of performance.

The 2004 Bärenreiter edition of the score of the sonatas for cello and piano by Beethoven is accompanied by a critical commentary by Jonathan Del Mar which makes the edition itself arguably the most insightful and musicologically researched edition of these works available at the time of its publication.[5] Like most other editions of these sonatas, this Bärenreiter edition excludes the Op 17 sonata. For the Op 17 sonata, the 1994 Henle edition includes an informative, but brief, preface by Armin Raab to which Humphries, J. (2000). *The Early Horn: A Practical Guide* and Dahlhaus, C., Riethmüller, A. & Ringer, A. L. (Eds). (1994). *Beethoven Interpretationen seiner Werke* volume 1 add contextual information regarding the history of the work as well as French horn related performance guidelines with particular reference to Beethoven's horn player, Giovanni Punto. Until 2004, many cellists worldwide regarded the 1971 Henle edition of the Op 5, Op 69 and Op 102 sonatas as the definitive *Urtext* edition of these works.[6] This inadvertently links this study to South Africa though this edition's editor, Bernard van der Linde.

Whereas it could be argued that the editions (i.e. the scores) themselves have no real place in a literature review, they can be seen to reflect a certain state of research into the sonatas. More significantly however, just reading the various editions without even playing from them enlightens the reader as to the various performance traits associated with their respective editors if not more broadly with the era in which they were published. These editors are more often than not famous musicians that have been influential to the extent that they have shaped the history of the performance of the work, or, if one adopts the notion of the work being the performance as opposed to the score, shaped the work itself (see more on the work as the performance in chapter 1). This dissertation is very much the result of the musical works having been shaped by its performers for around two centuries where much of that shaping has not been influenced by sound musicological scholarship. Whereas sound musicological scholarship has produced literature on the subject, it would need to be juxtaposed and integrated with musical scores (not literature in the strictest sense) to enable a fuller understanding of the work.[7] However, editions per se will not be discussed in this literature review.

[5] In 2008 Jens Dufner published a critical report "Kritischer Bericht zum Notenband von Bernard van der Linde" to the edition that Bernard van der Linde edited for the new scholarly-critical edition in 1971. In 2008, Henle also published Dufner's new *Urtext* practical edition of the Beethoven sonatas for piano and cello.

[6] This edition is still widely used by performers and viewed as musicologically significant today.

[7] Whereas complementing traditional literature with score reading to enhance understanding of a particular work will certainly enhance understanding, it is the act of listening to a performance that not only enhances understanding the most, but is the act that first and foremost informs an understanding of a musical work.

Stellenbosch University https://scholar.sun.ac.za

Carl Czerny – On The Proper Performance of all Beethoven's Works for the Piano (Czerny 1970)[8]*,* is the work that has both sparked and primarily informed the fundamental question of tempo with regard to the Beethoven's sonatas for cello and piano specifically. If considered an accompanying guide to the performance of these sonatas, and particularly, if considered to have been written more or less concurrently with the scores, it could be argued that the Czerny book is in fact a source rather than a document that should be seen as research or literature on the subject. Whereas Czerny would no doubt have liked to have had his work seen as the authoritative guide to the performance of these sonatas, we must remember that it was published (and one would assume updated if not wholly written) more than a decade after Beethoven's death and therefore more than two decades after the composition of the majority of these sonatas. Much of what Czerny has written is in response to an already established performance history of these works specifically, where it is clear that he views some characteristics of their performance around 1846 to be sufficiently deviant from what Beethoven wanted that he felt the need to criticize them. Whereas Czerny is indeed a source on one level, it must also be seen as important literature for review prior to embarking on a study of it as a source. Unfortunately this book has inspired almost no criticism by musicians, the odd comment from the likes of Brahms and Liszt notwithstanding. A handful of modern musicologists including Clive Brown (1999) and Jonathan Del Mar (2004) occasionally do mention Czerny, but their comments by no means reflect in-depth research on Czerny. It seems as if they simply take Czerny's instructions at face value (Del Mar's more critical look at Czerny's explanation as to the pianist's articulation in the Scherzo of Op 69 being the exception (see chapter 5.4)) and without question.

Of course many musicologists have studied Czerny, however with the notable exception of Young's 1979 doctoral dissertation, few, if any other academic studies apart from this current dissertation, regard the Czerny book as an important central source with regard to Beethoven performance. Young's 1979 dissertation, *A Reappraisal of Tempo, Character and their Relationship with particular respect to the music of Beethoven and Schumann*, contains numerous references to Czerny (1963), presupposing that Czerny's work is indeed authoritative in as far as it represents Beethoven's own performative prerequisites i.e. Czerny seems not to be misrepresenting Beethoven for personal gain. Since 1979 however, little of what Young has said has been challenged nor highlighted. Does this mean that his findings are now simply accepted and are now part of main stream Beethoven performance thinking, or does this mean that Young's work has yet to be successfully challenged or corroborated by others? Perhaps Young's findings may not have been sufficiently absorbed into main stream Beethoven discourse simply because his dissertation is relatively unknown and not necessarily easily accessible in the public domain let alone to Beethoven scholars.[9]

The Historically Informed Performance Practice (HIPP) discourse is responsible for a vast amount of literature. Much, if not all of it, is relevant to this study. Performance itself as an emerging mode of academically accepted research is a newer stream of discourse and its literature is fast contributing to the body of academic literature. With both HIPP and 'performance as research' as an undercurrent, a number of authors have contributed meaningfully to the literature on cello-specific performance.

[8] Although this is the title of the book as published in English (Czerny: 1970), the original title in German uses the word "richtigen" which is more accurately translated as "correct" than "proper". All quotations from hereon where the original language of publication was German have been translated into English, more often than not, by Winfried Lüdemann.
[9] Young's dissertation is neither published nor available on the internet.

Stellenbosch University https://scholar.sun.ac.za

Jonathan Del Mar not only wrote the well researched critical commentary to the 2004 Bärenreiter edition of the sonatas for cello and piano by Beethoven, but has established himself as an author and editor of many scores labelled as *Urtext,* published by Bärenreiter. His standing as a Beethoven expert, publication of countless articles, the notable inclusion of Beethoven's MTIs in his editions of the early and middle string quartets and perhaps most notably, the edition of the Beethoven Symphonies he prepared for Bärenreiter, all contribute to a vast body of work that positions him at the forefront of much of the HIPP literature of interest to cellists today. Given the extent of his writing, it is no surprise that his contributions to the field of performance practice include literature (e.g. the 2004 article 'Once again: reflections on Beethoven's *tied-note* notation') that deals with selected aspects of the Beethoven sonatas for cello and piano in detail.

Paul Badura-Skoda is an Austrian pianist with a particular affinity for Baroque and Classical music. His musical scholarship is represented by several books e.g. *Interpreting Bach at the Keyboard (1993)*[10] and articles e.g. *Lets get rid of the wrong Pralltriller! (2013)* as well as an edition of Beethoven's first Piano Quartet for Breitkopf & Härtel *(1970)*. If one regards the Czerny book as a source in the context of this dissertation, then Badura-Skoda's commentary that accompanies the 1963 and 1970 Universal Edition of the Czerny book must be seen as the most important piece of literature that relates to the Czerny book. Just the fact that Badura-Skoda has edited Czerny and written a commentary that serves as a preface to the 1970 publication of his book, is an endorsement of its content in itself. In this commentary, Badura-Skoda quotes from Beethoven's letters, Ries and other correspondence relating to the relationship between Czerny and Beethoven in painting a picture of Czerny that sees him as wholly qualified and competent in the task at hand i.e. providing MTIs for Beethoven's piano music. However, Badura-Skoda is not shy to differ with Czerny (albeit marginal most of the time) in offering alternative MTIs where he feels Czerny is musically off the mark. For the most part however, he seems to be in agreement with Czerny. It is interesting to note that in Del Mar's article mentioned above, he quotes Badura-Skoda and on the issue of the tied notes in the Scherzo of Beethoven's Op 69 sonata, these two scholars disagree!

Whilst Badura-Skoda is still universally recognized as an expert in his field, it would be remiss not to mention the fiasco that surrounded the apparently newly discovered Haydn fortepiano sonatas in the early 1990s that saw Badura-Skoda and H.C. Robbins Landon ultimately attempting to pass off forgeries as Haydn originals (Ryan & Thomas 2003:116 – 119).

Margaret Campbell has a number of books to her credit including *Dolmetsch: The Man and His Work (1975)* and *Henry Purcell: Glory of his Age (1995).* Her articles in the *Independent, The Strad* and other musical journals make her a notable contributor to the various streams of discourse in which this study is embedded. Of particular interest is her book *The Great Cellists* (2004), in which information regarding the relationship between Beethoven and his cellists is invaluable. These cellists include Romberg, Kraft, Dotzauer, the Duport brothers and Linke. The useful index at the back of this book contains no less than 38 references to Beethoven, which makes it very easy to identify the relationship that a great number of cellists through history either had with Beethoven himself or had with his music after 1827.

[10] To differentiate between Harvard style referencing and simply stating the date of publication of a book or article, all dates in brackets in regular font refer to publications listed in the "List of Sources" at the end of this dissertation. All bracketed dates in italics simply refer to the date of publication of the aforementioned book or article. These are not used as sources and are therefore not listed in the "List of Sources" at the end of this dissertation.

Stellenbosch University https://scholar.sun.ac.za

Robin Stowell has made a very similar contribution to that of Campbell and is associated with a number of books published by Cambridge University Press e.g. *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries (1985)*, *Beethoven: Violin Concerto (1998)* and *The Early Violin and Viola (2001)*. He is also known for his articles and critiques in *The Strad* magazine and if any one particular work must be singled out as a major contributor to literature relevant to this study, it is the book titled *The Cambridge Companion to the Cello* (1999), to which he contributed three chapters and all of which he edited. This book begins with chapters on the origin and evolution of the cello and the bow, moves on to interrogate cello acoustics, master players through the ages and ends with a chapter entitled, *The Frontiers of Technique*. Also significant is a book edited by Stowell called *Performing Beethoven* (2005) in which David Watkin has contributed a chapter on the sonatas for cello and piano, which contains a chart of Czerny's MTIs for each and every movement of these works. Unfortunately Watkin goes into no detail with regard to tempo and fails to even mention Czerny's accompanying comments.[11]

Beethoven, Interpretationen seiner Werke[12] edited by C. Dahlhaus, A. Riethmüller, and A.L. Ringer (1994), mentioned above in connection with the Op 17 sonata, is another publication in two volumes that deals with the interpretation of all Beethoven's works and therefore includes specific chapters/articles on the sonatas for cello and piano. Whereas these articles are musicologically interesting in that they contextualize the works amongst Beethoven's other works, comment on musical structure and elements of melodic interest, they do little to inform performance in that the question of tempo and balance is largely ignored.

Perhaps not specific to Beethoven, but nevertheless a comprehensive guide to cello-specific period instrument philosophy today is Paul Laird's *Baroque Cello Revival* (2004). Even if Laird had restricted himself to the Baroque, this book is a fascinating read for the modern cellist wishing to acquaint him/herself with the peculiarities of period instruments and bows from the pre-Beethoven era. Laird however bridges the gap between the Baroque and present dispensing interesting instrument specific information through the age of Beethoven right up to our present time. In a nutshell, the book rejects authenticity, substituting it with a knowledge and awareness of a sound world that can be striven for in a modern context as honestly with modern instruments as with period instruments. The facts are interesting, but an attitude of Informed Performance Practice (note the deliberate omission of the word "Historically") is most valuable to the conscientious Beethoven performer who grapples with the dichotomy of Mozart Classicism and a man (Beethoven) who was perhaps 100 years ahead of his time.

Valerie Walden's *One Hundred Years of Violoncello – A History of Technique and Performance Practice, 1740-1840* (2004), spans a period from well before Beethoven until six years before the first publication of Czerny's Op 500 volume IV (i.e. 19 years after Beethoven's death). Much of what is contained in this book corroborates the writings of the other authors mentioned above. One might have expected a book with this title to have contained a special feature on Beethoven's sonatas for cello and piano, but the absence of such a feature prepares the ground upon which a dedicated cello related Beethoven study can be embarked on here.

---

[11] Watkin's (1994: 113) MTI for the Allegro vivace in the first movement of Op 102 no. 1 contains an incorrect note value. It should be a minim and not a dotted minim (see chapter 5.5 and addendum 1 for a correct interpretation of Czerny here).

[12] English translation: *Beethoven, Interpretations of his Works*. The book is only available in German.

Stellenbosch University https://scholar.sun.ac.za

Perhaps, at first glance just because of the dates mentioned in the title, Clive Brown's *Classical and Romantic Performing Practice 1750-1900* (1999), seems a natural companion to Walden's book. It is indeed a very thorough examination of the musical world of that period, more so than Walden's, especially considering that Brown's focus is not restricted to the cello. The string specific chapters in Brown contain a lot of detail and link elements of general musicality (tempo being most pertinent here) with string playing technique in a way that relegates much of the HIPP literature by other authors to a less specific category i.e. to a more generalized discussion of HIPP that may not necessarily be specifically relevant to string playing technique.

The musical tradition that preceded Beethoven's sonatas for cello and piano, the world in which they were conceived and the world in which they continue to live is comprehensively dealt with in all the aforementioned literature. This literature can in turn be cross referenced with string players' treatises of Beethoven's age and earlier e.g. Geminiani, F. (1751) and Mozart, L (1985[1756]) from which one is also able to deduce much about the playing style of Beethoven's cellists as well as that of a number of cellists that are known to have performed Beethoven's sonatas in the century that followed. A recent book by George Kennaway, *Playing the Cello 1780 - 1930* (2014), refers to all of the aforementioned literature in a most critical way, identifying what he perceives as many omissions and shortcomings of the various publications of his contemporaries and in so doing, dispelling many of the unsubstantiated speculations that have in recent years became falsely associated with the playing styles of the past. In the early 1900s, the age of commercial recordings began and although a vast number of CDs of cellists is now available, a primary source of recordings that is more easily accessible is the Internet, the physical CDs being more comprehensive reference documents in cases where a well-written CD booklet contributes additional knowledge to the audio experience. Although the famous Rostropovich/Richter recording (made between 1961 and 1963) features strongly throughout this dissertation as a typical example of a middle to late 1900s interpretation, it is but one of many examples of Beethoven sonata interpretations of this period, Casals' first recording (made between 1930 and 1939) amongst others also being a meaningful document of reference. These recordings show perfectly what is meant when the literature refers to misplaced “Romantic” conventions such as continuous vibrato, glissandi and portamenti (not to mention the choice of very slow tempi in slow movements (see addendum 1)). Kennaway however warns against formulating rules with regard to Baroque and Classical playing based on 'rules' from the various treatises of the day rather than on anecdotal evidence describing how they **actually** played.

Beethoven's sonatas for cello and piano have received 'Romantic' interpretations from the 1840s already that were riddled with performance characteristics considered by Czerny to be stylistically inappropriate (Badura-Skoda 1970: 5). This has continued into the present and brings into question the relevance of HIPP, the development of the movement and a general critique of the concept.

In Dunsby's 2001 article, *Performance,* in Sadie, S. (ed),*The New Grove Dictionary of Music and Musicians*. volume 19 (pp. 347-349), he proposes that there is “no known ramified art of music that is performerless” (Dunsby 2001: 347). Having established that this is true of music of and before the recorded music era, he makes an example of the importance of Czerny and Liszt in perpetuating the art of Beethoven. Associating Liszt with Beethoven within the HIPP discourse is only possible if one removes the notion of 'authenticity' from HIPP altogether. Whereas Clive Brown (1999) comments less on HIPP as a modern day performance practice trait and concentrates more on authenticity (Brown explains what was done in the 18th and 19th centuries, but he does not go so far as to

Stellenbosch University https://scholar.sun.ac.za

advocate authenticity as something that a modern performer should strive for), Richard Taruskin, in *The Oxford History of Western Music* (2005) or *Text and Act (1995)* (a collection of his articles on the subject of HIPP), uses stylized period instrument performances of the 1960s and 70s in which the performers strove for authenticity as an example of the failure of HIPP, because authenticity with regard to Early Music in a world where we are not able to actually travel back in time is strictly speaking not possible.

Whilst focusing on Beethoven's sonatas for cello and piano, a cello-specific HIPP investigation must be augmented by literature from the Del Mar, Badura-Skoda, Campbell and Stowell books etc already mentioned above. Several Internet based articles (see H. Fogal (2009) *"Historically Informed" Performance: Who Says, and Why Must It Be So?* as one example) question a blind endorsement of the 'purest' movement, preferring to validate HIPP and/or non HIPP approaches depending on context, arguing that both have a place in a musical world that is never static. William Pleeth who I personally experienced as a teacher in a master class scenario, also provides much HIPP context in his book simply titled *Cello* (1982*)*. Although he is revered by many as one of the world's greatest cello teachers of all time and his book is regarded by many as the most comprehensive musical guide for informed cellists, his offering is rooted in a personal natural affinity combined with years of practical experience and to a large extent, not really in scholarly research. HIPP itself raises questions about the role that performance plays in research and more to the point, about the role that performance plays as research.

HIPP, although remaining a crucial element within which to contextualize this study, is not the only field within which to anchor this study. Performance as research or practise-based research (PBR) is now most relevant to any academically credible study on musical performance.

Articles and chapters in books by authors such as S. Boorman, e.g. *The Musical Text* (1999), H. Borgdorff, e.g. *The Conflict of the Faculties: On Theory, Practice and Research in Professional Arts Academies (2004*[13]*)*, J. *Bowen,* e.g*. The Cambridge Companion to Conducting (2003)*, N. Cook, e.g. *Music. A Very Short Introduction* (2000), M. Doğantan-Dack e.g. *The Art of Research in Live Music Performance* (2012) and J. Gill, *Untangling Creation Myths* (2013) amongst others contribute to the available literature on PBR. If performance is supposed to transcend the realm of written communication then it stands to reason that writing about performance and attempting through writing to capture the nuances and true essence of performance will never fulfil to the extent that it can serve as a meaningful substitute for performance. Whereas musicology is not claiming to be able to express knowledge in words so eloquently that the music itself is superfluous, the music in PBR represents knowledge of a different kind and therefore adds what cannot be said in words or 'shows' what cannot be said. However, because writing is unable to express what music can, writing about performance is difficult; and writing about the concept of PBR generally (i.e. not related to any specific topic such as Beethoven's sonatas for cello and piano) is even more difficult. The above-mentioned literature on PBR does little to bring together divergent views on the subject and even falls short of putting forward a universally accepted definition of the concept. The *Dutch Journal of Music Theory*, volume 12 (2007) is entirely dedicated to PBR and through articles by several authors including H. Borgdorff, *The Debate on Research in the Arts*, M. Cobussen, *The Trojan Horse: Epistemological Explorations Concerning Practice-based Research*, H. Schippers, *The Marriage of Art and Academia: Challenges and Opportunities for Music Research in Practice-based Environments*, J. Sligter, *Performer and Research*, T. Osa, *Knowledge in*

[13] The article is available on http://www.konst.gu.se/digitalAssets/1322/1322712_the-conflict-of-the-faculties.pdf, but no date is attached or attributed to it. 2004 is the latest date cited in a reference.

Stellenbosch University https://scholar.sun.ac.za

Musical Performance: Seeing Something as Something, C. Lawson, *Practising Research – Researching Practice*, etc. incorporates many prevailing views on PBR in a volume that encapsulates the current state of PBR research, as it is relevant to this study.

All of the authors (above) that have contributed to the PBR discourse, in particular the *Dutch Journal of Music Theory* (2007)*,* have tried to make the point that musical performance embodies, and is able to disseminate, a kind of knowledge that is perhaps different to, but equal in academic value, to the kind of knowledge that is contained in written documents.

> With respect to ontology, different types of academic research are concerned with different kinds of facts. Scientific facts differ from social facts, and both differ from historical facts. Artistic facts have their own intrinsic status, which cannot be conflated with scientific, social or historical facts, and which has been described in a range of different ways in philosophical aesthetics (Borgdorff, 2007: 10).

Cobussen (2007: 20) askes and then goes on to try and answer these pertinent questions:

> What kind of knowledge is it that can be passed on only through art works? What kind of knowledge is it that cannot (primarily) be articulated in 'academic' language? How do we understand and verify which kind of knowledge is distributed when we are listening to a recent composition of a PhD candidate…

The answers are perhaps encapsulated in the fact that music "is able to give us [an immediate] experience – and thereby, in some way or another, knowledge…" (Cobussen, 2007: 22). Perhaps it is partly the fact that the immediate experience cannot be reproduced exactly in words, is what makes it knowledge, albeit knowledge of a different kind. "It is precisely through music that we can encounter the immediate" (ibid).

The literature on Beethoven's cellists and the great cellists after Beethoven have left little indication that Czerny's instructions let alone Beethoven's own have formed part of the performance tradition of the sonatas for cello and piano.

It is of course necessary to immerse oneself in literature specific to Beethoven's tempi, and a vast amount including C. Brown's *Classical and Romantic Performing Practice 1750-1900* (1999), P. Badura-Skoda's *Commentary* in *C. Czerny: On the Proper Performance of all Beethoven's Works with Piano* (1970), B. Churgin's *Beethoven and the Mozart Requiem* (1987), H. de Roos's *Der Andere Beethoven – Das Rätselmetronom oder Die dunklen Tränen* (2011), D. Levy's *"Ma però beschleunigend": Notation and Meaning in Ops.133/134* (2007), and G. Schuller's *The Compleat Conductor* (1997) to name but a few, fulfill this requirement. When dealing with anecdotal evidence from Beethoven's own life (outside of his letters for which M. Hamburger's *Beethoven: Letters, Journals and Conversations* (1978) and A. Eaglefield-Hull (Ed). (2013[1926]). *Beethoven's Letters with explanatory notes by Dr. A Kalischer translated by J.C. Shedlock* provide a comprehensive overview), Thayer (1967) is the accepted authority, given that Schindler is now widely discredited by modern musicology as a reliable source on Beethoven. This reading brings one back to Czerny, whose *The Art of Playing the Ancient and Modern Piano Forte Works (1839),* remains after all other reading, the most comprehensive literature on Beethoven and his tempi available. The extent to which Czerny seems to be the sole purveyor of tempo as an all important musical parameter in performing Beethoven from his lifetime leads one to search far and wide for affirmation and/or contradiction to what Czerny is saying (Young's 1979 affirmations notwithstanding). Beethoven's only other pupil of note who produced any extensive literature is Ferdinand Ries. Together with Franz Wegeler,

Stellenbosch University https://scholar.sun.ac.za

Ries published *Biographische Notizen über Ludwig van Beethoven* in 1838; in 1845 Wegeler published an appendix to the book; Frederick Noonan translated the 1987 edition with the English title, *Beethoven Remembered*, from the German original.

Wegeler and Ries say almost nothing about Czerny although Ries does by implication say that he (Ries) is the superior pianist! It is important to note though, that what Ries and Wegeler say about Beethoven does not paint a different picture of the man to that described in the writings of Czerny.

Literature on the metronome itself or literature in which the metronome is specifically mentioned, including amongst other things, the views of selected great composers since Beethoven is another avenue of investigation to which the following authors amongst others have contributed meaningfully: N. Raabe (1990*) Tempo in Mahler as Recollected by Natalie Bauer-Lechner*.; H. Berlioz (1858) *A Treatise on Instrumentation and Orchestration.*; P. Boulez, tr. S Bradshaw & R. Bennett (1971) *Boulez on music today*.; G, Griffiths (2013) *Stravinsky's Piano: Geneses of a Musical Language*.; F Liszt (e-book publication date not listed[1894]). *Liszt's letters*.; and P. Stadlen (1967) *Beethoven and the Metronome*. *Music & Letters*. If one reads this metronome related literature with a view to establishing even just some general common points of view with regard to a composer and his metronome, one would at best be disappointed with the outcome. Perhaps it is the inherently mechanical nature of the metronome that has prevented some composers from adopting an appreciation of the device as an indispensible tool for setting parameters in which to achieve musical performance. Mahler despised the thing outright and whereas Stravinsky is reported to have said, "a piece of mine can survive almost anything, but wrong or uncertain tempo", his recordings are often not reconcilable with his printed MTIs (Buxbaum 1988: 61).

There is no definitive literature on Beethoven's sonatas for cello and piano that points to established interpretative 'norms' or trends let alone literature that comprehensively compares different interpretations of these works. Even Czerny's comments are selective and few, given the vast amount of repertoire that he has crammed into his 1846 publication. Whereas no one would want performances to be devoid of personal musicality and interpretative individuality, one would have thought that if not musical scholarship, then performance tradition, would have at least peppered the existing literature on HIPP, Beethoven, cello playing, or performance in general with more references to these sonatas, especially in respect of their performance and interpretation. It is almost as if the scarcity of literature or lack of detailed literature on these works, has relegated the works themselves to a lesser greatness than Beethoven's symphonies for example for which modern interpretations take into consideration, if not strictly observe, Beethoven's MTIs. Modern cello books/methods e.g. Bunting (2000), Mantel (1975) and others, only some of which make examples of excerpts from Beethoven's sonatas for cello and piano, certainly fall short of featuring them specifically. Although Pleeth's insights into performing these sonatas are holistic in that the context of HIPP prevails, his insights are selective, not necessarily the product of scholarly research, and by no means intended to address the Beethoven sonatas for cello and piano as a focal point.

If the literature on the cello and piano sonatas by Beethoven is sparse, it is against the backdrop of a vast amount of literature on Beethoven and the metronome, and within the discourses of HIPP and cello performance that this can now begin to be addressed.

Stellenbosch University https://scholar.sun.ac.za

Chapter 1

Contemporary performance of Beethoven's music: Contextualization within the parameters of the concepts of "performance" and "historically informed performance practice" HIPP

According to Jonathan Dunsby, the shaping of a musical performance, regardless of the degree to which the interpreter may possess imagination and a natural musical ability, must be informed by "sound musicological knowledge" (Dunsby 2001: 347). Whereas in the past, this could have been understood as an on-going reciprocal process between performance and research, the concept of PBR now inextricably links the two to the extent that the performance component becomes valid as research in its own right. Whereas the acknowledgment of performance[14] as research is an important shift in mind-set for some of us, performance should not take the place of traditional scholarly research. Rather both performance and scholarly research should be conducted to the extent that both ultimately serve performance for performance sake alone. This does not mean that all performances now qualify as research. Only when the performer deliberately sets out to test hypotheses, discover or disseminate **new** knowledge can the performance be considered research.

This research project is embedded in three kinds of discourse that are highly topical amongst performers and researchers alike today. The project attempts to draw these discourses together in a meaningful way around the performance of Ludwig van Beethoven's six sonatas for cello and piano. The most obvious discourse is the one that emanates from knowledgeable and critical performers about the ways in which they perform works from the Classical and early Romantic periods currently. In essence, this discourse grapples with questions relating to the performance of works that were composed centuries ago in ways that are relevant for the present day, thereby justifying their continued presence in the concert repertoire. This discourse takes on the form of live performances, recordings and reviews as well as various editions of and literature on specific compositions. Secondly, so-called "Historically Informed Performance Practice" (HIPP) already includes the music of Beethoven in its focus and is also beginning to establish a discourse around how the sonatas for cello and piano can be performed in a way that is "historically informed". There is some overlap between these two discourses in that HIPP has long since abandoned its former ideal of striving for authenticity in favour of performing music in a way that acknowledges its historical context whilst at the same time is speaking to modern audiences. The third discourse is one that has sprung up over the last decade or two and which takes the actual performance, rather than the musical text (i.e. the score) or its reception history, as its point of entry into research about a piece of music. Nicholas Cook (2000: 77) comments on the state of this discourse by saying that academic writing on the subject of performance art is only now coming into its own and is an aspect of music that has been under-represented in the past. José Bowen (1999: 429-430) takes this concept further by referring to the study of performance practice in the past as having been treated as something "distinct from the individual work". What he suggests instead is

[14] In this context performance must be seen generally to include composition.

Stellenbosch University https://scholar.sun.ac.za

> that we study the performance tradition of a musical work not as a separate discipline, irrelevant to the immutable work, but as the history of the changing **definition** [(my bold)] of the work itself. The study of the performance tradition of a musical work *is* the study of the musical work (Bowen 1999: 430).

The beginning of the "Early Music Revival" that spawned HIPP, cannot be pinned down to any particular date. However, evidence of it can be traced to before the turn of the 20th century with a steady growth in research, editing and publishing, revival of early instruments and performances of early music in several so-called First World countries blossoming over the last few decades. Richard Taruskin (2005: 362) refers, not without criticism to "avowed attempts to recreate the conditions of Bach's time (as in the so-called 'historically authentic' performances that have been popular since the 1970s)". Taruskin offers forthright arguments questioning the merit of HIPP. That these arguments come to any conclusions about whether engaging in HIPP is a worthwhile exercise is another matter altogether (cf. Boorman 1999: 406). The pursuit of what is perceived to be "authenticity" has found expression mainly in the domain of orchestral, ensemble and various genres of vocal music of the Baroque and, more recently, of the Classical era. Daniel Barenboim (2009: 164 – 165) says that

> concerning oneself purely with historic performance practice and attempting to reproduce the sound of older styles of music making is limiting and no indication of progress. Mendelssohn and Schumann tried to introduce Bach into their own period, as did Liszt with his transcriptions and Busoni with his arrangements. In America Leopold Stokowski also tried to do it with his arrangements for orchestra. This was the result of progressive efforts to bring Bach closer to the particular period. I have no philosophical problem with someone playing Bach and making it sound like Boulez. My problem is more with someone who tries to imitate the sound of the time.

Has Barenboim not missed the point in failing to address the issue of Bach sounding like Boulez, not as a result of a deliberate attempt to make it sound that way, but as is so often the case, as a result of ignorance of HIPP. As mentioned, the pursuit of authenticity has given way to what is generally recognized as performance that is historically informed.

Today there is a strong current of thinking that sees HIPP as applicable to all music, including that of the late 19th and even 20th centuries. In contrast, many of the world's foremost soloists, especially those of previous generations, have not embraced HIPP, leading to either a dated or a "generic" interpretation of the standard repertoire (Pienaar 2010). Colin Lawson (2007:62) quotes

> Laurence Dreyfus who in 1983 highlighted the text book rules for scientific method with a strictly empirical programme to verify historical practices; these are magically transformed into the composer's intentions. 'It is an irony that the puritan has implanted the civilized ban on the uninhibited expression of feelings directly into the art form whose purpose it was, in the first place, to sublimate it.'

In countries such as South Africa, that are geographically far from the other so-called First World centres, HIPP thinking seems not yet to have infiltrated the general discourse on music performance to the degree that it has in the countries of its origin. The degree to which individual instrumentalists have had access to period instruments and knowledge about performing practice in general, and for the performance of the Beethoven sonatas for cello and piano in particular, is very evident when listening to recordings or performances of today's students and young professionals. In short, their performances

Stellenbosch University https://scholar.sun.ac.za

are characterized by the same 'shortcomings'[15] typical of so many performances and recordings of the 20th century in general. These 'shortcomings' refer not only to a tendency to play slow movements with considerable rubato and generally considerably slower than indicated by the composer, but also to a generally late1900s attitude to phrasing and, in particular, portamento and vibrato.[16]

In his article *Do as Some Said, or as Most Did? – A Foucauldian Experiment with Nineteenth-Century HIP*, George Kennaway (2011) refers to evidence provided in the form of very early recordings that contradicts the purist view of continuous vibrato and portamento not having been used by Beethoven's cellists or cellists who lived shortly thereafter.

The study of numerous recordings and printed editions of the Beethoven sonatas for cello and piano in preparation for my own recordings has brought about the realization that much of what is regarded as standard performance practice in these works is neither specifically notated in Beethoven's own manuscripts, nor supported by the observations of his pupil, friend and respected pianist, Carl Czerny in the book, *Carl Czerny – The Proper Performance of all Beethoven's keyboard works* (1970).[17] The doctoral dissertation by Stewart Young (1979), taking cues from Czerny amongst others and focusing on tempo and its relationship to mood and character with particular respect to the music of Beethoven and Schumann, reveals a wealth of information on the subject of Beethoven's music, its performance, and shortcomings of standard performance practice in the 20th century. The notion of "proper performance" may sound limiting to certain performers and, whereas many composers may have welcomed a great deal of interpretative freedom with regard to tempo, it is well documented that Beethoven was highly prescriptive with regard to "the correct tempo".[18] Whereas musical tempo fluctuations within a basic tempo characterise performances in general, Beethoven left little or no interpretative freedom to the performers of his music in his day with regard to choosing a basic tempo for any given piece. That the concept of defining the tempo was in fact most important to Beethoven is an issue that is corroborated by a letter from Beethoven to a prominent Viennese writer on musical topics, Ignaz Franz von Mosel, in which he suggested the scrapping of the four Italian tempo words, "Adagio, Andante, Allegro and Presto" in favour of metronomic tempo indications (MTIs) (Thayer 1921: vol 2, 688). This suggestion would have been highly impractical given that very few people would have had metronomes then!

Many of Beethoven's works composed prior to the invention of the metronome were indeed revisited by him after the invention of the metronome for the sole purpose of retrospectively adding MTIs, but many, such as the sonatas for cello and piano, were left without MTIs by the composer. Carl Czerny has however left us with MTIs and critical observations relating to the performance of these works. The motivation for wanting to probe the validity of what Czerny says is simple: Despite the apparent authenticity of

[15] The quotation marks around the word 'shortcomings' are intended to indicate that the attributes referred to as 'shortcomings' may in fact not be inappropriate attributes at all as the word 'shortcomings' would imply in the literal sense. See the paragraph immediately thereafter.

[16] See a substantial list of recordings with comparative MTIs for each movement (addendum 1).

[17] As mentioned already, it must be noted that although the title of the Czerny book may imply otherwise, all Beethoven's works that include a piano (and this includes the sonatas for cello and piano) are discussed.

[18] Many composers attempted to indicate their intentions in respect of the interpretation of their work with meticulous performance indications, not only in respect of tempo, but also of dynamics, attack, articulation, phrasing or timbre. The scores of Gustav Mahler's orchestral works are well-known cases in point. Some examples of avant-garde electronic music take this notion to the extreme, where the composition *is* the performance, eliminating the performer and his/her claim/right to creative freedom as well as his/her technical limitations altogether.

Stellenbosch University https://scholar.sun.ac.za

Czerny's work, very few performers of the sonatas for cello and piano have actually heeded Czerny's instructions in shaping their performances. For example, in the famous Richter/Rostropovich recording of 1964[19] the *Adagio sostenuto e esspressivo* opening of the G minor sonata Op 5 no. 2 is taken at a tempo of around a quaver = 56. Czerny's figure for this section is a crotchet = 50, almost double the speed! The Richter/Rostropovitch version is however very similar to many recordings and performances today with regard to tempo. Why has this interpretation, so far removed from the specific instructions of Czerny, become the norm? Why has Czerny's work not become incorporated into mainstream Beethoven interpretation in many cases, and most importantly, why is there so little consensus with regard to the interpretation of these works despite Beethoven's own insistence on many fundamental matters? Chapter 3 will delve more deeply into the work of Carl Czerny and the relationship between Czerny and Beethoven. Establishing Czerny as a reputable authority on the works of Beethoven is central to the validity of this study as a whole.

The issue of tempi in Beethoven's music has been the subject of much debate, yet current performance practice seems to indicate that in many instances there is no consensus whatsoever with regard to even basic questions of tempo. Do we need to examine the metronome in Beethoven's time in general as well as Beethoven's own metronome in particular (surely this has been done conclusively)? To what degree was there room for error in the setting, notating and reproduction of MTIs and how, if at all, do our modern concert halls, techniques and instruments require us to modify or strictly apply these tempi? My embarking on a recording of the sonatas for cello and piano by Beethoven has raised more questions and, having examined these with practising musicians and musicologists alike, I have come to the realization that an in-depth study would indeed be valuable. Such a study would not aim to provide definitive answers to all interpretative performance related questions, but it would at least bring about an awareness of issues that as a result of several decades of uninformed performance practice, have corrupted Beethoven's interpretative wishes for his own works.

In order to contextualise my work on Beethoven's sonatas for cello and piano specifically, I refer back to the three areas of discourse mentioned earlier. The first and perhaps most tangible of these is that around interpretation through the ages. Performers over the last 200 years have passed on their personal peculiarities to their students. Those with legendary status have influenced far beyond their own students all who have made an effort to critically evaluate their performances and recordings. Teachers, performers, critics and musicologists are continually interacting and engaging in discourse that is analysing past and moulding current performance traits, not just generally, but with regard to specific pieces, phrases and even individual notes that form the kingpins of these much loved works. This is what plots the course of development of the so-called standard interpretation over time. Interpretation of a particular work can only fully manifest itself in performance. Apart from the technical proficiency and musicality of the performer, interpretation is moulded, consciously and unconsciously, by research. This research can take on many forms such as physical practice, reading scholarly material and perhaps most influentially, just listening to other performances, be they live or recorded. Many great cellists from the time of Beethoven onwards have contributed to the general discourse around the interpretation of these works through their actual performances and teaching, and over the last 80 years or so, through their recordings.

[19] This recording is one of several that will be used as a point of specific reference in the dissertation itself. Elements of this interpretation will be compared to Czerny in an attempt to validate or discredit characteristics of current contemporary performance.

Stellenbosch University https://scholar.sun.ac.za

Towards the end of the 1800s, a few notable musicians (the famous Dolmetsch family sometimes singled out here) pioneered the use of so-called period instruments. These attempts at recreating 'authentic' performances of Baroque and Classical music initiated the HIPP movement, which from the 1960s onwards has grown with considerable vigour (Dunsby 2001: 379). The beginning of HIPP with regard to the performance of Beethoven's sonatas for cello and piano specifically is only documented back to the 1970s. Recordings of Anner Bylsma (cello) with Malcolm Bilson (fortepiano) (1986) and Anthony Pleeth (cello) with Melvyn Tan (fortepiano) (1987) (Laird 2004: 204) are the first commercial recordings of these works on period instruments. Bylsma is known to have acquired his Goffrilla in the late 1960s having immediately restored it to its authentic specifications for the playing of sonatas from Gabrielli[20] to Beethoven (Laird 2004: 67). From the creation of these sonatas until this point, there seems to have been a unified and continuously developing approach to the interpretation of these sonatas. Led by Bylsma from around the 1970s onwards, we see two distinctly different and continuously diverging schools of thought emerging with regard to the performance of these sonatas: The so-called old school Romantic approach which is still heard today in performances by the likes of Misha Maisky, and the historically informed performances currently given by the likes of Dutch cellist, Pieter Wispelwey. Today we see three different approaches to the performance of these works. The old school Romantic approach as mentioned above is one. The HIPP movement is responsible for two other variants, namely: performances on period instruments in which the ideas of HIPP are applied to the full, and HIPP inspired performances on modern instruments. The characteristics of HIPP and the concept of 'authenticity' will be discussed in more detail later in this chapter.

In order to investigate trends and notable characteristics of performances of Beethoven sonatas for cello and piano through the ages, a number of cellists have been single out here whose performance styles (where possible with specific reference to their performances of Beethoven sonatas for cello and piano) are well documented. This overview is also designed to show the development and changing characteristics of performances since Beethoven's time through performances thereafter. We will start with Beethoven's cellists, the two (possibly three) men who are credited with the first performances of the various sonatas. The input and role of the pianists notwithstanding, this overview will focus primarily on the cellists.

The Op 5 sonatas were first performed in 1796 with Beethoven himself at the piano and Jean-Pierre Duport (1741 – 1818) on the cello (Campbell 2004: 10).[21] Duport was known for his sweetness of tone and brilliance of execution (Campbell 2004: 10). In other words his style was characterised by the finesse so often associated with the Classical period. His brother Jean-Louis acknowledged the influence of the older Jean-Pierre in his *Essai sur le doigté du violoncello et sur la conduit de l'archet* (c.1813) where he takes particular care to explain a practical system of fingering, particularly with respect to the chromatic scale and the playing of double stops (Campbell 2004: 11), an indication that his playing must have been clean and devoid of excessive glissandi and other Romantic conventions. In fact, if one looks at his etudes in more detail, one could speculate that his fingerings also make no provision for the use of vibrato, a special effect that for most cellists in those days was used sparingly and only as an ornament (Walden 2004: 136). The beginning of 'modern style' with regard to cello playing coincides roughly with the acceptance of the

[20] Domenico Gabrielli was an Italian composer and virtuoso cellist who lived in the second half of the17th century.

[21] Watkin suggests that J.L. Duport (1749-1819) was the cellist in this first performance of the Op 5 sonatas and not J.P., noting that J.L. took the position of the king's first cellist in 1789 (Watkin 1994: 89).

Stellenbosch University https://scholar.sun.ac.za

Tourte bow in the early 1800s (Stowell 1999: 179). Whereas Duport later used this 'modern' bow, he would probably not yet have had it when performing the Op. 5 Sonatas for the first time. The acceptance of these 'modern' bows and other aids were not instantaneously endorsed by all cellists and it is likely then that in Beethoven's own lifetime, these sonatas were given both traditionally 'Classical' treatments as well as more forward thinking interpretations, depending on the state of 'modernization' of the performers' instrument and bow.

The cellist in the first performance of the Op 17 (Horn) sonata in its cello and piano form is likely to have been either Anton Kraft (1752 – 1820) or Joseph Lincke (1783 – 1837). Its first performance is not documented, but it is most likely to have first been performed in the early 1800s at one of Beethoven's musical gatherings at Förster's at which many of his new works were premiered. Thayer (1921: vol 1, 262) tells us that Schuppanzigh, Weiss and Linke were amongst those that regularly contributed to these concerts at this time. Lincke took over from Kraft as the cellist in Schuppanzigh's quartet in 1808 after irreconcilable differences between Kraft and Schuppanzigh forced the former to be replaced (Walden 2004:24). Therefore, if the premiere of Op 17 (cello version) was prior to 1808 the cellist is most likely to have been Kraft. If the premiere was after 1808, the cellist would almost certainly have been Lincke.

The first performance of the Op 69 sonata is also not agreed upon in the various sources, but an 1812 performance with Carl Czerny at the piano and Lincke on the cello must have been one of the earliest. Lincke also gave the first performance with Countess Marie von Erdödy at the piano of the Op 102 sonatas in 1815 and although he did not play these sonatas with Beethoven himself at their premiere performance, his continued interaction with Beethoven is well documented.
In the quartet, Lincke's playing is known to have fitted in very smoothly, overcoming all technical difficulties with ease. Although he played with much feeling and expression, his aptitude for quartet playing indicates that he possessed all the necessary refinement of a Classical era cellist. It is interesting to note that his first performance of the Op. 102 sonatas was not well received by all present. Violinist, Michael Frey, visiting from Manheim at the time, commented that the works were "so original, that with only one hearing [they] were impossible to understand" (Walden 2004: 46).[22] Lincke is known to have had a small sound, perhaps as a result of his instrument, bow and bow grip which we can deduce must have been rather 'old school'. This was not necessarily viewed as a defect with at least some contemporaries citing these qualities as the reason for him fitting in so well as a quartet player (Walden 2004: 290). Linke often put himself at Beethoven's disposal to "try out certain passages" in new works (Stowell 2005: 90).

Kraft is known to have performed Mozart's piano trio K563 with the composer. He later made the acquaintance of J.P. Duport and more importantly Beethoven. His relationship with Beethoven was such that he served as cellist in Schuppanzigh's quartet for at least ten years, during which time Beethoven wrote the cello part of the Op. 56 "Triple" Concerto for him[23] (Walden 2004: 44). A lot can be deduced about the level of artistry that Kraft must have possessed from studying the Haydn D major cello concerto written for him,

[22] This is of course more a comment on the composition than it is of the cellist's playing and is perhaps one of many that indicate that Beethoven's later compositions were well ahead of his time. An inscription in Beethoven's hand on the back page of his Op 95 quartet reads, "Ist gänzlich unbrauchbar u[nd] für 3 mal zu wiederholen!!!!". *(www.beethoven-haus-bonn.de/)* A literal translation does not necessarily convey an intelligible sentiment, but it is clear that Beethoven is saying the piece is totally incomprehensible on one hearing alone and needs to be repeated at least three times before one can begin to understand it.
[23] Although the cello part of the "Triple" concerto was written for Kraft, it was in fact J.J. Friedrich Dotzauer who played the first performance in 1808 (Watkin 1994: 90).

Stellenbosch University https://scholar.sun.ac.za

Beethoven's "Triple" concerto and perhaps most pertinently Kraft's own cello concerto. He surely possessed a superb technique to be able to play these works. It could be argued that Kraft played a far greater role in the development of cello technique than he is given credit for and that both Beethoven and Haydn played a major role in promoting and disseminating this technique by embracing aspects thereof in their compositions. A compelling argument could be based on the cello writing in the Beethoven "Triple" concerto and perhaps even more so, the Haydn D Major concerto. This cello writing is arguably far more advanced and certainly more virtuoso than much of that which came before it. It is even conceivable that Kraft himself composed some of the really difficult passages in these works, and if he did, one could conjecture that this was done either in conjunction with or at least with the approval of Beethoven and Haydn. The octave writing in the last movement of the Haydn concerto bears an uncanny resemblance to that in the Beethoven Op 5 no. 1 sonata. Did Kraft perhaps have some influence there as well or was Beethoven the inventor of broken octave playing on the cello after all?

Bernard Romberg (1767 – 1841) is another cellist whose influence on Beethoven cannot be overlooked and whose playing must therefore also represent the style in which Beethoven's sonatas for cello and piano were played in his lifetime.[24] Romberg and Kraft are known to have performed together (Walden 2004: 45) leading to the assumption that if their styles were not similar, they were at least compatible. Romberg was a vociferous advocate of 'modern' music, but is known to have taught in the old style. He felt however that older music for the cello presented little in the way of character "to convey elevated sentiments to the audience" (Walden 2004: 274). He must therefore have welcomed Beethoven's new and complex style. In his later years however, Romberg voiced his opinion in favour of those who wrote and performed "pleasing classical music". He disliked what he called musical tricks saying "there are bounds which should never be transgressed, [especially] where the nature of the instrument will admit it" (Walden 2004: 176). Romberg had strong views on the use of vibrato. He despised those who used it continuously saying that it had a "most disagreeable and whining effect". He saw its place as an ornament, to be used only at the beginning of selected notes (Walden 2004: 211).

To summarize: Beethoven's cellists were all trained in the 'old school'. At least for part of their careers the 'new' inventions, end pin and Tourte bow, had not yet surfaced so in addition to that which has been well documented, one can safely assume that their playing was distinctly 'Classical'. Their fingering systems point to excellent, clean techniques, devoid of continuous vibrato and excessive portamento. There is no evidence of glissandi having been implemented as a generally used expressive means of getting from one note to another, although it was implicit in cases where the likes of Romberg specifically denoted fingerings that implied its usage. These instances were uncommon and we know that Romberg viewed this practice as he did vibrato – an ornament only to be used with discretion and tastefully (Walden 2004: 213). Of even more significance was the bow technique of the day. The transition to the Tourte bow was not embraced by all simultaneously and its usage did not signify an instantaneous change in bow technique. Dotzauer (1783 – 1860), perhaps the most famous pupil of Romberg, stated that the experts were not in a agreement with regard to the ideal bow grip and that there are those who profess the modern bow grip to be best, whilst there were others that still preferred the Classical bow grip that differed from the modern one primarily with respect of the

[24] Beethoven offered to write Romberg a cello concerto, an offer that Romberg turned down saying that he was only interested in playing his own solo compositions (Campbell 2004: 28). That today's cello repertoire is not considerably poorer for this action is in my view a colossal understatement!

Stellenbosch University https://scholar.sun.ac.za

distance between the right hand and the frog (Walden 2004: 89).[25] The characteristics of Classical/Baroque bowing as well as the use of such bows continued well into the early 1800s. These characteristics largely concern the playing of legato music, the articulation of phrase endings and the ability to sustain notes. Long notes were tapered and frequent bow changes, even within long phrases, would have been audible and stylistically executed so as to denote a substructure of shorter subordinate phrases. Leopold Mozart (1985: 97 – 99) shows us exercises required to sustain long notes with variations in dynamics.[26] He shows us these exercises, precisely because it was not the norm to sustain notes naturally in his day. Beethoven was most precise with the inclusion of dynamics in his sonatas for cello and piano and by and large left virtually no indications that long notes should crescendo or even be sustained. We can therefore deduce that Beethoven's cellists played in a most 'Classical' manner, especially by today's standards.

Pierre Alexandre Chevillard (1811 – 1877) is credited for introducing the late Beethoven String Quartets into Parisian musical circles (Wasieleski 2001: 183). He was a fine player who was known not only for his cellistic abilities, but also for the fact that he cared greatly about the artistic aspect of his craft. His critics praised his refined style and it was the musical interpretations of his string quartet, *Société des derniers Quartours de Beethoven*, that saw them give public performances at the prestigious Salle Pleyel (Campbell 2004: 43). In around 1850, he published his *Méthode complète de violoncello*. Chevillard was a kingpin of the French cello school of the 1850s. At this time virtuosity of the likes of Paganini and Liszt, both of whom had played in Paris at the time, was beginning to define the Romantic style in music. In Chevillard's *Méthode,* he paid special attention to the 'modern' bow hold, denouncing the use of the old method as still used by Breval (1753 – 1823). The French Romantic school of string playing can be said to have been spearheaded by Viotti[27] (1755 – 1824) "who owned a fine Tourte bow" (Nelson 2003:120). It is this school that can be credited with the development of certain styles of bowing associated with the Tourte bow and a modern bow grip: *detaché, spiccato, martelé* and staccato strokes. Other developments, enhancing the sound of the 'modern' cello include the invention of the end pin in around 1845 (Laird 2004: 14). Just twenty years after Beethoven's death, his sonatas for cello and piano were already being given a far more Romantic treatment by the French, possibly incorporating the aforementioned bow strokes. The rise in popularity of the piano as solo instrument and developments to the instrument itself must have also contributed to the interpretation of instrumental sonatas in which the piano was not simply an accompanying partner, but like in the case of Beethoven's sonatas for cello and piano, an equal duo partner.

Bernhard Cossmann (1822 – 1910) is known to have regularly played string quartets with the legendary violinist Joachim. In 1851, these concerts became so successful that they were opened to the public. Every concert contained a work by Beethoven (Potter 2003: 47). Cossmann's style was characterized by his fine and distinct tone. He formed a friendship with Liszt who regarded him as strong player, and toured frequently with Brahms. (Campbell 2004: 34). The fact that Cossmann was one of a number of cellists who was dissatisfied with the somewhat subdued cadenza in Schumann's cello concerto and took it upon himself to add to this master work, says something about his attitude to

[25] Paintings of cellists from the Baroque and Classical era will contradict any claim that there was uniformity with regard to bow grip of the time.
[26] Watkin tells us that "all cello methods of the period describe exercises for the bow similar to the *mezza di voce* exercises of Leopold Mozart". I have however chosen to refer to Mozart's specifically, because the modern cellist who delves into HIPP, but without specializing in it, is more likely to be familiar with Mozart's treatise than those of cellists from the same period.
[27] Watkin (1994: 115) tells us that the "influence of the Viotti school was strongly felt by cellists during Beethoven's lifetime".

Stellenbosch University https://scholar.sun.ac.za

authenticity and style (Stowell 1999: 95) i.e. the conventions of the late 1800s paid little if any respect to Classical authenticity, focusing on the Romantic style of the 'present' rather than attempting to recreate the world of the composer. Cossmann's etudes (1900) are counted amongst the most significant short studies for the instrument and encapsulate many aspects of what is regarded as modern cello playing today. In an age when HIPP was certainly not part of mainstream musical discourse if at all, Cossmann and his compatriots must have been playing Beethoven's sonatas for cello and piano in a Romantic manner. Certainly the earlier Op 5 and Op 17 sonatas were composed in Beethoven's early 'Classical' period, but the later sonatas were not. Would Beethoven have revised his interpretation of these earlier sonatas as he grew older and would interpretations of any of his sonatas for cello and piano by the likes of Cossmann really differ drastically from a concept that Beethoven would have approved of? Although we will never answer these questions with absolute certainty today, I believe the key to answering them as fully as possible lies in that which we have conclusive proof of: Beethoven's obsession with tempo. By 1900, Cossmann and co were already pushing the boundaries of what we call modern cello technique today. The full potential of a modern set-up and the Tourte bow had led to a maximization of tone production and legato playing in slow movements, and as Beethoven had left no MTIs for these sonatas and as there is no evidence to suggest that Czerny was referred to by these cellists, it is highly likely that the slow movements of these sonatas were being played at considerably slower tempi than Beethoven had wanted initially.

Pablo Casals (1876 – 1973) is one of the earliest cellists that modern technology has been able to record. His philosophy towards performing these sonatas is not only in print in the book, *Casals and the Art of Interpretation* (David Blum 1977), but captured on recordings. A quick listen to the beginnings of all the various movements of these sonatas on recordings freely available on the internet reveals relatively slow tempi over all with some slow movements/introductions bordering on half the Czerny MTIs. We do not have recordings of the cellists reviewed before Casals, but the recordings of Casals show clearly the culmination of developing trends from Beethoven's time to the 1950s. Blum (1977) cites countless examples from both Casals' performance and teaching that testify to interpretations of these sonatas that completely disregard Beethoven's attitude towards tempo. He encourages slow tempi, 'musical' nuances and in particular the exploitation of the modern cello's ability through beauty of tone to convey feelings of heartfelt pathos. For example in describing the opening of the last of the Op 102 sonatas he says,

> In the opening arpeggio we heard no ordinary quavers, but the steps of Hector mounting to the parapet; the ensuing melody was no mere three bars, but a vision of an heroic landscape, compressed within time: the sonority was open and noble, the quaver G being proclaimed spaciously [...] (Blum 1977: 84).

He does advocate crisp and characterful playing in fast music as well as an almost HIPP attitude to vibrato (Blum 1977: 134), but his recordings show that these aspects of performance are all applied within the context of mid-twentieth century Romanticism rather than HIPP as we know it today.

Mistislav Rostropovich (1927 – 2007), who made his famous recording of the Beethoven sonatas for cello and piano with Richter between 1961 and 1963 (and then again recorded the live performances at the Edinburgh Festival in 1964) must, in addition to Cassadó,

Stellenbosch University https://scholar.sun.ac.za

have been one of the first to perform these works with steel strings.[28] The use of all four cello strings with either steel or synthetic cores and winding represents the final major advancement in the construction of the modern cello, creating perhaps a far more powerful sound than Beethoven could have ever imagined. It is not widely known that steel strings were only invented in the twentieth century.[29] On August 30th 1964, at the Edinburgh Festival, the duo performed all these sonatas in concert (www.medici.tv). As with Casals, the recordings Rostropovich made are arguably far more telling than any critiques on his interpretations and for those who are not familiar with what is regarded by many as a benchmark interpretation/recording, a simple search on YouTube will reveal all. To say that Rostropovich plays with a character unbefitting of Beethoven's music would be unfair and in any case, such an observation is purely subjective. However, in attempting to justify such a statement, the following observations are noted. These interpretations are characterized by a huge amount of rubato. Whereas the implication here is not that Beethoven had (or didn't have) an aversion to rubato, the extent to which Rostropovich accelerates and slows down cannot be reconciled with Beethoven's views on tempo as articulated and investigated later in this dissertation. Rostropovich's basic tempi are not altogether far removed from those prescribed by Czerny with the notable exception of the opening movement of the Op 5 no. 2 sonata and Adagio of the Op 102 no. 2 sonata that are approximately half and two thirds of the Czerny tempi respectively. The Rondo of Op 5 no. 2 is around 20% faster than Czerny's indication – a tempo that only a handful of virtuosi would be able to sustain. Apart from the rubato and the few questionable tempi that clearly influence the character of the pieces dramatically, Rostropovich constantly uses a very fast and intense vibrato, especially in slow movements. This is indeed a character trait of the so-called Russian Romantic School, its appropriateness in the context of Beethoven's sonatas for cello and piano is to be discussed in more detail later.

Rostropovich and a great many of his students and colleagues emulated this Russian Romantic style from the end of the 20th century into the 21st, but it is shortly after the famous Rostropovich/Richter performances and recordings of the 1960s that discourse around, and indeed interpretations of, these works can be said to have taken diverging paths. If one looks back at the path of interpretation from Duport through Cossmann to Rostropovich, one sees clear tendencies developing. With the exception of tempi where we know Beethoven was most prescriptive, that developments in interpretation from the early 1800s to the 1960s would not have met with Beethoven's approval is a matter of pure speculation. That we now know more than we have ever known about Beethoven's sound world, his instruments and playing techniques of his day as a result of HIPP thinking is indisputable. That this knowledge actually brings us to being able to achieve an appropriate Beethoven sound when performing Beethoven's music in the 21st century is the subject of much debate. We can however look back on fifty years of research today and know many things about Beethoven's world. The knowledge gained and the questions raised have done little to unify present day interpretation of these sonatas. It could be argued that three different interpretative lines that have emerged since Rostropovich's bold 1964 statement which can be seen as the culmination of approximately 130 years of uniform development since Beethoven's death. These three present day interpretations can be categorized as follows:

[28] It is interesting to note that the Duport Stradivarius, which in the hands of Rostropovich was set up in a modern way, was most probably the very cello Jean-Louis Duport used when he played the Op. 5 Sonatas with Beethoven himself!

[29] Paul Laird (2004: 101) tells us that when Harnoncout started cello lessons in the 1930s, gut strings were all that were available. One of the earliest known steel string making companies is Thomastik whose website claims "Hand made strings since 1919" (www.thomastik-infeld.com). "Cassadó, the compatriot and favourite pupil of Casals, was the first famous performer to use steel strings (as early as the twenties) in his search for a big sound" (Bosanquet 1999: 203).

Stellenbosch University https://scholar.sun.ac.za

- ‘Old School’ Romantic interpretations on modern instruments (e.g. Misha Maisky)
- HIPP inspired performances on modern instruments (e.g. Heinrich Schiff)
- And HIPP performances on period instruments (e.g. David Watkin)

Misha Maisky (b. 1948) champions the so-called Romantic Russian School of playing today. He was a pupil of Rostropovich (Campbell 2004: xi) and his recordings of these sonatas with Argerich are in many ways very similar to those of his teacher. His playing is characterised by a fast and unrelenting vibrato that is arguably beautiful, but within the realm of HIPP does seem somewhat out of place in the slow movement and introductions in these sonatas. Slow tempi are very slow and it appears that his primary objective is to make the most of the warm rich cello tone. With the exception of the finales of both the Op 5 no. 2 and Op 102 no. 2, the fast tempi are not excessive. General rubato is excessive by HIPP standards and in particular there is one moment in the Op 102 no. 2 fugue that is given a massive *ritardando*, not prescribed by the composer.

Heinrich Schiff (b. 1951) is a fine example of a cellist today who has successfully incorporated the essence of HIPP research into performances of Beethoven’s sonatas for cello and piano on his modern cello. As a student in Vienna, he played Baroque cello in René Clemencic’s ensemble and later collaborated with well-known period instrument specialist Ton Koopmann in recordings of Vivaldi and Geminiani Sonatas (1992 Philips Classics Productions) (Laird 2004: 205). His playing has been described as personifying “cultured sound and expression, strength emerging from them as much as through intellect as through emotional response” (Campbell 2004: 219). Heinrich Schiff offers exceptionally clean interpretations of Beethoven’s sonatas. These are so devoid of Romantic school conventions that some could view them as almost sterile even though he has remained true to the score in articulating with great care all the nuances that Beethoven has written. The tempi are largely conservative; the fast tempi all sounding rather relaxed and the slow tempi, although by and large not as slow as Du Pré for example, are all generally somewhat slower than Czerny’s MTIs. The *Adagio con molto sentimento d’affetto* of the last sonata is noticeably quicker than the standard interpretation, but not yet as fast as Czerny says it should be (quaver = 60). It is however a rare and perhaps enlightening recording of this movement in that it takes the listener into the realm of experiencing crotchet beats for this movement rather than quaver beats – an important interpretative aspect of the movement to be dealt will in more detail in chapter 5.6.[30]

David Watkin (b. 1965) is considered one of the world’s leading performers on period cello. He is particularly interested in 19th century performance practice and has contributed scholarly articles to many reputable publications (Laird 2004: 307). His chapter on Beethoven’s sonatas for cello and piano in Robin Stowell’s *Performing Beethoven* (2005: 89-116) is comprehensive, discussing many finer details of HIPP with regard to these sonatas specifically. Of particular relevance to this study is his inclusion of Czerny’s MTIs for every movement of these sonatas.[31] He is also quick to cite Czerny’s views on rubato, welcoming its tasteful and circumspect usage so as to allay fears of those who see MTIs as limiting and unmusical (Stowell 2005: 113). The appreciation and relevance of Watkin’s work is not limited to the period cellist alone and it is along these lines that this current dissertation intends to contribute to future performances of Beethoven’s sonatas for cello and piano.

[30] It is interesting to note that Schiff and Maisky have the same basic tempo here (see addendum 1), but whereas Maisky seems to dwell on the individual notes, Schiff’s interpretation seems to have the feeling of gliding forward motion i.e. two beats in a bar as opposed to four.

[31] Czerny’s MTIs for these sonatas are also mentioned in the booklet of Pieter Wispelwey’s second recording.

Stellenbosch University https://scholar.sun.ac.za

This introduces a second kind of discourse, inextricably linked to the discussion of 21st Century Beethoven performance. That HIPP is a major influencing factor in classical music performance today is undisputable. Some may argue that HIPP has changed fundamentally since the 20th century, when as a new movement, it represented a new way of looking at firstly Baroque performance style, and perhaps no more than performance style up to and including the Classical period. These days however, it seems that one could almost drop the word "Historical" from the phrase "Historically Informed Performance Practice" and rather refer to "Informed Performance Practise" (IPP), meaning that all forms of classical music today, right up to that which is Contemporary, are commonly discussed, analysed and performed in some sort of historical context, making the use of the word "Historical" superfluous.[32] Given that Beethoven's professional life as a composer occurred during a period that is generally accepted to have seen the transition from the Classical to the Romantic period which in turn coincided with the modernization of stringed instruments (not to mention pianos) in which they were transformed so as to cope with the demands of modern (Romantic) sound needs and an ever expanding technical facility on the part of players, it may not be entirely incorrect to perform the music of Beethoven (a self confessed composer for a future generation) in a manner not necessarily consistent with the conventions of his time, but in a more modern way, perhaps a way in which he himself would have performed if he had lived longer or perhaps a way in which his immediate successors performed his music anyway. HIPP (or IPP) therefore does not solve all performance related questions, but presents a school of thought (sometimes a broad spectrum of opinion) that can at the end of the day only inform, but not dictate the outcome of a given musical performance. Those such as Misha Maisky who choose to perform Beethoven's early sonatas in a way that some critics might call "too Romantic", may not be doing so out of ignorance, but may have ideas firmly rooted in HIPP research, that lead them to develop an interpretation, if not consistent with what they believe Beethoven would have wanted now, then perhaps at least a genuine attempt to convey Beethoven's intended affect. That Classical string music should be played without vibrato for example just because HIPP suggests that this was an orchestral convention of the time is considered by many to be a too simplistic argument these days.

Peter Wispelwey is a fine example of a cellist, who is equally at home with contemporary repertoire on a modern cello as he is playing Bach on his Baroque cello. Over a decade ago, he recorded the Beethoven sonatas for cello and piano on a period instrument, but has chosen for his latest recording on Channel Classics Records to use his "new" Giovanni Battista Guadagnini cello with a modern set-up. The piano on this recording is a modern Steinway Concert Grand. This action is a clear indication that for Wispelwey, HIPP is by no means restrictive, but in fact completely the opposite. His intimate knowledge of and experience in period cello performance have led him to the point that he could comfortably record these works in a new and fresh way on a modern instrument. For him then, HIPP does not push him into the realm of stylized performances as described by Taruskin (2005: 362), but is rather a source of enlightenment, moulding his modern performances in ways that clearly make them sound as if they are inspired by period instrument performances. It is very interesting to note that Wispelwey refers extensively to Czerny's observations in the CD sleeve notes. Even more revealing is that many similarities between this recording and Czerny's recommendations exist despite the fact that Wispelwey concedes to having made the recordings without having specifically studied Czerny's work in preparation for it. It must be noted though that although Wispelwey's interpretation is in many ways consistent with Czerny's instructions, it is in the

[32] These days for example, one even finds orchestral music of Berlioz performed on appropriate period instruments.

Stellenbosch University https://scholar.sun.ac.za

choice of tempi for the slow movement of the Op 102 no. 2 sonata and introduction to the Op 5 no. 2 sonata that it is not.

Another important point to be made when evaluating HIPP is the constitution of the audience. We will never really know what a concert in Beethoven's day sounded like, and although there are those who in their pursuit of 'authenticity' may get close to reconstructing instruments of the time, we certainly can't reconstruct the ears and minds of Beethoven's audiences. What Beethoven's audiences heard was against the backdrop of a certain historical context. Would what sounded normal to them in terms of a particular instrumental sound, still sound normal to them if they had experienced the music and instruments of Mahler or Shostakovich? Would their 'normal' sounds sound normal to them if they had heard the sounds of 20th century cars or a jumbo jet? (Fogal 2009). Even if we eventually proved that our modern day HIPP performances on period instruments were in fact exact aural replicas of Beethoven's concerts, would today's audiences be experiencing anything like what Beethoven's audiences experienced? These questions do not cast doubt on the merits of HIPP in that it is both revealing and valuable in terms of getting closer to the aural world of the past, but rather question the view of fundamentalists who claim that HIPP performances are perhaps the ultimate or only way in which a piece of music from the past can be performed.

Having touched on two streams of academic discourse, namely the history of the interpretation of the sonatas for cello and piano by Beethoven and the concept of HIPP as it applies to these sonatas, a third and perhaps more difficult concept deserves to be investigated. This is the notion of the performance rather than the score ultimately representing the musical work. According to Cook (2001) "[t]he text-based orientation of traditional musicology and theory hampers thinking about music as a performance art."

> [T]he idea that performance is essentially reproduction and consequently a subordinate if not actually redundant activity, is built into our very language. You can "just play," but it's odd to speak of "just performing": the basic grammar of performance is that you perform *something*, you give a performance "of" something. In other words, language leads us to construct the process of performance as supplementary to the product that occasions it or in which it results; it is this that leads us to talk quite naturally about music "and" its performance, just as film theorists speak of film "and" the music, as if performance were not already integral to music (and music to film). Language, in short, marginalizes performance (ibid).

Cook (2001) goes on to say that "the idea of performance 'of', of performance reproducing a self-sufficient work, is at best problematic and at worst nonsensical". If 'performance is the work' is difficult to understand, then perhaps a work could to be understood in terms of its life. The life of a work manifests itself in performance and just like the life of a human being, is subject to and moulded by many events or performances. A life is not a single performance, but a host of interconnected performances, just as a work cannot be defined by a single performance, it is the product of many different interpretations.

In the case of Beethoven, for example, this view could imply that we take him off the pedestal onto which we have placed him, and from where we almost expect him to scrutinize each and every note of *his* music that we play today. And if his constant scrutiny were not terrifying enough for us mere interpreters, it almost feels as if there would be some sort of repercussion, if we dared in considering ourselves artists too, do something with *his* music that *he* disapproved of. In the final instance it is a question of weighting: placing the critical mass of the music into its performance rather than into its "text" is not only an important change of perspective with radical ontological implications, it also

Stellenbosch University https://scholar.sun.ac.za

provides justification for regarding performance as a form of art in its own right, rather than as mere reproduction. And that is why performance has to be regarded as an important field of research. Viewed from here the investigation into the performance history of a work is more than mere reception history, the focus there being on the various audiences that have listened to and engaged with the music, but in contrast, the performance history of a work is a history of the work itself. Part of that performance history would then also include the approach represented by HIPP as it is widely accepted in our time. Embarking on performance as a research project should then be regarded as an attempt to reveal and show that, and how, the music under consideration has meaning that is embedded in the sounds as they are created during the specific instantiation we call a performance.

A question relevant to the 'work is the performance' stream of discourse would therefore not be: Would Beethoven through his music, specifically the sonatas for cello and piano, be seeking a specific kind of engagement through performer and listener alike? These questions are of course valuable in their own right, but the various incarnations into which his pieces have been transfigured, whether good, bad, intended or otherwise must be seen as the life that the work has led. The work's life is what defines the work, which in a way is a refreshing concept regardless of if the outcome is perhaps less refreshing to some individuals. This however can create serious conflicts with HIPP purveyors, particularly for those who to some extent still hold onto the notion of authenticity. Again: to question whether a certain practice or physical thing (lets us say a raw gut cello C string) is authentic when speaking about Op 102 no. 2, is not necessarily a futile question, but to expect to be able to reproduce an exact copy of the gut string **and** to have an audience experience it within the exact same frame of reference that Beethoven's did is tantamount to believing in time travel.

A piece of music does not need to be resurrected if it is alive, and so long as it is performed (i.e. heard) it is alive. In acknowledging a single performance as another event in the life of the work itself, could the musical instinct of the performer not supersede for example tempo markings in the text where the performer finds it difficult to reconcile the two?

> Musical texts themselves are, to a degree, illoctionary texts, the "reading" of which, either in the concert hall or in the library, constitutes a performance; the score is not an artefact but a set of instructions for the creation of an artefact (Kennaway 2011: 86).

Musical notation is in itself not music, but, as Kennaway points out above, rather a set of instructions for a performer. A text in any form of musical notation and an analysis in any written language can never fully unlock the 'truth' of the music. This 'truth' can be described as an emotion, persona or force (considered by some to be divinely inspired) which can only truly be revealed through performance and even when it *is* given a 'truthful' or 'honest' (the subjectivity of these concepts not withstanding) performance, reveals itself differently to each and every listener. So a performer whose own musical instinct compels him/her to disregard an MTI of Beethoven must still be considered to have contributed to the work itself. Whether Beethoven would have liked this performance or not does not change the fact that it was performed even though there are those of us who may feel we have a moral duty to influence performances of others. The point is that we do not perform in a vacuum just as no one lives in an isolated event.

Stellenbosch University https://scholar.sun.ac.za

Kennaway (2011: 87) interrogates the “power relationships between composer, editor, performer and audience” and states that these are “not straightforward”.

> Power circulates between them; the performance is a site for exchange and transfer of power. The audience is not simply the passive, grateful recipient of the performance; the performer is not only (if at all) the humble servant of the composer. Once the composer has written the work, he/she has to all intents and purposes relinquished power over the eventual performance, whether the composer resents this or not. If physically present, he/she is often another audience member acknowledged at the end. Similarly, the composer is physically represented by the [sheet] music in front of the performers (and not even by that if they play from memory). That text is always incomplete if considered as a full specification of the work, in that the performer will always contribute something that is not only not present in the notation, but which could not be anticipated by the composer (Kennaway 2011: 88).

Kennaway (ibid) supports the view that a number of performers did not edit works for publication with the intention of providing information that was contrary or superior to that of the composer, but rather considered their (the performer’s) markings to enable performance; i.e. they created a performing edition with bowings and fingerings that not only provided practical and technical assistance, but which in their view enhanced the inherent and/or specified articulation desired by the composer. Cook (2001) refers to the text or “script” as being like a recipe or as R.G. Collingwood puts it, “the score is a ‘rough outline’ of directions for performance” (ibid). What we as purveyors of HIPP often refer to as editions spoilt by or corrupted by performers whose playing style was ‘too Romantic’ tend to forget is that such players (lets say Grützmucher[33] playing Beethoven for example), were born within five years of the composer’s death and their teachers who were the composer’s peers, were in fact far closer to the composer than any *Urtext* edition could bring a 21st century performer. The way in which a composer’s articulation markings are interpreted by modern musicians following an *Urtext* score is more often than not a generic interpretation based on a performer’s natural instinct (with a modern instrument in hand) and the influence of other similarly ignorant performers. Might a case not be made for using an edition of a work that is edited by a Grützmacher for example?

> Between 1868 and 1917, Beethoven’s violin sonatas were published in nine different performing editions prepared by the leading violinists of their day, such as David, Joachim, Brodsky, Kreisler and many others. Several of these editions have remained current well into the twentieth century. The *Urtext* appears to give the performer direct access to the composer’s work, bypassing the mediation of other editors, but it also places power firmly in the hands of the player, who will decide for him/herself how to interpret ambiguous markings [i.e. it removes the player further from the composer]. It seems safe to say that this outcome was entirely unforeseen (ibid).

‘If you question the masters of an earlier epoch with perseverance and conviction you become the medium of their replies: they speak of you through you” (Boulez, 1971: 19). Or as Christopher Small puts it, “[P]erformance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform” (Cook: 2001).

Whereas HIPP studies with regard to Baroque and Classical repertoire seem to have ultimately acknowledged a quest for authenticity as being restrictive, counter-musical (if you regard music making as being intrinsically spontaneous and creative) and in any case

---

[33] Peters has twice published the sonatas for cello and piano by Beethoven edited by Grützmacher; first in 1868 and later c.1894.

Stellenbosch University https://scholar.sun.ac.za

unattainable, it now seems as if the technological age i.e. the age of recorded performances, has awakened in performers a desire to again strive for ‘authenticity’ where links to more recent composers are tangible. We know for example how Schoenberg performed his Pierrot Lunaire as we have a recording of a performance he conducted in 1940, 28 years after it was composed (Dunsby in Grove 2001: 347). For almost everything written since, performers are able to consult authoritative recordings (i.e. recordings in which the composer of the recorded work has been involved in the recording thereof), which for those performers who seek to ‘consult’ the composer, forms the basis of their own interpretations. As time goes by, the list of reference recordings that involve composers performing or at least being involved in the performance of there own works grows. By comparison, the list of ‘early’ music composed before the advent of recordings diminishes. This means that a performing artist is more and more likely to be ‘consulting’ the composer of works he/she performs. It therefore seems natural to want to consult the composer these days. In 1920 for example, a performer would largely be left to his own devises with regard to interpretation. These days it is not uncommon for a concert programme to contain several works for which there are authoritative recordings available.

Why then should a Beethoven sonata for cello and piano, performed in the same programme not be prepared with the same attitude towards ‘consulting’ the composer? We can’t listen to a recording that Beethoven himself was involved in, but we can consult his autographed scores and the writings of his contemporaries. No one is saying that performance should not be informed by academic research. In acknowledging the performance as the work itself, we are simply being asked to accommodate the existence of performances that perhaps do not share the same philosophy as ours. According Ton Koopman (Clark 2012), the multitude of so-called expert opinions is often very contradictory and the modern performer would do well to trust his/her musical instincts whilst concurrently probing all available sources personally. There will always be performers, who in the opinion of others, do not approach performance with integrity, but given that integrity is itself subject to interpretation, we must judge from the premise that most, if not all, musical performances are honest attempts to interpret musical works. Who can say that Sir Edward Elgar did not honestly believe that he was exalting Bach when he arranged his Fantasia and fugue in C minor, BWV 537 for full symphony orchestra. Whether you like the arrangement now does not change the fact that it exists, and more to the point, does not change the fact that continued performances of it continue to contribute to the life of the work. If we are in agreement that performances in general are honest, i.e. not attempts to transfigure or manipulate beyond the bounds of ethical creativity, we must see the performance as at least being part and parcel of the musical work, if not being the only real manifestation of the musical work.

> Busoni […] refused to admit any ontological distinction between scores, performances and arrangements, because he saw all of them as equally transcriptions of an abstract, platonic idea: as John Williamson points out, the result is not only a blurring of the distinction between composition and performance, but also a ‘confusion’ of the roles of editor, prescriber, and composer, whereby a ‘work’ may be a variant, completion or complete rethinking of a pre-existing work (Cook: 2001).

Stellenbosch University https://scholar.sun.ac.za

“To understand music as performance means to see it as an irreducibly social phenomenon, even when only a single individual is involved” (ibid). In making such a statement, Cook is involving not only the musician(s) as performer(s), but equally the audience and perhaps also others involved in a non-musical way. He goes on to use a Beethoven symphony as an example which should be “understood as a dynamic practice within contemporary culture rather than a historical monument” where “the work is not only represented by the composer, but also [by all the] performers, producers and engineers, editors, and commentators” that have contributed to its existence since its composition (ibid).

Kennaway (2011: 96) refers to “Taruskin’s assertion that ‘authenticity’ was modernism by another name” (Taruskin 1995: 164-172) and in so doing almost creates the impression that HIPP is a musical fashion that like fashion in the clothing or design industry has a cyclical nature. Perhaps striving for ‘authenticity’ went out of fashion and is now returning? Does this mean that striving for ‘authenticity’ could be a laudable pursuit after all depending on the era in which it is/was conducted? I would like to propose that whatever we pursue through research either in the traditional sense or through performance, it is done with the express purpose of contributing to knowledge that in turn contributes to the continued existence and heightened appreciation of our priceless aural works of art.

Studies such as this dissertation, which aim not only to scrutinize the musical text within all relevant streams of musical discourse, but which have as their primary goal the aim of impregnating performances with knowledge, acquired and disseminated with integrity, must therefore also be regarded as integral to the actual musical work – the performance.

“[T]he performative approach ‘forces us to face the fact that we are primarily authors [or at least co-authors], not reporters. […] To call music a performing art then, is not just to say that we perform it: it is to say that music performs meaning” (Cook: 2001).

Stellenbosch University https://scholar.sun.ac.za

Chapter 2

Tempo

The origin of the word tempo is relatively modern if one considers music as a cultural practice to have been in existence for over 50 000 years. The word originates from the Italian (from the Latin *tempus* meaning time); it is a 17th century "fencing term denoting the timing of an attack" (www.oxforddictionaries.com). Tempo could be described as the rate at which temporal units of equal duration succeed one another. Consistent with the idea of an attack, 'beat' or 'pulse' are words commonly used to denote such units of musical time. Simply put, actual or physical tempo refers to the actual or physical rate at which beats pass in a musical composition. Consequently, tempo also determines the duration of the musical composition in time.

Time governs our daily lives to the extent that everything we do is done in time, but we rarely pause to contemplate time itself. Although it is commonly acknowledged that some musicians regard music as 'timeless'[34], music is one of the art forms that are classified as 'performing arts', which means that it is the ingredient of time without which music cannot exist.

Although it seems that most contributors to literature on musical time have stopped short of qualifying tempo as a fundamental structural element of music alongside rhythm, melody and harmony, the question of time and music has generated a certain amount of thought provoking interrogation. A scholar who has contributed to this topic more profoundly than most is Victor Zuckerkandl. In his book *The Reality of Music*[35] (1963) he discusses the phenomenon of music in terms that are clearly derived from physics. The four sections of his book have the headings Sound ("Ton"), Movement, Time and Space (1963: 5). However, he uses these terms precisely to set music apart from objects or phenomena that have their place in physical time and space in order to argue for their distinctiveness. For example, in the section on time he makes a clear distinction between physical and musical time when he writes:

> Where the laws of nature apply there can only be effects/events *in* time, but not *of* time. However, music makes us familiar with events that can be comprehended in no other way than as effects *of* time, in the literal sense (1963: 194).

One of the conclusions he then reaches is that music should be seen as

> time pictures in the same sense as works of visual or architectural art are spatial pictures. Musical sounds are time that has become matter, in the same way as matter, that is conveyed as colour or hardness, is understood as space that has become matter. To create in musical sounds is to create in time; a sound structure is always also a time structure – not a structure *in* time, but *of* time (1963: 244).

Zuckerkandl does not extend his profound discussion of musical time into the realm of musical tempo, clearly a sub-category of time. But it would be entirely consistent with his views that tempo should not be understood as a something that has its existence outside

[34] Describing music as 'timeless' not only acknowledges a school of thought that sees specific pieces of music as eternally relevant regardless of when they were composed, but it also takes into account the notion of divine inspiration i.e. composers who feel their music is inspired by a higher power not of earthly dimension and therefore not governed by daily time as we understand it physically.
[35] Original German title: *Die Wirklichkeit der Musik*

Stellenbosch University https://scholar.sun.ac.za

of musical time. Therefore, tempo has to be understood as an itegral element of music and not as something accidental to be added afterwards (like timbre in some instrumental music of the Renaissance). These ideas are supported by Hermann Erpf:

> [T]ime imposes specific conditions on music. What is experienced in music as “quick” or “slow” cannot be determined objectively. […] In music the relationship to subjective time is called tempo. Even where it is determined objectively by means of a metronome and is maintained during the course of the performance, the experience of tempo is decidedly subjective, as it is measured and compared subconsciously by the listener against an internal tempo, the heartbeat. […] This means that the experience and notion of musical tempo is tied to a division that is comprehensible. […] Music that is fully divorced from “tempo” cannot be conceived by the listener in its true relationship to objective time. In so far as such music is “heard” it is subject to the conditions of the physiological organ of hearing, which alter the objective time values. In every instance music – if it is heard – has to come to terms with subjective time. This is related to what we call “form” and this is what leads to concrete musical forms (Erpf 1967: 11).

A far-reaching deduction can be made from these considerations. Even if tempo is not universally understood to be a structural element of music, as melody, harmony or rhythm are, it is certainly an element of form.[36] The most obvious level on which this can be observed is in the relation of different movements of a sonata to one another: a slow second movement forms a strong musical contrast to a quick first movement. But on a more basic level, music (or a musical rhythm, for example) cannot be heard or performed without tempo. This means that tempo is an essential quality of the ”shape” not only of the movement of a sonata, but of every musical phrase and every musical motive. A change to the tempo of a motive, phrase or movement is a change to the shape of the musical “time picture” or “Zeitgebilde”, as Zuckerkandl puts it. A visual analogy to this would be the distortion of a portrait or painting of a human figure by elongating it along its horizontal or vertical axis to make it look fatter of slimmer. This analogy should clarify what is meant by changing the shape of a musical motive, phrase or movement. By placing a large measure of emphasis on metronomically measured tempo, as this dissertation necessarily does, sight is not lost of the argument put forward here that physical and musical time are of a different order and that the tension between the two should not be overlooked.

Tempo should be seen as a sub-category of the parameter of musical time. Other sub-categories are rhythm (which “refers to the [relative] durations of a series of notes and the way that they group together into units” (Levitin 2006: 15) and meter (seen in a one dimensional sense by many practicing musicians as a music theory term denoting the number of beats in a bar and categorized as either simple, compound or complex). Of rhythm Zuckerkandl says,

> It is true that time needs musical sounds in which and through which it is realized as rhythm. By no means, however, do musical sounds represent the only concrete experience, while time remains behind as an abstract and empty form or vessel, to be comprehended only in terms of reflective thinking. No: through the mediation of musical sounds time becomes part of the concrete experience; the experience of musical rhythm is an experience of time mediated through musical sounds (1963: 193).

Of meter, consistent with his notion of time and rhythm, Zuckerkandl argues that it should not be comprehended in linear terms but as a wave in which every pulse has a two dimensional quality: one in respect of the passing of time (represented in a graph on the

[36] Whereas melodies, harmonies and rhythms can be analyzed using criteria specific to each as well as the principles codified in music theory, tempi cannot be analyzed in this manner.

Stellenbosch University https://scholar.sun.ac.za

horizontal axis) and the other as a relation to its value within a bar (the vertical axis). He defines this as follows:

> A musical bar that arises as a result of a rhythmically ordered sequence of musical sounds and is conveyed as such to the listener is – as we know – experienced in a wave-like fashion. The various parts of the bar [(i.e. the beats)] each represent different phases of the wave and together they make up a complete cycle (1963: 199).

I.e. there is a hierarchy that determines the relative importance of the beats within a bar, contributing to, if not determining, the shape of a musical phrase.

Brown (1999: 294) explains that in the Classical and Romantic eras a great deal of consideration was given as to how tempo played a part in determining the frequency and weight of accents in a bar and thus establishes a relationship between tempo and meter. However, in illustrating the difference between tempo and meter, Brown (1999: 313 - 335) goes to great lengths to put forward a multitude of interpretations held by various composers (sometimes a single composer had several interpretations) of the relationship between ¢ (2/2) and C (4/4). One such relationship, corroborated by Cherubini's metronome marks in this case (Brown 1999: 320), is that ¢ is twice the "speed" of C. In this case, whereas an aspect of meter (i.e. the number of beats in the bar) halves, the tempo in actual fact is the same i.e. a piece by Cherubini in ¢ will last half as long as a piece by the same composer in C (both preceded by the same Italian tempo word), if both pieces contain the identical number of bars. The aforementioned example is relatively insignificant in that it does not prove a rule applicable to other composers governing a relationship between C and ¢. The example however is not only valuable in that it illustrates a difference in the concepts of meter and tempo and how they are notated, but also in that it illustrates a relationship between the two in certain cases. i.e. ¢ is 'fast' whereas C is 'slower'.

In illustrating the difference between the notation of musical tempo and physical tempo, Brown (1999: 306) cites Hummel who in reproducing tables equating narrow ranges of MTIs with particular tempo terms, exposes a certain irreconcilability between the two by showing the inconsistency with which different composers associated these tempo terms with specific narrow bands of MTIs. Whereas MTIs delineate physical tempo (beats per minute - BPM), the musical tempo cannot be defined by MTIs alone.

> The result of this tendency illustrated by Hummel's treatment of tempo was that the tempo term came increasingly to be seen as a word that described an aural phenomenon rather than as a single modifying factor in a complex equation. A piece was designated adagio, andante, allegro or presto because it was felt to be so. The choice of tempo and its relation to the envisaged speed of the music seem to have become more subjective, creating very significant problems for performers unfamiliar with the composer's practice when metronome marks were not provided (Brown 1999: 309).

Brown's (perhaps inadequately considered) use of the term "speed" calls for some consideration. To this end, the book, *Lost in Time: The concept of Tempo and Character in the music of Brahms*, by Sean Yung-hsiang Wang, provides a useful reference. Wang defines tempo by referring to "an established convention [that] equates tempo with speed, which is the rate of *tactus* [(otherwise referred to as pulse)] that can be measured with a metronome" (Wang 2008: 1 – 2). He goes on to quote definitions from The *Norton/Grove Concise Encyclopaedia of Music*, the *Oxford Dictionary of Music* and *Grove Music Online*, which all substantiate (but not elaborate on) this definition.

Stellenbosch University https://scholar.sun.ac.za

According to Ernest Ansermet, "Tempo is not speed, but an aspect of movement that is intertwined with the pulse of our living energy"[37] (Behne 1998: 458).

The notion of equating tempo with speed (as in Wang above) is common and is perhaps helpful on a superficial or beginner level in so far as it is easily comprehensible, however, speed in the scientific sense requires elements of both time and distance. We have already established that time is an element of music, but when one speaks of the length of a note, rest or piece of music, (or, more correctly, their duration) one must concede that in music, length refers to time as well and not to distance. The concept of physical distance is foreign to music and so then is a physical concept of speed.[38]

Of course, one has to take into account that the notion of tempo will have changed during the course of history and will also vary from one culture to another. Before the introduction of Italian terms, differences in tempo were indicated by varying the employment of note values. This can be witnessed in early conventions of music notation (e.g. the designation of notes as longa, brevis or minima) and can still be found in Beethoven for example, where slow movements often contain notes of very small value, while quicker movements can be found to notate the music in longer note values. It must also be understood that the advent of the metronome did not signify the beginning of the concept of BPM in respect of measuring time in music. Several musicians had, long before Beethoven, used a pendulum to set tempi. By prescribing the length of string to which the weight of the pendulum is attached, one can prescribe physical tempi that can be notated as BPM. The metronome was simply a practical and marketable machine that used the very same principles.

> Even before the commercial success of Maelzel's metronome had become assured, some composers were attracted by the idea of regularly giving their music chronometric tempo indications by other methods. Gottfried Weber vigorously advanced the use of a pendulum in a number of articles at about the time of Maelzel's first metronome, and Spohr, among others, adopted his method of indicating tempo by this means before changing to metronome marks around 1820 (Brown: 1999: 303).

What is slow and what is fast? Manufacturers of modern metronomes before the advent of digital metronomes often added Italian tempo words to the calibration figures perhaps starting with *Molto adagio* at 40 BPM and *Presstissimo* at 208 BPM. These words on a metronome can be misleading and therefore inappropriate because the metronome was never intended to be a tool for attaining mood and character. Its earliest users such as Beethoven simply used it to determine physical tempo. If Beethoven (or any other composer of his time and until the time of digital metronomes) wanted to give an MTI for a piece with a musical tempo of crotchet = 30, he would be forced to write quaver = 60 as his metronome simply did not tick as slowly as 30 BPM. The word *Andante* written next to the figure 60 on the calibration of a metronome would be incorrect in this instance as the character of this music would more likely be *Molto adagio*. In other words the tempo/character indication in the score has to be read in conjunction with the meter, not the MTI.

Brown (1999: 337) refers to the British writer William Crotch who refers to tempo terms (e.g. *Adagio, Andante* and *Allegro*) as "expressions of time" rather than expressions of speed, perhaps inadvertently, but in so doing, he captures the human/musical element of

[37] German original: Tempo ist "keine Geschwindigkeit, sondern eine Bewegungsqualität", die mit der „Kadenzierung unserer Lebensenergie" verknüpft ist.
[38] Whereas physical distance is not an element of music *per se*, it is an element of proportional notation, a phenomenon that was explored extensively in 20th century music.

Stellenbosch University https://scholar.sun.ac.za

the concept of tempo. He captures this element further by going into great detail, explaining the many interpretative differences accorded to the various tempo terms by different composers and pointing out that some terms commonly understood to delineate tempo are in fact not tempo terms in the strict sense of the word but rather “expressions of musical character”. Many composers combine expressions of time and character (e.g. *Allegro vivace*) thereby creating tempo terms that clearly have elements of time and character. There are those who would argue that *Allegro* alone already contains elements of time and character, and would argue that the musical notion of tempo must always contain the element of character. This is what makes it musical and, in just one way, different to the physical concept of speed.

If we accept that tempo is an integral element of musical form there is nothing unique about Beethoven’s views on ‘correct’ tempo as this concept relates to the mood and character of his music. In fact references to tempo as it relates to interpretation can be found for many different composers. That some composers were/are more flexible than others in prescribing tempi for their works and that Beethoven was perhaps most prescriptive in this regard is to a large extent a continuous thread in this dissertation, but surely any composer’s MTI’s (incorrect notation of MTIs due to human error notwithstanding) should at least serve as an indication of tempo where significant deviation must surely amount to a deliberate manipulation of the musical score. Tempo related studies of Beethoven should therefore not alienate Beethoven as one who had an extraordinary view on tempo, but they should rather serve (perhaps whilst pursuing a more specific investigation) to demonstrate that Beethoven upheld a perfectly ‘normal’ view on tempo and its relationship to mood and character, but whose personal character combined with the extent to which he prioritized this aspect of music saw to it that his view came across most strongly.

Unless specifically referring to MTIs, tempo, as it refers to BPM is not what is meant when throughout this dissertation reference is made to tempo. Tempo is always meant to refer to ‘musical’ tempo, which more often than not does not refer to the rate of change of the shortest note values for example, but rather to a tempo that is defined by an innate musical pulse that can be (or should be) made evident by the manner of musical performance. It is only when adopting this ‘musical’ notion of tempo that one can consistently reconcile so-called tempo terms (e.g. moderato*, allegro, largo* or the evocative phrase used to guide the performer in his/her choice of tempo of the opening movement of Messiaen’s Quartet for the End of time *Bien modéré, en poudroiement harmonieux*)[39] with MTIs.

When an *Adagio* contains many semiquavers for example in a bar, it is not necessarily (in fact not usually) the case that the notes themselves are to receive a long duration each, but rather that the innate musical pulse is slow. This is common musical sense, which every reputable composer of the Baroque, Classical and Romantic era possessed, possibly to the extent that few of them saw the necessity to spell this out in their teaching.

On the subject of choosing the ‘correct’ tempo, Daniel Barenboim (2009: 13 – 15) aligns himself with Wagner who said “the right comprehension of the melos is the sole guide to the right tempo.” Wagner’s frequent use of the word “melos” as opposed to melody in his treatise “On Conducting” is intriguing to Barenboim who tells us that the

[39] Messian provides an MTI of crotchet = +/- 54 for this movement

Stellenbosch University https://scholar.sun.ac.za

> first appearance of the word melos is in the poetry of Archilochus of Paros in the seventh century BC; there it refers to a choral song. Later Plato defined melos as the synthesis of word, tonality and rhythm, whereas Aristotle's definition was closer to our own understanding of melody.

Barenboim (also employing the term 'speed' in manner devoid of considerations given above) then goes on to explain the importance of understanding the concept of

> the relationship between space and time, or, in other words, the relationship between subject matter and speed. The relationship between the texture and volume of the sound on the one hand and the audible transparency of the music on the other determines the correct speed… [T]he act of making music is a process of the integration of all its inherent elements. Unless the correct relationship between speed and volume is established, such integration is not complete and it therefore cannot be called music in the fullest sense.

Introducing a further dimension into the discussion of tempo, Levitin (2006: 57), a neuroscientist once record producer, explains that at

> a neural level, playing an instrument requires the orchestration of regions in our primitive reptilian brain – the cerebellum and the brain stem – as well as higher cognitive systems such as the motor cortex (in the parietal lobe) and the planning regions of our frontal lobes, the most advanced region of the brain.

He explains that the coordinated body movements required to feel tempo and execute rhythmic patterns is "no coincidence" and that "[v]irtually every culture and civilization considers movement to be an integral part of music making and listening". He goes on to refer to a study published by himself and Perry Cook in 1996 in which people (non-musicians) were asked to "sing their favourite rock and popular songs from memory". The purpose of the study was to see how close to the original artists' tempo the subjects of the experiment would sing. The majority of the study subjects "were able to sing songs within 4-percent of their nominal tempo." Levitin concludes by saying that the

> neural basis for this striking accuracy is probably in the cerebellum, which is believed to contain a system of timekeepers for our daily lives and synchronize [our own untrained singing] to the [original version of the] music we are hearing [inside our heads]. (ibid)[40]

Is it then unreasonable to assume that Carl Czerny (or perhaps even the vast majority of professional musicians through the ages) had an excellent tempo memory as this study shows people of our time to have? Perhaps Czerny's heightened sense of tempo allowed him to accurately remember tempi with even less than a 4-percent margin of error. Levitin (2006: 61) believes that the best drummers in today's pop and jazz bands do indeed possess this heightened sense of tempo.[41]

Levitin (2006: 172 – 173) makes a most important observation on the subject of metronomic tempo and musicality:

---

[40] Much later in his book, Levitin (2006: 156) refers to subsequent laboratory studies done by other scientists in which exactly the same conclusions were drawn.

[41] In the 1980s an audiologist tested a sample of music students at Bergvliet High School for sensitivity to pitch. All subjects but one were unable to hear pitch deviations of less than 3 cents. One subject however consistently identified pitch deviations of 2 cents accurately. Levitin (2006: 157) refers to an experiment that proves that the human brain is able to alter tempo and pitch independently much like modern digital software as opposed to old analogue playback devices where pitch rises as you increased the speed of playback.

Stellenbosch University https://scholar.sun.ac.za

> Real conversations between people, real pleas of forgiveness, expressions of anger, courtship, storytelling, planning and parenting don't occur at the precise clips of a machine. To the extent that music is reflecting the dynamics of our emotional lives, and our interpersonal interactions, it needs to swell and contract, to speed up and slow down, to pause and reflect. The only way that we can feel or know these timing variations is if a computational system in the brain has extended information about when the beats are supposed to occur. The brain needs to create a model of constant pulse – a schema – so that we know when the musicians are deviating from it[…] Metrical extraction, knowing what the pulse is and when we expect it to occur, is a crucial part of musical emotion. Music communicates to us emotionally through systemic violations of expectations.

In other words, without a basic sensitivity in the brain for tempo that creates that sense of expectation from which the music can deviate unexpectedly (at least from the point of view of the listener), thereby inducing the element of surprise, disappointment, gloriousness, anger etc or any other emotion that an 'unplanned' deviation from the 'agreed' schema might invoke, there will be no spontaneous emotive reaction to performance. Neurological studies show that motor responses to tempo actually "precede the external beat" (Sacks 2007: 240), which accounts for the emotive reaction to deviations. Perhaps this is why certain avant-garde compositions are difficult to relate to, where conventional structures are not employed by the composer, making a spontaneous emotive reaction to deviation from a recognisable schema unlikely.

Whereas equating tempo with speed is simplistic and superficial, if not scientifically incorrect, it must be noted that there is very little literature that scrutinizes the somewhat flippant use of the word "speed" when engaging with the concept of tempo. Whether deep thinkers about music have yet to interrogate this or whether we will blindly continue in our writings to gloss over this phenomenon remains to be seen. This short chapter poses questions about tempo that encourage a more holistic understanding of the concept of musical tempo in the hope that it will add gravitas to the research contained herein. However, it needs to be said that many writers quoted throughout this dissertation have literally implied BPM when using the word tempo; most however have used the term in a way that implies the deeper musical meaning even though many readers will still simply continue to equate tempo with speed. Modern language has entrenched the superficial interchangeability of speed and tempo by inventing words like tempomat.[42] The interchangeable use of the words tempo and speed in this dissertation is therefore unavoidable as it would be impractical to qualify the exact and hidden meanings intended by the authors each and every time a quotation that uses either one of these words is used. The reader is therefore requested to always consider the word tempo in a musical sense. Where it makes sense to substitute the word tempo for speed thereby enhancing a musical understanding of a concept or hypothesis, the reader is encouraged to do so as this will reinforce the very notion that gives validity to this research question: Tempo is inextricably ingrained in all musics as a fundamental element of form.

That musical tempo will always contain imperceptible deviancies when compared to metronomic tempo, is well illustrated by Charles Wuorinen's response to Stockhausen's article, "…how time passes…":

[42] Tempomat: A modern German word meaning cruise control (sometimes known as speed control or autocruise) on a car

Stellenbosch University https://scholar.sun.ac.za

Write a short note: no matter how exact its length may seem in your mind, when you come to perform it, you will find a range of easily perceived variations that lies within acceptable limits. These are the lessons and resources of live performances. […] Even the smallest event in a musical fabric, an event of which there will be thousands of similar others in a single work, contains within it an infinity of variation and capacity for interpretation. (Schwartz 1973: 256).

Stellenbosch University https://scholar.sun.ac.za

Chapter 3

Beethoven - Czerny – Maelzel – Tempo
Setting the Scene

3.1 The relationship between Carl Czerny and Beethoven

A study of all surviving correspondence between Czerny and Beethoven (primary sources including: A. Eaglefield-Hull (2013) *Beethoven's Letters with explanetory notes by Dr. A Kalischer* and M. Hamburger (1978) *Beethoven: Letters, Journals and Conversations* amongst others) reveals a deep admiration and almost adulation on the part of Czerny for Beethoven. Similarly, Beethoven generally addresses Czerny with respect and often affection as well. Many of the letters in Beethoven's hand are concluded with "Your Friend B" or other similar salutations.[43] Other factors also point to the relationship being more than just cordial. Although it seems that a first encounter between Czerny and Beethoven is likely to have been in around 1801 when Czerny was about 10 years old, it could be said that their relationship started in 1805, when Karl Czerny, aged 14, played for Beethoven. The encounter elicited a report in Beethoven's hand that praises the young Czerny for having

> made such extraordinary progress on the piano, progress far in advance of what is normally expected of one aged fourteen years, that in this respect as well as in view of his admirable memory he should be deemed worthy of all possible support […] (Hamburger, 1978: 46).

Many years later and highly regarded as a concert pianist, Czerny is said to have memorized every note that Beethoven wrote for the piano (Czerny 1970 :5).[44] Beethoven, who loathed teaching and did not take on many students, taught Czerny as a boy and later entrusted the tuition of his nephew Karl, to him. It is also known that Beethoven approached Czerny to perform the Viennese premier of his 'Emperor' concerto (Eaglefield-Hull 2013: 253), an act that in 1818 after having known Czerny for 13 years, shows that their relationship thus far was based on a number of years of trust and admiration. Czerny partnered many of Beethoven's string playing colleagues in performances of his (Beethoven's) works and was repeatedly asked to do so. There are those, who question the good relationship between Beethoven and Czerny and in doing so quote a particular incident where following a performance of Beethoven's quintet in E flat Op 16 for piano and winds in which Czerny played the piano, Beethoven publicly reprimanded him for having disrespectfully altered the score by adding unnecessary ornamentation.[45] In Beethoven's letter to Czerny, following the incident he wrote, "a composer aught to be able to hear his work in the manner in which he wrote it!" (Eaglefield-Hull 2013: 192). Beethoven's letter is not a continuation of the verbal reprimand, but in fact an apology for having "burst out yesterday without thinking". Seen in context, this was clearly an isolated incident. Not only is there no record of a similar incident ever happening prior or subsequently, but Czerny, clearly feeling bad after what he had done seems to have made amends by performing properly, i.e. sticking to the score, in the two concerts that followed.

---

[43] Similar salutations can be found in Beethoven's letters to one of his other pupils of note, Ferdinand Ries (Ries & Wegeler 1987: various pages throughout the memoires).

[44] This note from Czerny's memoires seems to imply that Czerny had, if not a photographic memory, then the aural equivalent thereof: "I was so fortunate in my musical memory that (other composers not counted) I could play by heart, and absolutely perfectly, everything Beethoven wrote for the pianoforte – a natural gift that has not yet deserted me."

[45] It is interesting to note that in another performance of this very same quintet, Beethoven himself "suddenly started improvising" angering the oboist tremendously (Ries & Wegeler 1987: 69).

Stellenbosch University https://scholar.sun.ac.za

One was with Schuppanzigh, the first violinist in the famous Viennese string quartet that premiered many of Beethoven's quartets and the other was with Linke, the cellist from Schuppanzigh's quartet. Both recitals were significant in that they were both farewell recitals for the respective respected string players. Sonatas for violin and piano, and sonatas for cello and piano by Beethoven were performed at both concerts respectively and Czerny is reported to have pleased Beethoven with conscientious performances. In the abovementioned letter, Beethoven promised to put the record straight at the Linke concert by offering to, "say something that will make it all right" (ibid). The *Allgemeine Weiner Musik-Zeitung* on September 20 1845 quoted Czerny in writing. "This letter did more than anything else to cure me of the desire to make changes in the performance of his [(Beethoven's)] works and I wish that it might have the same influence on all pianists" (Thayer 1967: 641). Beethoven is reported to have followed through with his written offer to make amends (ibid). One can safely assume that Beethoven genuinely forgave Czerny for the incident given that he (Czerny) was entrusted to perform many of his (Beethoven's) works subsequently. A notable performance in 1825, two years before Beethoven's death is documented in detail in the diary of Sir George Smart.[46] At this performance Czerny, flanked by Schuppanzigh and Linke performed amongst other things, Beethoven's piano trio Op 70.[47] Beethoven sat on stage beating time whilst the trio performed – perhaps the best example of his fanaticism with tempo (to be discussed in more detail later). Sir George describes a jovial dinner attended by Beethoven and all the performers including Czerny after the performance (Hamburger 1978: 241).

Ferdinand Ries, another of Beethoven's few pupils says absolutely nothing (negative or positive) about Carl Czerny.[48] Perhaps there was a bit of professional jealousy from Ries's side and he wanted to avoid comparison? In his memoires, Ries says, "Among pianists, he [Beethoven] praised only one to me as an excellent player: John Cramer" (Ries & Wegeler 1987: 87). With perhaps one exception, there is no reason to question the sincerity and accuracy of the content of Ries's memoires, however, he very clearly provides selective information to show Beethoven's affection and admiration for him alone. The one statement that is simply not true is that other than Ries, Beethoven "acknowledged only the Archduke Rudolf as his pupil" (Ries & Wegeler 1987: 101). What Ries does do is provide an account of Beethoven's playing that supports Czerny's observations.

> In general he played his own compositions most capriciously, though he usually kept a very steady rhythm and only occasionally, indeed, very rarely, speeded [sic] up the tempo somewhat. At times he restrained the tempo in his crescendo with a ritardando, which had a beautiful and most striking effect (Ries & Wegeler 1987: 94).

Czerny was clearly a loyal admirer and at times close friend to Beethoven and apart from one documented isolated incident, seems to have remained in favour with Beethoven to the end. Had Beethoven not regarded Czerny as a friend, competent teacher and interpreter of his (Beethoven's) music, he would most certainly not had entrusted the tuition of his beloved nephew, Karl, to Czerny, neither would he have asked Czerny to give the Vienna premiere of the 'Emperor' concerto.

---

[46] It is perhaps significant to note that Beethoven was almost completely deaf by this stage.
[47] Smart's diary does not say whether it was Op 70 no. 1 or no. 2.
[48] The name "Czerny" does appear just once in Ries's memoires, but not in a statement from Ries himself, but rather in a transcript of a letter from Beethoven. In this letter, Beethoven advises Stephan von Breuning not to "practice Czerny's studies for the pianoforte for the time being" (Ries & Wegeler 1987: 157). This is just an aside and by no means the crux of this letter, but it implies perhaps two things: i.e. there will be a time to practice these studies i.e. they are important, and/or, Ries may have wanted to subtly include a reference to Czerny that on the face of it is basically harmless, but could nevertheless be interpreted as negative toward Czerny.

Stellenbosch University https://scholar.sun.ac.za

3.2 The relationship between Maelzel and Beethoven

Kalischer (Eaglefield-Hull 2013: 122) refers to a letter written in 1811 in which Beethoven may be referring to Maelzel. In his explanatory note however, he says "[…] anyhow, in the following year, Maelzel became acquainted with Beethoven".
A note of thanks from Beethoven written in December 1813 points to a most appreciative relationship between the two of them at that time. Beethoven writes,

> No one, however, deserves our gratitude so much as Herr Maelzl [sic], inasmuch as he conceived the idea of this concert in his capacity of manager and it is he who took it upon himself the heaviest burden of all, the preparation, administration and planning needed for this concert (Hamburger 1978: 115).

This was two years prior to the patenting of the metronome.

In 1814 Beethoven wrote a long letter in which he details the breakdown in his relationship with Maelzel. The letter is predominantly about the performance rights for *Wellington's Victory*, but also speaks about 'ear trumpets', another invention of Maelzel's which apparently did not help Beethoven with his failing hearing (Eaglefield-Hull 2013: 157 – 160). What is significant about this letter and this chain of events is, that despite a fall out with its inventor so severe that it required legal intervention, Beethoven's views on tempo still led him to embrace the metronome.

In 1817 or thereabouts, Beethoven, in his famous letter to Ignaz Franz von Mosel wherein he proposed the abolishing of the "absurd" terms "Allegro, Andante, Adagio and Presto", he refers to Maelzel several times, finally promoting the mass production of metronomes and referring to this as a "national need" (Hamburger 1978: 157). Although it seems logical that Beethoven and Maelzel would have made up prior to the writing of this letter, Kalischer (Eaglefield-Hull 2013: 234) states that they made up in 1818. This detail is essentially unimportant. What is important is that despite a hiccup in the relationship with its inventor, Beethoven seems to have embraced the metronome and its usage consistently. Even in the year of his death, 1827, he regularly referred to the metronome in a way that implied the importance of its use.

3.3 Beethoven's metronome

In the Baroque era, musical tempi were defined by a piece's relationship to a particular dance.

> The notion that the tempo giusto of every meter could be understood by studying all kinds of dance pieces – every dance having its definite tempo, determined by the meter and the note values employed in it – could not survive the disintegration of the social order, first weakened and then finally destroyed by the French Revolution and the Napoleonic Wars, with which this aspect of musical culture had enjoyed a symbiotic relationship (Brown 1999: 303).

It could be argued that despite Beethoven being regarded as a composer ahead of his time, his latching onto the metronome to preserve the notion of a tempo giusto can be seen as clinging on to an 'old fashioned'[49] aspect of music. Brown (1999: 304), however, cites

[49] I use the words 'old fashioned' not implying that tempo per se could ever become a less significant aspect of musical form, but rather that in Beethoven's age, the conscious acknowledgment of its importance was becoming overshadowed by virtuosity (in the Baroque sense of the word) of individual performers.

Stellenbosch University https://scholar.sun.ac.za

> Beethoven's letter to Schott, promising metronome marks for the *Missa Solemnis*. 'Do wait for them. In our century such indications are necessary… We can scarcely have tempi ordinario any longer, since one must fall into line with the ideas of unfettered genius.'

The "enormous expansion of publishing during Beethoven's lifetime" (Brown 1999: 304) which together with the growing possibilities for travel and transport of sheet music, also meant that his music would now more easily fall into the hands of performers, many of whom may be amateurs, with whom he could not work directly and who may not have the experience or knowledge to select tempi appropriately without the prescription of MTIs.

Although today's electronic metronomes are by and large considerably more accurate than those based on a swinging pendulum design, several models of modern metronome are actually not perfectly accurate. 'Old school' metronomes i.e. spring driven as in a wristwatch type design or the familiar Maelzel box with a pendulum and movable weight, are seldom free of irregularities. These metronomes are frequently found to display minor problems such as irregular beats (sounding more like a dotted rhythm that a steady pulse), the loss of tempo as the spring unwinds or an inaccurate alignment/placing of the calibration. These metronomes also require regular servicing for optimal performance. All of the above notwithstanding, studies have shown that there is actually very little significant variation between the performance of 'old school' metronomes and that of their modern electronic counterparts today (Rudolf 2001: 246).

On the question of accuracy of Beethoven's personal metronome, Rudolf explains that

> only a single model existed in his day. At first it was enclosed in a metal box, later in a wooden box, though of identical construction, with a notched pendulum calibrated from 50 to 160. (The story of two different models was one of the numerous fabrications by Anton Schindler). Beethoven, after years of discussions with Maelzel, was certainly familiar with the metronome's action and keenly aware of calibration problems. It can therefore be taken for granted that the 60-tick on his metronome corresponded almost exactly to one second although we have no way of knowing that he checked every notch on the scale. We know also that he cared about his metronome's performance. In 1825, shortly after having complained that its readings were still 'shaky', he brought it to a watchmaker's shop to have it 'regain its steady pulse'. On all accounts, there is no reason to suspect that Beethoven's personal metronome was not handled with care, or that it was less reliable than other instruments of its kind (Rudolf 2001: 246).

Noorduin (2013: 22) quotes a study by Peter Stadlen (1910 – 1996), a Beethoven musicologist, who "identified 66 metronome marks by Beethoven that he [considered] so fast that they could not possibly be right". Using a metronome similar to the one Beethoven himself used, Stadlen attempted to "abuse" it in such a way so as to induce a "mechanical problem that would only affect the faster tempos and which could possibly have gone unnoticed by the user". Stadlen was unable to induce the desired result and came to the conclusion that Beethoven's metronome was probably more or less consistent across its entire range. Intent on 'proving' his theory, Stadlen, "postulated lapses in the composer's tempo sense, recurrent mechanical incompetence on the part of the clockmaker fixing the metronome, and mysteriously intermittent mechanical faults", none of which brought about any hard evidence in support of these MTIs being 'too fast'.

Theories of variable MTI interpretation are discussed at length by Harke de Roos in his book "Der Andere Beethoven – Das Rätselmetronom oder Die dunklen Tränen" (2011) as well as by Sonnleitmer at the 2006 Mozart Symposium in Vienna (Noorduin 2013: 25).

Stellenbosch University https://scholar.sun.ac.za

> Sonnleitmer claims that Von Gleich's 'variable' [MTI] interpretation finds its origins in an old fashioned theory on tempo that involved the use of a pendulum, in which one counted complete cycles, rather than half cycles [as] in the case of the metronome.

Whereas this theory would perhaps explain interpreting an MTI twice as fast as intended, it cannot explain variations of other ratios as postulated by De Roos. For the purposes of this research problem, it serves no purpose to unpack these theories further, suffice to say that that they are inconclusive at best. It is therefore reasonable to conclude that Beethoven's MTIs are to be interpreted simply as they are written i.e. in the same way you would read and interpret any other composer's MTIs.

The question of absolute accuracy with regard to Beethoven's personal metronome is not even necessarily of great significance. Even if sceptics do not want to believe that Beethoven's metronome was ever reasonably accurate or that its accuracy remained consistent, the question of its accuracy is still not a valid argument for dismissing his MTIs. He is known to have been bad at arithmetic, and one could postulate that he may have also been bad at the setting of MTIs. Karl is known to have assisted with the setting of some of Beethoven's MTIs. Stadlen (1967: 333) details the process of setting MTIs for the ninth symphony where he cites a lengthy "record of an actual session that took place in Vienna on 27 September 1826" which is recorded in one of the Conversation Books. "Here we have uncle and Nephew struggling with the kind of mathematical problem which may have baffled them" in other instances as well. This so-called mathematical problem is the simple doubling and halving of MTI figures. Stadlen (ibid) provides evidence that suggests that Beethoven played on the piano whist Karl set the metronome to tick along at the same speed. Karl then notated the MTI. None of these "problems" change the fact that the concept of tempo as portrayed in beats per minute is a mathematical concept. A minute was as long in Beethoven's day as it is today, which is as long as it always was for hundreds of years before Beethoven. The concept of an MTI of 60 was and always will be one beat per second. No one can seriously argue that Beethoven's MTIs are so wrong that an interpretation at half the speed that he prescribed can be justified, knowing that he was a tempo fanatic (see evidence presented in favour of this assertion in the next paragraph). In any case, how can his metronome have been functioning properly for the setting of MTIs for the first, third and fourth movements of his fifth symphony for example, whilst being totally out of order whilst setting the tempo for the second movement? In the case of the fifth symphony for example, one also needs to remember that Beethoven had not yet acquired Maelzel's device at the time of its composition. This means that once he had acquired his metronome, several years after the composition of seven of his symphonies, he went back and added the MTIs. It stands to reason then that these MTIs must either all be basically right or all more or less **equally** wrong. Let us not idolize Beethoven to the point that we negate the possibility of him making mistakes – he was of course only human. Let us realistically acknowledge that some MTIs will be erroneous perhaps due to errors of notation and/or difficulties in deciphering the at times untidy ink notation. Stadlen (1967: 337) and Brown (1999: 286) point out and offer explanations for some of these errors.[50] But let us acknowledge above all though, an MTI is a mathematical concept and regardless of whether one uses a metronome or the second hand on your watch to determine a MTI, it is highly unlikely that Beethoven, or anyone else for that matter, would have set MTIs that are far removed from what they intended. The question in Beethoven's case should therefore not be: Was his metronome accurate or is this MTI accurate, but rather, how did Beethoven feel about applying his MTIs? What was his view on tempo?

[50] The concept of 'rare digit errors' is discussed in chapter 5.6 as it applies to the final movement of Op 102 no. 2.

Stellenbosch University https://scholar.sun.ac.za

And to what extent did he believe interpreters should have licence to deviate from his MTIs in pursuing a 'musical' performance?

3.4 Beethoven's personal views on tempo – probing the notion of "proper interpretation" as it relates to a singular "correct tempo" as implied by Czerny.

"When I play correctly, I am on the same wavelength as the music and sway in its rhythm, and the inexpressible reveals itself to me" (Osa 2007: 55).

Kullak (2013: 18) states:

> Among the material requirements for a correct conception, Czerny rightly places the tempo in the first rank. Nothing can so greatly affect the character of a piece of music as a mistake in this particular. For the editor, at least, the audition of an overhastened Allegro or a dragging Adagio is one of the worst musical tortures. The tempo finds the most precise expression in the metronome-mark.

Indeed, countless letters from Beethoven to publishers specify MTIs. A letter to Ries dated 16 April 1819 interestingly provides MTIs for the various movements (and sections within singular movements) of his piano sonata Op. 106 (Ries & Wegeler 1987: 130). The letter in itself is nothing profound, however, that Beethoven has provided only MTIs (as well as two extra bars of music) and no instruction as to phrasing, articulation or other interpretative issues for a new sonata that Ries would presumably have been interested in playing, is significant.[51]

Could Beethoven have been 'so inflexible' so as to prescribe only one correct tempo per piece/section of music? What about external influences such as venue acoustics, different instruments[52] (could one argue for different tempi in the interpretation of Op 17 when played on the French horn as opposed to the cello?), the different stages of his deafness, technical proficiency of different players, interpretative freedom of players etc? According to Schuller (1977: 35),

> conductors (such as Toscanini and Leibowitz) and performers (the Kolisch Quartet) showed many years ago that Beethoven's metronome markings are all technically realizable and expressively felicitous. So have a number of conductors in more recent times, especially among the younger breed of 'period instrument authenticists'[53].

Some of the slow tempi require superb bow control from string players for example whilst some of the fast tempi require exceptional technical proficiency (or perhaps just a little more practice than the average orchestral musician is willing to put in!). Reports of quartet and orchestral performances that went badly due to lack of rehearsal aside, Beethoven basically surrounded himself with excellent musicians who played the music he wrote at tempi that he approved of. Quite apart from the assertions of Czerny, Sir George Smart's account of Beethoven beating time (i.e. essentially conducting) on stage in a public performance of one of his Op 70 piano trios is surely proof that he left little interpretative

[51] The fact that Beethoven intended these MTIs for publication and not necessarily for Ries's personal benefit has not been overlooked.
[52] Note the recordings by David Hardy (cello) & Lambert Orkis (piano) in 2008 (on modern instruments) and 2009 (on period instruments) respectively that are almost identical in terms of tempi (10 of the movements are identical and 7 movements differ by no more than one notch on the metronome), perhaps suggesting that different instruments influence tempo less than one might expect (see addendum 1).
[53] Schuller does go on to demonstrate his preference for the 'old school', by saying that few period instrument 'authenticists' achieve "expressively felicitous" performances.

Stellenbosch University https://scholar.sun.ac.za

freedom (at least on that occasion) with regard to tempo to the excellent performers on stage with him (Hamburger 1978: 241).

As mentioned in chapter 1 (and again in 3.2 and 3.5), that the concept of defining the tempo was in fact most important to Beethoven is an issue that is further corroborated by a letter from Beethoven to a prominent Viennese writer on musical topics, Ignaz Franz von Mosel, in which he suggested the scrapping of the four Italian tempo words, “Adagio, Andante, Allegro and Presto” in favour of metronomic tempo indications (Thayer 1921: vol 2, 688).

Barenboim’s (2009: 148) claims that many composer’s MTIs are too fast because the “composer does not physically hear the piece” simply cannot apply to Beethoven.[54] Not only is the Op 70 piano trio anecdote a case in point, but one must not forget that at least for the first seven symphonies, Beethoven had indeed experienced multiple performances before adding MTIs. The often quoted story of Beethoven having lost some MTIs and replacing them with new ones far removed from the originals is now known to be a Schindler fabrication (Brown 1999: 285).

> Schindler’s claim that in the letter sent to London in 1827 with metronome marks for the Ninth Symphony ‘All the tempos were different, some slower, some faster’ than those he gave earlier to Schott is simply untrue: only one 66 instead of a mistaken 96 for the initial Presto of the fourth movement, differs (ibid).

In linking Beethoven’s personal views on tempo with Carl Czerny and in so doing also establishing Czerny as a reputable Beethoven interpreter within the context of him (Czerny) being a ‘most fashionable’ composer himself, perhaps one of the most relevant comments by Czerny as alluded to by Badura-Skoda (1970: 5) comes from his observations with regard to Beethoven’s Op.101 no 1:

> […] in another part of his *School for Piano* (Vol.IV, p.29). The second by-path [(Czerny brands abuse of the pedal as the first)] is, that we have almost entirely forgotten the strict keeping of time, as **the tempo rubato** (that is, the arbitrary retardation or quickening of the degree of movement) **is now often employed even to caricature** [My bold].

Czerny is telling us something fundamental about the evolution of performance practice at that time i.e. that ‘strict keeping of time’ was a typical characteristic of the music of Beethoven, which already prior to 1840 was being substituted by an inordinate amount of uncharacteristic and inappropriate *rubato* by performers.

Further evidence for ‘strict keeping of time’ in Beethoven’s musical world is provided by Clive Brown (1999: 397) where two citations in particular stand out. The first is written by Louis Adam in 1804:

> One of the first qualities that is required in music performance is to observe the beat. […] It is necessary therefore that the pupil habituates himself to play exactly in time and endeavours to keep the same tempo from beginning to end of a piece. It is not permissible to alter the beat unless the composer has indicated it or the expression demands it; still it is necessary to be sparing in this resource. Doubtless[,] expression holds back or hurries certain notes in the melody, but these rallentandos should not be continual throughout a piece, but only in those places where the expression of a languid melody or the passion of

[54] Whereas Barenboim’s claim is dismissed here, the author of this dissertation acknowledges the very real effect that the physicality of playing an instrument has on experiencing tempo, and therefore on the setting of MTI’s.

Stellenbosch University https://scholar.sun.ac.za

> an agitated melody requires a rallentando or a more animated tempo. In this case it is the melody which must be changed and the bass should strictly mark the beat.

And the second is by an anonymous author who in 1805 published a "much altered and expanded" version of Leopold Mozart's 1756 violin treatise in which he advocated at length that only "a small, imperceptible alteration of the tempo" is permissible in the name of expression especially where such tempo deviation does not "displace the bar as a whole".

Brown (1999: 385) points out that Hummel's use of rubato "was exceedingly subtle and unobtrusive" despite the fact that Hummel himself did say, "Many persons still erroneously imagine, that, in applying the metronome, they are bound to follow its equal and undeviating motion throughout the whole piece, without allowing themselves the latitude in the performance for the display of taste or feeling." However, in his Op 500, Czerny (1839: 31) goes on to say, "Hummel himself performed his compositions in such a strictly consistent tempo that one could almost always have let a metronome beat time to the music". Although one could argue perhaps that Beethoven's music is more 'Romantic' than Hummel's thus allowing for a more 'Romantic' interpretation, one must at least concede that in making an example of Hummel, Czerny was doing so within the context of "erroneous 'by-paths'" of the late 1830s. i.e. he is highlighting **general** interpretative by-paths/deviations as they apply generally to all the music of Beethoven's and Hummel's day barely more than a decade after Beethoven's death. That Czerny is making a generalization, that must indeed apply at least broadly speaking to the music of Beethoven, is corroborated by his (Czerny's) further assertion that "[i]n this way every solid composition is disfigured beyond recognition, and even though our era expects a higher degree of expressivity, and can tolerate as much, one should nonetheless differentiate between a Fantasia and a regular work of music" (ibid).

> These are clearly just the beginnings of general characteristics associated more with interpretative norms of the later Romanic period. Czerny's view precedes and counters the Wagner-Von Buelow assumptions of the necessity of such freedoms that started to really run amok towards the close of the century. Weingartner documents many in detail (Young 2013).

Kennaway (2014: 179) corroborates this view in quoting from an anonymous 1841 publication, *On the duties of cellists as orchestral players and accompanists*[55]:

> [A]s is well known, [we] unfortunately live in a time where *ad libitum, a piacere, col canto* etc. so predominate that one can not be sure of any beat. Through this, everything is mutilated. – How shamefully misused become the great masters, who cannot themselves deplore this mischief and more! And – what does art profit thereby?

Hummel and Czerny both left similar MTIs for Mozart's last six symphonies. According to Brown (1999: 298), this "certainly preserve[s] an early nineteenth-century view of an appropriate tempo" for works from this period. Brown (1999: 380 – 388) provides a convincing history of tempo modification supported by numerous citations and quotations in which he shows an ever-increasing tendency towards the use of *rubato* and other tempo related freedoms between 1800 and 1840. Of particular significance is the influence of Schindler, whose own claims as to the extent that he was close to Beethoven and in particular as to the extent that Beethoven was supposedly far less rigid in matters of tempo than Czerny suggests, "have seriously and convincingly [been] brought into

[55] The German original title is: *Einiges über die Pflichten der Violoncellisten als Orchesterspielers und Accompgnatuers* and the original quote in German can be found on Pg 130.

Stellenbosch University https://scholar.sun.ac.za

question" now that it has been proven that many of Schindler's entries in Beethoven's conversation books are in fact forgeries. Brown (1999: 386) goes as far as to say that Schindler's "desire to be seen as the only true disciple of Beethoven made him intensely jealous of those whose claims to know and understand Beethoven were better than his own."

> It does not seem beyond the bounds of possibility that Richard Wagner's ideas about tempo modification were directly influenced by what Schindler had to say about Beethoven. […] The growing influence of the ideas promulgated by Schindler can bee seen, a generation later than Czerny and Schindler, in the writings of the Swiss musician Mathis Lussy (Brown 1999: 387).

The idea that two schools of Beethoven interpretation exist today, i.e. Czerny's – a school where musical shaping is anchored in a *tempo giusto,* and Schindler's – a school where flexibility and tempo modification are used in abundance and governed by the perception of different principles for contrasting subjects, was put forward by Lussy (ibid).

If the impression was given that Czerny (and by implication, Beethoven) was completely against *rubato*, this perception should be dispelled immediately by highlighting the fact Czerny was against **excessive** *rubato* in the performance of Beethoven's works and not *rubato* per se. Watkins (2005: 112) tells us that Czerny

> considered both tempo and the art of rubato to be of the utmost importance. [Czerny himself states that] although each piece should be played 'from the beginning to the end… in the time prescribed by the author…there occurs in almost every line, some notes or passages, where a small and often imperceptible relaxation or acceleration of the movement is necessary to embellish the expression and increase the interest.

He continues by describing *rubato* as "the art of a good player… only to be acquired by high cultivated taste" (ibid). Although clearly against the use of excessive *rubato* in works by Beethoven and Hummel for example, he (Czerny) acknowledges that it can be most effective and appropriate when used in the interpretation of works by later composers.

> [T]he young artist must be convinced that a correct and mindful view of these works [e.g. Beethoven's works] is not less honourable and efficacious than the modern bravura, which, incidentally, is also fully deserving of respect, if utilized appropriately (Czerny 1839: 31).

In 1818 the *Allgemeine Musikalische Zeitung* published a joint statement by Beethoven and Salieri taken from an information pamphlet that Maelzel himself had written, presumably to market the metronome, which encouraged "all beginners and learners" to use the metronome as an aid to speed up the practicing process, thereby enabling them to "perform without difficulty and with enthusiasm". This part of the statement may in itself create the impression that Beethoven advocated metronomic performance if not seen in the crucial context of the rest of the statement, in particular, the part that reads, "We do not contend that an accomplished musician should perform an entire piece according to the metronome; for all expression would be paralyzed by such enslavement" (Wang 2008: 53 – 54). Barenboim (2009: 21) on the subject of rubato writes:

> The art of rubato lies in being able to make imperceptible modifications of tempo while maintaining a connection to it, an inner pulse. These modifications should be an exaggeration, but not an alteration, of certain elements in the rhythm. Furthermore, care should be taken that rubato is used only for a limited time, so as not to lose touch with the objective time that keeps ticking all along. […] The broadening of a certain passage or a certain group of notes must inevitably be followed by a passage or group of notes in a more

Stellenbosch University https://scholar.sun.ac.za

> flowing manner, so that the modification of tempo is only temporary, and the metronome running throughout the passage will be together with the music at the beginning and at the end, but not necessarily all the way through.

If Barenboim's explanation of rubato is accepted as current and a modern understanding of the concept, then it could be suggested that this is in fact consistent with Czerny's explanation, meaning that the implementation thereof in a modern performance of Beethoven is wholly appropriate.

3.5 A synopsis of modern interpretations (not those of the sonatas for cello and piano, but some of his most significant other works including string quartets, concerti, piano sonatas and symphonies) with regard to Beethoven's own MTIs

Recordings of Beethoven's sonatas for cello and piano seem to a large extent to have eluded the influence of modern-day HIPP research with particular regard to tempo. The symphonies on the other hand sound almost Baroque as interpreted by a number of HIPP experts. At the very least, many modern interpretations of the symphonies sound clear and fresh when moulded by interpreters who have taken seriously, Beethoven's personal views on tempo as well as adherence to his MTIs. Adherence to Beethoven's MTIs in his chamber music seems also to be the growing trend. Take for example the DGG recordings of selected string quartets as interpreted by the world famous Hagen Quartet from Austria. For the most part, MTIs are adhered to meticulously and the result is everything but studied or rigid[56]. The newest Bärenreiter edition (2007) of the Op 18 string quartets edited by Beethoven expert Jonathan Del Mar as well as the 2008 edition of Op 74 and 95 edited by the same includes Beethoven's MTIs, a sign perhaps that modern musicological thinking is clear about the significance of these in modern day Beethoven interpretation. Applying this philosophy to the sonatas for cello and piano would require the interpreter to first acknowledge the tempo issue as fundamental in the interpretation of **all** of Beethoven's works and secondly, to accept Czerny as the highest authority on these matters where Beethoven himself did not prescribe MTIs.

It would not be correct to assume that Beethoven did not regard tempo as all-important for all his work just because we do not have MTIs from him for all his works. A practical metronome was only patented in 1815 and given Beethoven's shortcomings in setting MTIs, it is entirely conceivable to think that it would take some time before he could add MTIs to all his works composed prior to his acquisition of a metronome. He certainly did attach MTIs to many earlier works, most of which were sent to publishers in the form of letters. Who knows how many of these letters were lost… What we do know is that Beethoven had wanted a new collected edition of all his works to be published before he died (Hamburger 1978: 181). In a letter dated January 28th 1826 addressed to publishers B. Schott's sons, Beethoven informs them that they will soon receive MTIs for "everything" (Hamburger 1978: 246). He died prematurely because of illness and one can only speculate that such a revised edition would have indeed included MTIs for each and every piece.

Noorduin (2013: 20) informs us that it was common practice in the early 1800s for publishers and editors to add MTIs to new editions of works both old and contemporary. In a new edition of Bach works for example, it is clear that any MTIs included would be those

[56] The question of personal taste notwithstanding, one would be challenged to find more invigorating, convincing or musical performances of Beethoven's string quartets that those recorded by the Hagen Quartet.

Stellenbosch University https://scholar.sun.ac.za

of an editor.[57] In a new edition of a new work however, it may have been the case that an editor would add MTIs where the composer had not. One could speculate that Beethoven therefore added MTIs just because publishers required them and not because they were of any great significance to him i.e. they should be considered as guidelines only rather than interpretative straight jackets. It seems more reasonable to conclude however, given all the evidence at hand, that Beethoven painstakingly calculated each and every MTI very deliberately, precisely because he realized that in the absence of his own MTIs, those added by editors would most likely result in what he would consider failed interpretations. If this is the case, one could consider all ‘incorrectly’ prescribed tempi by editors as straight jackets of sorts, whilst an MTI from Beethoven himself was in fact the key to liberation – a free flowing natural tempo in which all the interpreter’s musical nuances would complement and enhance the composer’s basic idea; a tempo in which phrasing could be reconciled with bowings; and a tempo that perhaps even inexplicably, unlocks an overwhelming emotional listening experience.

3.6 Carl Czerny’s Op 500 Volume IV “The Art of Playing the Ancient and Modern Piano Forte Works” – an evaluation of its authenticity, reception and critique

Carl Czerny is perhaps best remembered for his etudes and exercises, which are still widely used by piano teachers today. Whilst still alive, he was certainly highly regarded as a teacher (his most famous pupil being no less than Franz Liszt), but perhaps of greater significance in affirming him as a reputable authority on Viennese musical style in the 19th century is the fact that he was “one of the most fashionable composers of his time” (Noorduin 2013: 19). He was not only prolific as a composer, but as an editor produced amongst other things, an edition of Bach’s Keyboard works that was considered “the most complete and important” edition of its time (ibid).[58]

In his article “Czerny’s ‘impossible’ metronome marks”, Noorduin avoids discussing Czerny’s MTIs for Beethoven’s works, clearly convinced that these are not interpretive on the part of Czerny, but really based on his observations of Beethoven himself performing the works in question. The article focuses on Czerny’s MTIs for his own works and to a lesser degree, those that he prescribed for the works of composers other than Beethoven. It seems at the outset, that Noorduin is attempting to discredit Czerny by using his “impossible” MTIs as a device that shows him to be out of touch with his musical surroundings. A more in-depth reading of the article however reveals the genius of Carl Czerny in that his pianistic abilities were on a level that placed him above the average pianist of the day. Was he perhaps the only pianist of his day that was technically and intellectually (but not musically) on a par with Beethoven himself? Noorduin (2013: 33) concludes that Czerny’s MTIs are *not* ‘impossible’, but only attainable by superb pianists. He quotes the case of Australian pianist, Leslie Howard, who performed Czerny’s etude Op 299 no. 39 in London on 4 Feb 2010. “The performance was recorded and placed on Youtube […]. Rare performances like this one show that Czerny’s metronome marks fall within the realm of possible speeds, but only for a small number of elite pianists, of which the composer was one” (https://www.youtube.com/watch?v=6oJBxaFl6EA).

Kullak (2013: 20) makes an interesting observation in comparing Czerny’s MTI for the first movement of Beethoven’s first piano concerto with MTIs that Beethoven himself set for various movements of his symphonies. Is minim = 88 (Czerny’s MTI for the first concerto

[57] Czerny’s MTIs for Bach’s works are reported to have been based on Beethoven’s interpretations of the works (Noorduin 2013: 19).
[58] According to Noorduin (2013: 19) the editorial markings contained therein are reportedly based on Beethoven’s interpretations of the works.

Stellenbosch University https://scholar.sun.ac.za

first movement) so "immoderate" because Czerny found the concerto "too easy" and "demand[ed] that an appearance of bravura should be given the passages, in themselves not at all difficult, by a 'brilliant' touch"? This tempo however

> appears discreet in comparison with those which Beethoven himself gave for the metronomization of the Allegro movements of his symphonies? There is not one simple Allegro (4/4) measured by quarter-notes; Allegro 4/4 does not begin until minim = 80; among the *Allegro con brio* movements there is but one in 4/4 time, minim = 100; an *Allegro ma non tanto* (in the Ninth symphony) has 2/2, minim = 120; and among the *Allegro vivace* movements in 2/2 one even goes as high as semi-breve = 84, i.e., minim = 168. Compared with these, Czerny's tempi are mere child's play (ibid).

If one sees Carl Czerny as a pianist whose technical ability, intellect and fanaticism with tempo can in so many ways be likened to that of his great master, and whose phenomenal memory was capable of reproducing the master's interpretations years after his death, it is not difficult to support a view that sees him as a most qualified custodian of Beethoven's legacy through the book, "Carl Czerny – On the proper performance of all Beethoven's works for piano".

Although Badura-Skoda's endorsement of the Czerny book suggests that modern musicology embraces its authenticity, accuracy and validity of content, and above all, its relevance in modern day Beethoven interpretation, its reception at the time of publication and the degree to which it was held in high esteem through the ages is difficult to ascertain.

In seeking balance or perhaps even a divergence from Czerny's assertions with regard to a Beethoven school of piano playing, references have been sought from his only other pupil of note, Ferdinand Ries, who has written significant and dedicated memoires of Beethoven. Czerny is reported to have said that "Ries played with finished execution, but coldly" (Kullak 2013: 11). At any rate there seems to have been at least a spirit of tolerance between Ries and Czerny as Kullak (ibid) goes on to tell us that they frequently played together at two pianos.

Perhaps the very first endorsement of Czerny as having a competent memory of Beethoven's tempi is Ignaz Moscheles footnote in his 1841 English translation of Schindler's biography of Beethoven that states, "…the tempi I have ventured to give differ very slightly from those affixed to Haslinger's Vienna edition, by Carl Czerny, whom I consider to be a competent authority in this matter" (Seifert 1983: 63).[59]

According to Gustav Nottebohm, who wrote in "Beethoveniana" 1872 page 136, Czerny's MTIs as notated in *The Art of Playing the Ancient and Modern Piano Forte Works* are, if not authentic, worthy of "some claim on our confidence". He goes on to say,

> Whoever knew C. Czerny personally, and had the opportunity to study his practical temperament, would feel confidence in his ability to impress firmly on his memory the tempo of a piece which he had heard and would have observed the sureness which he manifested in seizing on such externals of music (Kullak 2013: 9).

[59] That Moscheles felt compelled to add footnotes to Schindler that perhaps contradict Schindler conceivably points to a subtle attempt to expose a lack of integrity on the part of Schindler in 1841 already.

Stellenbosch University https://scholar.sun.ac.za

George Bath points out that only seven of the 139 musical examples from the various Beethoven sonatas that Czerny wrote out for *The Art of Playing the Ancient and Modern Piano Forte Works* are in fact 100% identical to the original manuscripts or first editions pointing to the probability that all were notated from memory (Barth 1992: 81 - 97).

Despite having recognised Schindler's views on Beethoven's tempi as disingenuous, it is possibly of some value here to mention Schindler's observation that "Czerny was the only one among the Viennese virtuosi who took pains to hear Beethoven often during his prime" (ibid).

An endorsement by Johannes Brahms in a letter to Clara Schumann in March 1878 reads as follows:

> I certainly think Czerny´s large pianoforte course Op.500 is worthy of study, particularly in regard to what he says about Beethoven and the performance of his works, for he was a diligent and attentive pupil. [...] Czerny´s fingering is particularly worthy of attention. In fact I think that people today ought to have more respect for this excellent man (Litzmann 1973: 29).

Fuchs (2008: 86) examines Brahms's copy of sections of Czerny's Op. 500 and although she points out where Brahms has offered his own interpretative markings in the margins that differ from Czerny, she more importantly notes Brahms's general endorsement by referring to sections where Brahms had marked in the margins "with a vertical line or marked "NB"".

In July of 1880, Clara said, "I carefully studied Czerny's course and find it excellent" (Litzmann 1973: 65).

In 1852, Franz Liszt, wrote the following:

> Of all living composers who have occupied themselves especially with pianoforte playing and composing, I know none whose views and opinions offer so just an experience. In the [eighteen] twenties, when a great portion of Beethoven's creations was a kind of Sphinx, Czerny was playing Beethoven exclusively, with an understanding as excellent as his technique was efficient and effective; and, later on, he did not set himself up against some progress that had been made in technique, but contributed materially to it by his own teaching and works (Liszt 1894: 266).

There are those, who have perhaps not offered an opinion as to Czerny's writings on Beethoven, but who have offered an opinion that Czerny's own compositions are by and large devoid of the musical substance of those of his master, Beethoven.[60] Others, such as Stravinsky held Czerny in high esteem. In his autobiography, Stravinsky wrote that he

> always admired Czerny, not only as a remarkable teacher, but also as a thoroughbred musician. […] I began […] the loosening of my fingers by playing a lot of Czerny exercises which was not only very useful, but gave me keen musical pleasure (Griffiths 2013: 249 & 145).

[60] The musical substance of Czerny's own compositions is of no consequence to this dissertation and will therefore not be elaborated on herein.

Stellenbosch University https://scholar.sun.ac.za

3.7 Conclusion: Establishing Czerny as a reliable and honest source with regard to the interpretation of Beethoven's works, and in particular, establishing Czerny's MTIs for Beethoven's works with piano as the most authoritative guide to the 'correct tempi' for those works for which Beethoven himself did not leave MTIs

Apart from Ferdinand Ries and perhaps Archduke Rudolf, Carl Czerny was the only notably exceptional pupil of Beethoven. Although Ries co-wrote a collection of Reminiscences of Beethoven, it is largely insignificant in the extent to which it informs modern Beethoven interpretation. This leaves Carl Czerny's *The Art of Playing the Ancient and Modern Piano Forte Works* as the one and only comprehensive document from Beethoven's time in which first hand accounts of Beethoven's teaching and performing are handed down. Little is known about the reception thereof at the time of publication. This could indicate any number of things. On the one hand it could indicate that it was perhaps not favourably received (i.e. there is an absence of glowing reviews), and on the other, that it was simply accepted as authoritative and beyond question. I would argue in favour of the latter, by simply stating the facts and interrogating them as has been done in the body of this chapter. One documented isolated incident aside, Beethoven seems to have respected Czerny as an artist in his own right so much so that he seems to have entrusted the performance of his piano works (or piano parts of chamber works) to him regularly. Beethoven entrusted the tuition of his nephew Karl to Czerny and Czerny's unquestionable admiration for Beethoven seems to have remained consistent. In investigating the relationship between Beethoven and Czerny specifically and in a broader context, the tempo issue as it relates to the relationship between these two men, I have played devil's advocate in looking for reasons to dismiss Czerny's MTIs and interpretative instructions for Beethoven's works. No single compelling argument to discredit either has come to light. I am therefore going to proceed with the conviction that Beethoven would have wanted his sonatas for cello and piano (and indeed all his music) to be interpreted with an understanding that tempo is fundamental to the success of their interpretation, and that Carl Czerny's MTIs provide a basis that in the absence of MTIs from Beethoven himself are similar if not identical to the MTIs Beethoven would have provided had his health allowed for a longer life in which a revised collected edition of his works were to have been published in his lifetime.

Czerny's MTIs (and indeed Beethoven's where they exist for works other than the sonatas for cello and piano) should not be blindly implemented without due consideration given to phrase markings, Italian character words, and in this case, Czerny's considered comments. These comments contain words like "brilliant' and "serious" and go a long way in defining the character for which the MTI can only serve as a basis. It is by linking these performance parameters in a coherent way that one tries to unlock Beethoven's intended affect in *performing* rather than merely *interpreting* the musical work.

Concentrating on the notion of 'correct tempi', in a way that ignores the notion of 'musical tempo' vs BPM (see chapter 2), and in a way that views both Beethoven or Czerny to be puppets in the service of a mechanical clock rather than people with real human emotions, contradicts the very motivation for this study.

Stellenbosch University https://scholar.sun.ac.za

> If one is a living vessel, there is nothing contradictory in [Czerny] offering Simrock a fresh set of tempo marks for the Beethoven Sonata edition of 1856 – 68. Even if 80 percent of the tempi from "Proper Performance" have been changed[61], the "conception" of each work is intact, because it lives in Czerny. He is mistaken, then, in asserting that from a single metronome mark "one can know with the utmost certainty the tempo desired by the composer, and preserve it for all futurity." No doubt this is another expression of his timid side, a response to vivid memories of Beethoven's effusive public endorsements of the metronome and his incessant question: "How were the tempi?" But living things exhibit a certain mutability, a mutability sometimes vexing even to Czerny (Barth 2008: 136).

[61] Rosenblum (1988: 70) puts this fact, often used to discredit Czerny, into context by concluding a detailed article on the differences between these MTIs by saying, "The differences heard today among performance tempos of many movements are far greater than the differences for the same movements" when comparing Czerny's two sets of MTIs. The article goes into some mathematical detail showing "the intervals between adjacent steps on the metronome [to] vary from 3.5 to 5.5 per cent". Around half of the movements "in this study fluctuated only insignificantly" (by one or two notches (3 remained the same), 24 movements fluctuated by three notches, and the rest by 4 notches or more Rosenblum (1988: 61).

Stellenbosch University https://scholar.sun.ac.za

Chapter 4

Beethoven's sonatas for cello and piano in context – a short historical background and selected perspectives

No sonata for cello and keyboard written prior to Beethoven having written his first sonata for cello and piano in F major Op 5 no. 1 is comparable to Beethoven's in terms of ingenuity of ideas and musical depth.[62] His six sonatas for cello and piano were written during the period 1796 – 1815 and whilst noting the existence of a handful of obscure works by lesser-known composers from around the same time, these sonatas stand collectively as unique in their time and arguably the beginning of the modern duo sonata for cello and piano. Felix Mendelssohn-Bartholdy wrote the next notable sonata for this combination in 1838. There was thus a period of 23 years before other composers began to adopt the cello and piano sonata form pioneered by Beethoven. Beethoven's sonatas for cello and piano clearly served as inspiration if not models for sonatas that have been written since and are indeed the benchmarks against which all subsequent sonatas for cello and piano are to be compared. William Pleeth (1982: 129) says that these sonatas "provide the ultimate example of points that have to be made regarding the duo relationship of these two instruments." He goes on to say, "From Beethoven onwards, there has hardly been a great composer that has not written for cello and piano as a duo" (Ibid: 273).

4.1 Opus 5 nos 1 & 2

The Opus 5 sonatas were written in Berlin towards the middle of 1796 when Beethoven was just 25 years old. These were the first of his sonatas in which he incorporated another instrument in addition to the piano. Unfortunately the original manuscript is lost so the earliest surviving material is the 1797 Artaria & Comp - Vienna publication, upon which all other known editions have been based. According to Del Mar (2004: 13), the fact that we do not have a manuscript in Beethoven's hand is of no great significance. Beethoven was in Vienna at the time of publication and his frequently expressed desire to carefully check material prepared for printing prior to publication would have been possible given his proximity to the printers in this case. These sonatas, dedicated to King Friedrich Wilhelm II who himself was an amateur cellist, were first performed by Beethoven and the king's illustrious violoncellist, J.P. Duport (Campbell 2004: 10)[63], whilst Beethoven was on a tour that incorporated the cities of Prague, Leipzig and Dresden.

Young (2010) puts forward an interesting hypothesis regarding the opening of the Op 5 no. 2 sonata. Beethoven had just moved to Vienna two weeks before the first performance[64] of Mozart's Requiem on 2 January 1793 there. This performance was given as a benefit concert for Mozart's widow, Constanze. Given Beethoven's known admiration for Mozart

[62] In my opinion sonatas for cello and piano by Beethoven's contemporaries do not compare favourably with his Op 5 sonatas (or the later ones for that matter) either. These include amongst others sonatas by "Ferdinand Ries (Opp. 20, 21 125 and WoO2, 1799), Bonifazio Asioli (Sonata in C, *c*.1801), Josepf Wölfl (*Grand Duo* Op. 31, *c.* 1805), Bernard Romberg (numerous examples […]), Vincenz Hauschka (Opp. 1 and 2, Vienna 1803), […] Franz Xavier Mozart (*Grande Sonate* Op 19, Leipzig, 1820) and Johan Nepomuk Hummel […] Op 104 (1824)" (Stowell 1999: 122).

[63] As mentioned in chapter 1, Watkin (1994: 89) suggests that J.L. Duport (1749-1819) was the cellist in this first performance of the Op 5 sonatas and not J.P., noting that J.L. took the position of the king's first cellist in 1789. Some are now suggesting that J.P., J.L.'s younger brother, was in fact the cellist.

[64] This was in fact the second performance of some sections of Mozart's Requiem. The first, albeit incomplete, was in St. Michael's church as a memorial for the composer himself soon after his death and was organized by the staff of the *Theater auf der Weiden*.

Stellenbosch University https://scholar.sun.ac.za

and given that this performance was arranged by Gottfried van Swieten, a known affiliate of both Mozart and Beethoven, Young suggests that it is highly likely that Beethoven would have attended this performance, having had the means to do so. Beethoven seldom played the works of other composers in public, but he is known to have performed a Mozart concerto in another benefit concert for Constanze Mozart that took place on 31 March 1795 and repeated on 8 January 1796 (Schonberg 1969: 74). At the very least, this tells us that Beethoven was amenable to the idea of a benefit concert for Constanze. The striking resemblance of the opening of this sonata to the opening of the *Rex Tremendae* of Mozart's Requiem, and the fact that they share not only the key of G minor, but the exact rhythmic pattern, suggests that Beethoven might have indeed heard the Requiem and either consciously or otherwise, quoted from it. One can take this hypothesis further if one wishes to use it as justification for adherence to Czerny's MTI for the opening of this sonata for cello and piano. This will be discussed in further detail in chapter 5.2.

4.2 Opus 17

The Op 17 Sonata written in 1800 has traditionally not been acknowledged as a sonata for cello and piano in so much as the majority of recordings and sheet music editions of the so-called 'complete' sonatas for cello and piano by Beethoven exclude it. It was originally conceived as a sonata for French horn and piano, the horn part having been specifically written for the virtuoso, Giovanni Punto (born Jan Václav Stich). Perhaps less well-known is that Beethoven himself re-crafted the horn part for cello in a way that transformed the idiomatic horn writing to writing that is both 'cellistic' to play and to listen to. It could be said that, with the exception of the opening bars, the cello version is so idiomatically 'cellistic' that no first time listener would guess that it were not originally for cello. Czerny (1846: 87) not only confirms that Beethoven himself was responsible for the cello version of this sonata, but lists it as sonata no. 3 under the heading "*Sonatas for the Pianoforte and Violoncello (6 in number)"*[65] in the book *The Proper Performance of all Beethoven's Works for the Piano*. Young (2010) speculates that it is likely to have been this sonata in its cello and piano guise that Beethoven performed in a concert including his newest compositions later in 1800. This would surely indicate that Beethoven was happy with it in this version, i.e. he considered it a fully-fledged *cello* and piano sonata in its own right. It is interesting to note that Czerny, in his aforementioned book, does not refer to this sonata under any other heading than *Sonatas for the Pianoforte and Violoncello.*

4.3 Opus 69

For those who like to delineate the music of Beethoven into three time/style periods, namely early, middle and late[66], the Op 5 and Op 17 sonatas fall squarely in the early period. The next sonata i.e. Op 69, is the one and only middle period sonata for cello and piano, and perhaps the first in which the cello assumes an equal duo partner role to that of the piano. In the earlier sonatas, the cello's role could be described as *obligato*. Although not necessarily so, some scholars ascribe significance to the fact that the piano is listed before the violoncello on the original title page in the manuscript of these works.

[65] The 2008 Wiener *Urtext* edition also includes this sonata as one of 6.

[66] The early period being associated with Haydn/Mozart Classicism and the late being associated with more complex and abstract writing.

Stellenbosch University https://scholar.sun.ac.za

The programme notes of musicologist, Eric Bomberger[67] put this sonata into context:

> The year 1807 found Beethoven extremely busy. During the previous year, he had composed his Fourth Piano Concerto, Fourth Symphony, the three 'Razumovsky' Quartets, and the Violin Concerto, and now he pressed right on, completing the *Coriolan Overture* in March 1807 and continuing work on his Fifth Symphony. He paused to write the Mass in C Major, then completed the symphony in the fall and began a cello sonata, which he finished early the following year. Beethoven dedicated the sonata to his longtime friend Baron Ignaz von Gleichenstein, who not only handled the composer's financial affairs but was also a skillful [sic] amateur cellist (Bomberger 2012).

According to Del Mar (2004: 34) a draft manuscript in Beethoven's hand of the first movement of Op 69 dates from around Feb/March 1808. A close examination of this score, a facsimile of which was published by the *Beethovenhaus Bonn* in 1992, is not very enlightening as is contains much indecipherable scribbling and correction. Modern editions are based on many other early editions and it is the opinion of Del Mar (ibid: 34) that this manuscript could not have been Beethoven's final version. Kalischer tells us that the work was completed in 1808 and the first edition was published by Breitkopf & Härtel in 1809 (Eaglefield-Hull 2013: 74).

For those who wish to interrogate aspects of the score with regard to authenticity, historical context and the evolution of the so called *Urtext* text, Del Mar's *Critical Commentary* to the 2004 Bärenreiter Edition is most enlightening. However, within the parameters of this chapter in this dissertation, just four interesting aspects are highlighted.

Campbell (2004: 57) cites a performance of Op 69 with cellist Anton Kraft and Beethoven at the piano in 1809, which may well have been the first performance. Although the sources are generally not in agreement as to who the performers were who gave the first performance, Bomberger (2012) states that the

> first public performance—on March 5, 1809—was given by two distinguished performers: pianist Baroness Dorothea von Ertmann (who would later receive the dedication of Beethoven's Piano Sonata in A-Flat Major, Op. 101) and cellist Nikolaus Kraft [son of Anton Kraft], one of Beethoven's frequent collaborators.

What is well documented however is an incident that took place prior to a performance of Op 69 on the 18th of February 1816 at which Carl Czerny was the pianist. The incident is detailed in chapter 3 and will not be repeated here, suffice to say that Czerny performed the Op 69 sonata at least once in Beethoven's presence after which Beethoven, because of the aforementioned incident, (but not unduly) praised him publicly.

Having mentioned Young's hypothesis with regard to quoting the *Rex Tremendae* of Mozart's Requiem in the Op 5 no. 2 sonata, another possible quote in the Op 69 sonata bears mention here. In the first movement in the piano in bars 108/109 (with up beat) and in the cello in bars 128/129 (with up beat), Beethoven appears to unashamedly quote the opening bars of the beautiful aria *Est ist Vollbracht* from Bach's St John Passion[68]. Although we can only speculate as to what extent Beethoven knew the Bach work, one

---

[67] Eric Bromberger writes program notes for the Minnesota Orchestra, Santa Fe Chamber Music Festival, La Jolla Music Society, San Diego Symphony, and many other presenting organizations. He has been a pre-concert lecturer for the L.A. Philharmonic since 1999.

[68] The cello rendition i.e. bars 128/129 is particularly reminiscent of the Bach original perhaps because the timbre of the cello is so similar (as opposed to that of the piano) to that of the viola da gamba as used by Bach.

Stellenbosch University https://scholar.sun.ac.za

could argue that the resemblance is again beyond coincidence. Whether this quote was made consciously or not, it is significant in that its mere existence supports Young's hypothesis with regard to the Mozart quote.

Although perhaps more suitably dealt with in chapter 5.4 the debate around the opening dynamic of the Scherzo is as much a part of the genesis and history of the work as it is a musical consideration. Theorists have tried justifying *fortissimo*, *piano*, *piano/fortissimo*, and even *piano/sfortzando* dynamics for the first two notes (tied crotchets) in the piano part. Confusion has accompanied this debate until the publication of the 2004 Bärenreiter edition. This is perhaps because until then, no editor of the work has in his/her preparation for publication embarked on such an in depth investigation into the sequence of events that Del Mar has. Del Mar has carefully pieced together a logical train of events (factoring in the time it would have taken the ink to dry i.e. calculating when smudging may have occurred) and letters between Beethoven and his publishers on the subject of this one dynamic (Del Mar: 2004: 42 – 44). This analysis is a mini thesis in itself and is well worth the read for the curious cellist, pianist or musicologist. The movement should begin fortissimo!

In 1894 Josef Werner wrote in his work *The Art of Bowing*[69],

> This sonata by Beethoven, with the motto: 'Inter Lacrimas et Luctum' (Twixt tears and pain) is the best and most beautiful that the literature of the violoncello can boast of. It is so thoroughly suited to the character of the instrument that […] the performer can display his artistic capabilities in every direction. The genuine manly character which speaks in the principle theme shows the nobility which distinguished Beethoven from all other composers. Whoever can play this sonata properly deserves the reputation of being a good violoncellist (Kennaway 2014: 208).

These Latin words were written in Beethoven's hand on a copy of the sonata that he gave to its dedicatee Ignaz von Gleichenstein (Schneller 2013: 62). Werner's quote above gives the impression that these words in some way apply to the sonata itself, but it is more likely that Beethoven's inscription on Von Gleichenstein's dedication copy was contextual - this work of joy and light dedicated to his amateur cellist friend who was appointed as a secretary in the War Department, from 1807, and thus immersed in the consequences of the horrific fighting against Napoleon from April 1809. Then the violent occupation of Vienna in May made it all so immediate and both Beethoven and Von Gleichenstein may have been affected by, if not witnessed, ghastly deaths in the city. On top of those terrible times, Beethoven's friend Stephan von Breuning had just lost his wife, Julie, after just one year of marriage (Watson 2010:161).

Having established that this inscription on Von Gleichenstein's copy of the sonata is purely contextual, it would then be a mistake to speculate that it has any significance in connection with the supposed *Es ist Vollbracht* quote.

[69] Josef Werner, *Die Kunst der Bogenführung*, Op 43.

Stellenbosch University https://scholar.sun.ac.za

4.4 Opus 102 nos 1 & 2

In 1815

> Linke, the violoncellist, passed the summer with the Erdödys at Jedlersee. This gave the impulse to Beethoven to write the principal works of this year: the two Sonatas for Pianoforte and Violoncello, Op. 102. The first beard its date: 'Towards the end of July'; the second: 'Beginning of August' (Thayer 1967: 620).

Bomberger (2012) points out that Beethoven, now 44 years old, was about to enter a “critical point in his career.”

> The previous year had seen the Congress of Vienna and Beethoven's triumph before the assembled diplomats with his musically inferior *Wellington's Victory*. Though financially profitable for him, such music illustrated dramatically the end of what has been called — for better or worse — his "Heroic Style," and now Beethoven plunged into a period of musical uncertainty. This uncertainty was marked by a sharp decrease in productivity, and over the next five years Beethoven would write very little music. Compounding this problem were health troubles and Beethoven's nearly obsessive concern for his nephew Karl, and much of the composer's energies during this period went to getting legal custody of the boy and caring for him (Ibid).

Autographed scores for both these sonatas are “housed in the Staatsbibliothek zu Berlin” (Del Mar 2004: 51). Del Mar explains that although they are dated 1815, Beethoven seems to have not regarded these as the final version. He comments on at least two copies with many subtle changes that appeared between 1815 and the first publication published by Simrock in 1817.

Whereas his earlier sonatas for cello and piano do not seem to conform to any prescribed overall structure with regard to the number, order and tempi of movements, the Op 102 sonatas seem extraordinarily non-conforming in this regard. Indeed, the title page of the original manuscript of the first of these bears the inscription, “Free sonata for Piano and violoncello”[70] (ibid: 51). In this sonata, Beethoven sticks to his previously established practice with his sonatas for cello and piano in not writing a separate slow movement, opting rather for slow introductions to the faster movements. Incidentally, the *Largo* movement of Beethoven’s ‘Triple’ concerto can also be seen as more of an introduction to the final *Rondo alla Polacca* than a separate movement in its own right, firstly because it is relatively short, and perhaps most interestingly, because Czerny gives this movement the exact same MTI as the *Rondo*. Seeing this slow movement as an introduction to the next is enhanced by the fact that Beethoven has indicated an *attacca* transition to the *Rondo* which occurs most naturally given the cleverly composed final bars of the Largo in which the tempo remains the same, but in which the illusion of an accelerando is created through the use of increasingly shorter note values. Bomberger (2012) suggests that Beethoven was perhaps not convinced of “the ability of the cello to sustain melodic interest or tonal variety over the span of an extended slow movement.” Although unsubstantiated, this view seems to be perpetuated by many cellists. It seems then that the Op 102 no. 2 sonata is the first and only work that features the cello as a solo instrument in which Beethoven has written a dedicated slow movement.

The slow movement of this sonata is substantial. It is marked *Adagio con molto sentimento d'affetto* and at Czerny’s MTI of quaver = 60, the movement possesses an uncanny mix of sublime beauty and restfulness, whilst layer upon layer of complexity

[70] German original: “Freje Sonata für Klavier und violonschell”

Stellenbosch University https://scholar.sun.ac.za

suggests an underlying anguish and restlessness of the human soul. It is interesting to note that the opening is marked with the words *mezza voce* used only very seldom by Beethoven, notably in the piano sonatas Op 106 and 109, the ninth symphony and the string quartet Op 131. The profundity of this movement performed at a tempo of quaver = 60 by consummate artists cannot be described in words. The fugue that follows is no less profound and requires a formidable dexterity on the part of the pianist.

With the exception of his last four sonatas for piano solo, the Op 102 sonatas are his last, i.e. his output of sonatas for piano and other instruments began and ended with sonatas for cello and piano.

Stellenbosch University https://scholar.sun.ac.za

Chapter 5

The sonatas for cello and piano by Beethoven
A cellist's perspective on the implementation of Czerny's comments and MTIs in performance

Whereas a number of points in this chapter have been illustrated by musical examples, it has not been possible to illustrate all points in this way. While all explanations given without the aid of scanned sheet music examples are clear (especially to musicians who know the musical works well), clarity will most certainly be further enhanced by reading this chapter with a score at hand. For the Op 5, Op 69 and Op 102 sonatas the 2004 Bärenreiter edition from which many of the musical examples below have been drawn can be recommended. Although several publishers claim an *Urtext* edition, this is the only edition (at the time of writing this dissertation) that differentiates between staccato dots and wedges, which is important in the interpretation of Op 102 no. 2 for example. The critical commentary by Jonathan Del Mar also provides an invaluable supplement to both the score and this dissertation. The only problem with this edition is that it does not contain the Op 17 sonata. For this the 1994 Henle edition provides a clear source, not least of all, because in addition to it being an *Urtext* edition, it contains the French horn variant and cello variant on top of one another in the piano score thus allowing the reader to glean information about the differences between the two at a glance.

The insights that follow do not constitute any formal or harmonic analysis, nor do they claim to substitute scrutiny of this nature. The aim of this chapter is to engage with the instrument-specific practicalities of performance, in particular in so far as they are related to tempo.

5.1 Opus 5 no. 1 in F major

For the opening of the first movement, Czerny prescribes a MTI of quaver = 88. On the face of it 88 feels fast and perhaps irreconcilable with the words *Adagio sostenuto*. To correct this perception one must immediately disassociate 88 with the musical pulse of the work understanding that Beethoven's metronome (and obviously Czerny's too) simply had no 44[71]. A mere glance at the score exposes the crotchet and not the quaver as the musical pulse here which reinforces what we have already established in the opening chapters of this dissertation i.e. that Beethoven did not view the metronome pulse as musically significant, but rather simply a yardstick against which to measure the rate at which the music progresses. In the opening of this movement, it is immediately revealing to identify a crotchet pulse of 44 and compare it to say the 1964[72] Rostropovich/Richter version where the opening is played at a tempo of quaver = 76 (crotchet = 38). This is not much slower than the 88 prescribed by Czerny (for those that like numbers it is 86% of the Czerny tempo), but it is slower by enough of a margin for the listener to clearly perceive the quavers as the musical pulse rather than the crotchets. Rostropovich's superior bow control and excellent legato notwithstanding, the quaver pulse experienced at quaver = 76 is unavoidable. One should consider what makes this music sound faster: quaver = 76 or 88? If one is able to eliminate the picture of the printed score in the mind's eye and simply focus on the aural sensation, quaver = 76 sounds a lot faster than quaver = 88, because at 88, one is able to eliminate the feeling of a beat on every second quaver thus truly feeling

[71] See chapter 3.3 for a description of Beethoven's metronome, which facilitates a clearer understanding of this point.
[72] see addendum 1

Stellenbosch University https://scholar.sun.ac.za

a pulse of 44. This genuinely feels slow. Regardless of how good a player one is (and in particular this applies to pianists), there is a slow tempo at which the printed notes simply cannot connect for acoustic reasons regardless of whether you are playing a period or modern instrument (yes, one must of course concede that issues of tempo are affected by the instrument one plays and that should inform one's choice of tempo when it comes to subtle musical tempo nuances in Beethoven). What Czerny (acting as a mouthpiece for Beethoven) is trying to show us here is that this piece is essentially made up of big slow beats that hang together, not solely because of the complexity that happens between the beats thus connecting them, but more fundamentally because the tempo lends itself perfectly to the bowing and phrasing prescribed to deliver a melody of exquisite beauty and palpable tension. Czerny (1970: 76) simply says that this Adagio must be played "with earnest expression and in strict time, but not spun out"

The use of the word "but" rather than "and" in the Czerny quote above is interesting in that it insinuates that a reading in strict time could be perceived as "spun out"[73]. Is Czerny saying that under no circumstances should performers play slower than crotchet = 44 and perhaps even more to the point, is Czerny saying that in order to keep the sensation of natural forward moving momentum it is fine to at times exceed crotchet = 44?

None of the correspondence in which Beethoven himself was involved refers to him advocating the metronome as a tool for practising, thereby suggesting that he did not condone a metronomic delivery devoid of musical nuances. "Beethoven's brief note on his song *Nord oder Süd* specifically proves his awareness of the need to allow flexibility, giving a tempo of '100 according to Mälzel', but saying that 'this can only apply to the first bars, for feeling ('Empfindung') also has its pulse - however this cannot be entirely expressed by this figure'" (Young 2010). The point here is not whether there may/should be small fluctuations for emphasis etc, but what the basic tempo is to which one should always return. Beethoven is therefore advocating finding the correct MTI and then **switching the metronome off** prior to beginning the piece in performance. The MTI indicates the tempo at which one plays the first few bars. i.e. he his not only suggesting, but advocating 'musical' non metronomic fluctuations in tempo as the piece progresses. However, it seems that to a certain extent, some of us (and I include myself here) have been 'brainwashed' by the plethora of recordings and live interpretations so far removed from Czerny's MTI that we would automatically gravitate towards a slower tempo thus ending this section of music far slower than we started it. In this case it is useful to prepare by practicing with the metronome ticking until such time as one feels the pulse of 44 as natural and unforced. With a modern metronome that can tick at 44, one obviously gets much more of a sense of Beethoven's musical pulse than having it tick at 88, therefore 44 would be the more musically satisfying tempo at which to practice if one were to experiment with a modern metronome ticking along whilst playing. After having trained oneself to more or less stick with a tempo of crotchet = 44 for this section, one can experience the feeling of complete relaxation and naturalness. Returning to a slower tempo feels plodding and unmusical, and even when employing the smoothest and most graceful bow technique, it is no longer possible to reconcile oneself with the slower tempo without *that* feeling forced.

Pleeth (1982: 125) has dedicated a chapter to "Playing with Piano" and as can be expected, the sonatas for cello and piano by Beethoven feature strongly in this chapter. He points to the beginning of Op 5 no. 1 as an example of where the cellist needs to imitate the sound of the piano in order to create a blend in which neither instrument

[73] The original German word used here is "gedehnt"

Stellenbosch University https://scholar.sun.ac.za

dominates the other. “The cellist will have to play with a sound almost devoid of vibrato in order to match the purity of the piano’s sound.” This is a very useful tip at this point, not least of all because it conforms to a HIPP approach despite the fact that there seems to be no deliberate HIPP motivation behind it on the part of Pleeth himself.

The extent to which a continuous vibrato is acceptable within a HIPP approach is debatable. Although this dissertation disregards ‘authenticity’ as a means to and end in achieving a HIPP approach, it would not be wrong to ask to what extent vibrato in Beethoven would have been authentic. Czerny’s descriptions often use the word ‘beautiful’ to describe Beethoven’s slow music and if Leopold Mozart’s treatise is used as a primary source to inform period instrument playing, then one would have to concede that vibrato is a very natural and fundamental element of a beautiful tone.

Having introduced the concept of vibrato, one could argue that its more or less ‘normal Romantic’ use in Beethoven’s sonatas for cello and piano, including the early ones, is wholly appropriate. This may on a superficial level still appear to be in contravention of a HIPP approach, but one could argue for its usage on two fronts. Firstly, in achieving balance with a modern grand piano, it can assist the cellist in tone production in appropriate sections of the music. Secondly, it is a fallacy that soloists did not use vibrato in Beethoven’s time. Leopold Mozart (1985: 203 – 205) discusses the places where its use is appropriate in detail. Geminiani (1751: 8) more or less advocates its usage all the time. Watkins cites Dotzauer as being “the first proper cello method to mention vibrato” whereas Romberg’s “discussion of vibrato suggests that despite its absence from theoretical sources, its use had once been fashionable” (Stowell 2005: 110). Having argued that to use vibrato in Beethoven’s sonatas for cello and piano is not inappropriate, one could refer back to Pleeth (1982: 125) in reminding cellists that there are indeed places where the use of vibrato must be circumspect if not absent altogether for aesthetical reasons as well as for reasons of blending with the piano.

We know from Bernard Romberg’s memoires that Beethoven played viola in a string quartet with him. The other members of the quartet were Andreas Romberg, Bernard Romberg’s cousin - a virtuoso violinist, and Franz Ries (Cambell 2004: 27), so one can deduce that the standard of playing was good, if not excellent. It is then a logical deduction that Beethoven’s phrasing therefore largely delineates bowing too.[74] This is not to say that one cannot choose to split up long phrases with imperceptible bow changes if one regards this as a better portrayal of Beethoven’s intended phrasing within the means of one’s own limited technique. It simply means that generally speaking, notes under a slur are to be played legato in one bow as far as reasonably possible. Bars 3 and 4 of this *Adagio sostenuto* lend themselves well to scrutinizing the bowing. One could start this phrase on an up-bow changing bow on the first note of bar 4. This enables the dynamics with plenty of volume to spare and is the ideal way to create a free sound that can compete with the volume of a modern grand piano. The danger here is that one can take the crescendo to a dynamic that is possibly too loud in the context of the generally soft dynamic that pertains. To discuss all bowing options in this way would be superfluous. Each and every cellist would have similar reasons for splitting up any number of slurs in this way. One could say that if a bow change under a slur enables a free and natural delivery, that it is acceptable to do so, but that it should not be done unnecessarily. For example, it is musically and physically satisfying to regard this as the only instance in this entire *Adagio sostenuto* that

[74] Beethoven’s knowledge of bowings actually stems from before his string quartet days. He received violin lessons as a child and went on to play viola in the “Electoral Court Orchestra in Bonn” (Brown 1994: 117).

Stellenbosch University https://scholar.sun.ac.za

warrants a change of bow under a printed slur[75] if one ultimately remains more or less at Czerny's MTI throughout. More importantly, if one adopts Czerny's MTI as a basic tempo for this entire section, no additional bow changes are necessary.

Watkin tells us that Beethoven's long bowings/phrase marks are very deliberate in that they counter the then natural tendency of players to lighten up towards the end of short slurs thus not delivering long phrases of music with a sustained tone, but rather delivering somewhat caricatured or 'chopped up' musical phrases (Watkin 1994: 106). If Watkin is correct, this would signify the beginnings of a far more Romantic style of cello playing, which is possibly then not inappropriate even in these early sonatas by Beethoven.

Finally in this *Adagio* section, pianists, in keeping within the spirit of Czerny's tempo prescription, need to avoid a tendency to slow down in bars 29 to 31. This truly makes it difficult for the cellist to sustain his/her line, which in turn breaks the tension that is building up in the music in this section. Perhaps practising these bars with the metronome, but cautioning against a metronomic delivery in the end, is to be recommended here. This three bar passage is everything but metronomic in character. It is fantasy-like in its composition and whereas a basic pulse of 44 should more or less be maintained, the pianist should aim to deliver a most inspired and free rendering of the smaller note values between the main pulses.

Musical Ex no 1. Beethoven Op 5 no. 1, Adagio sostenuto. Bärenreiter piano score (2004: 3)

The movement proceeds *attacca* into an *Allegro* section for which Czerny has given us an MTI of crotchet = 160. This (like many of his so-called fast movements) is more or less the tempo that the 'old school' has consistently delivered albeit very fast. Czerny (1970: 76) describes a "very lively" and "brilliant style, which predominates in the greater part of his earlier works". He goes on to say that "a quick time is here the more necessary as the piece is of considerable length." He then partially repeats himself by saying, "In such

[75] Watkin (1994: 105) seems broadly speaking to endorse Beethoven's phrase markings in the cello part as bowings. He does however concur that imperceptible bow changes under long slurs are permissible and advises that these are best placed on repeated notes such as the opening of the *Adagio* movement of Op 102 no. 2. He gives examples from the etudes of Dotzauer where many notes are intended to be played under one slur/bow.

Stellenbosch University https://scholar.sun.ac.za

cases the performer must always endeavour to maintain the interest by a lively and brilliant execution". The movements of Beethoven's various sonatas for cello and piano (as well as sonatas for other instruments) do not seem to have a formulaic relationship to one another within any given sonata with regard to their comparative durations. Therefore Czerny's comments in this regard must not be taken to imply that the duration of any one given movement should be relative to any other movement that is separate from it (or relative to the length of the sonata as a whole), but rather, as articulated in his last comment above, that when determining the tempo for any one movement, consideration should be taken that a musical interest or tension prevails throughout.

Even at the Czerny tempo, the movement (with a repeated section of 126 bars) is long (8'04"), however the fiendish piano part of the *Allegro*, when delivered at Czerny's MTI, cannot but sparkle throughout. By simply selecting Czerny's tempo, an exciting effortless musical delivery is almost guaranteed. Pleeth (1982: 125) draws attention to the beginning of this section and says that the cellist's "stroke" must "match perfectly with the left hand of the piano". One could imagine the virtuoso Classical piano writing in this movement to be well suited to a period instrument with greater clarity and less volume than a modern grand piano and one could perhaps be inclined to experience Czerny's tempo as somewhat rushed if the pianist were either too loud or the instrument too big for the space in which the performance takes place.

As an aside, whereas Beethoven (and perhaps Czerny too) has shown himself to be something of a tempo fanatic, this movement serves as an example to demonstrate that from within the first movement of his first sonata for cello and piano, this fanaticism is always in the service of a loftier ideal i.e. a musical delivery. Before we have even ventured further than this first movement of the first sonata we see Czerny using words like "expression", "lively" and "brilliant". Many profound and captivatingly expressive words will follow and as will be elaborated upon in the conclusion, it seems reasonable to state here already that none of the fast tempi (with one exception to be discussed and explained in 5.6) are unreasonable or unattainable or, more to the point, are not fundamental to the most effective delivery of this music.

This *Allegro* section provides further evidence that Beethoven's phrase markings in the cello part are to be literally interpreted as bowings. Take for example the piano part in bar 35 where Beethoven has indicated a very natural musical phrasing by putting a slur over the whole bar. However, when the cello takes up the very same melody in bar 49 he has split the bar with two slurs. This is surely just an indication to the cellist to change bow, whilst following the musical shape inherent in the music and demonstrated by the piano just a few bars earlier. Watkin (1994: 105) says "It seems unlikely that Beethoven intended the cellist to ignore the pianist's legato" in this place i.e. change bow, but make it sound like one phrase.

The second and final movement is a Rondo marked *Allegro Vivace.* This too is commonly played at Czerny's MTI of crotchet = 104 and is musically similar to the first movement *Allegro* in that it is characterized by a lively brilliance. The 6/8 time signature perhaps gives this movement somewhat more carefree abandon than the first, but both are essentially fast and fun, and if devoid of the profundity of some of the later works, no less stimulating to listen too.

Whereas bowing and fingering in this movement are largely not complex and therefore a matter of logic and/or personal preference, there is one place that warrants comment. In the cello part, bars 239 through to 245 contain some fast semiquaver writing that is

somewhat awkward if not actually very difficult. The normal period instrument convention would be to start this passage with a down-bow, which even for a cellist with excellent bow technique, would probably result in a rhythmically unstable rendering of the passage. Modern methods (Gerhard Mantel (1975: 208) for example) explain that it is easier to play such string crossing passages with an up-bow on the lower string meaning that where the passage starts on the lower note, as in this case, the passages starts with an up-bow.[76]

Musical Ex no 2. Beethoven Op 5 no. 1, Rondo: Allegro vivace. Bärenreiter cello part (2004: 9)

This passage also begs the question of whether Beethoven's cellists used the thumb position and if its usage here would be stylistically correct? Before turning to William Pleeth for the answer, it needs to be stated that it is of primary importance to find a method that enables the cellist to produce what Beethoven wrote. i.e. because thumb position is the only option for cellists with hands too small to stretch the octave in that register between the first and fourth fingers, it simply must be used by them regardless of whether it is considered stylistically correct or not. Luckily, for those who must use the thumb position of necessity, but also want to execute the passage in a manner consistent with period instrument technique, Pleeth (1982: 242) provides evidence "of a highly developed thumb [position] technique" as far back as 1733!

Finally, Beethoven has cleverly created the feeling of an even faster coda by preceding it with a short *Adagio,* which in turn is preceded by a long *rallentando* and *ritardando*. The performers therefore arrive at the two bar *Adagio* with no abrupt change of tempo which is all the more seamless, because he uses no new musical material through the *rall*, *rit* and *Adagio* sections. The coda is then clearly marked tempo 1, which after the *Adagio* all of a sudden sounds like a *presto* even if taken at exactly crotchet = 104. The final fermata over the rests at the end of the piece feels like an obligatory holding of one's breath, prolonging the tension to the utmost before it is broken by the relief of rapturous applause. This is a great feeling, which can be maximized by minimizing or avoiding a *rit* in the last two bars altogether.

[76] Beethoven's frame of reference here would be his personal experience on the viola. On the violin or viola, one's bow hand approaches the strings from the side of the highest pitched string. On the cello one's bow hand approaches the strings from the side of lowest pitched string. So whereas a string crossing passage like this must logically start on an up-bow on the cello, a down-bow start would be logical on the viola. Beethoven (relatively young at the time) did not prescribe a bowing here, but if he did, might he have gotten it wrong?

Stellenbosch University https://scholar.sun.ac.za

5.2 Opus 5 no. 2 in G minor

For the opening *Adagio sostenuto e espressivo*, Czerny has provided a MTI of crotchet = 50. This is probably the most striking example of where 'old school' or 'Romantic' interpretation is more often than not, considerably slower than what Czerny has prescribed. An example has already been made of this case and used in chapter 4 and will not be repeated word for word here. Here are two musical examples that illustrate Young's (2010) hypothesis visually perhaps even more clearly than the aural sensation derived from listening to the two examples:

Musical Ex no 3. Mozart Requiem KV 626, Rex tremendae. Bärenreiter Study Score (2006: 47)

N° 3 Rex tremendae
⟨Mozart und Süßmayr⟩
Corno di Bassetto I, II in Fa/F
Fagotto I, II
Clarino I, II in Re/D
Timpani in Re-La/D-A
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola I, II
Soprano
Alto
Tenore
Basso
Tutti f
Rex,
Violoncello, Basso ed Organo
Solo
Tutti

Stellenbosch University https://scholar.sun.ac.za

Musical Ex no 4. Beethoven Op 5 no. 2, Adagio sostenuto e espressivo Bärenreiter piano score (2004: 40)

Churgin's (1987) interesting article, "Beethoven and the Mozart Requiem" details a scantily documented and life-long intrigue that Beethoven had with the Mozart *Requiem*. Apart from various other Mozart themes that Beethoven unashamedly used in WoO 40, WoO 28, Op 66 and WoO 46, Churgin (1987: 459) identifies no less than 13 Mozart compositions that Beethoven copied out for the sake of study and points out that "[m]ost of the copies and pieces influenced by Mozart stem from Beethoven's earlier years." i.e. the years in which the aforementioned performance of Mozart's *Requiem* took place. The impression that Beethoven did not continue a life-long interest in Mozart

> can now be corrected by the discovery of Beethoven's précis and analysis of the *Kyrie* fugue from Mozart's *Requiem*, K. 626, on a sketchleaf containing a draft for the Credo fugue, "Et vitam venturi" of the Missa Solemnis on the reverse side (ibid).

Although none of this proves Young's hypothesis conclusively, it certainly enhances its viability.

Whilst not being in a position to pronounce conclusively on this hypothesis, one would have to ask, if Beethoven was indeed quoting Mozart consciously here, why would this particular motive had been of significance to him in the context of this sonata? Why would he have changed aspects of character (eliminating Mozart's first semiquaver in the downward scale, beginning the scale a fifth higher and opting for a *piano* dynamic as opposed to Mozart's *forte*)? Might he have inadvertently or subconsciously quoted Mozart, having written the sonata four years after supposedly having attended a performance of the Requiem? If the quote was more deliberate, is it possible that Beethoven could have perused a score that Van Swieten might have had in his possession after having arranged the performance? Either way, it is difficult to concede that Beethoven deliberately quoted Mozart here without there having been a deeper significance and/or consequences. Whether Beethoven cared that we understood or even just knew what that significance was is yet another matter… By not having alluded to Mozart's Requiem in any correspondence that deals with this sonata it seems to suggest that the resemblance is either coincidental or that he simply did not care to publicize the significance of the apparent quote – perhaps it was personal.

The important thing from here on is not to reach any conclusion about this postulation, but to go forth and perpetuate and facilitate performances of Beethoven's G minor sonata for cello and piano in a manner that explores and unlocks its full communicative potential. If believing in a deliberate quote (whilst acknowledging that it has yet to be proven) aids an effective interpretation that is consistent with everything that has been laid before us by both Beethoven and Czerny, then I would argue that to have stimulated interest in this hypothesis has been a good thing for the music.

Stellenbosch University https://scholar.sun.ac.za

Czerny's comment to the opening of this sonata speaks of "gloomy, tragic expression" which would be a perfect way to describe the Mozart example as well, the quiet Beethoven variant perhaps a distant reminiscence of the powerful loud Mozart variant he once heard. Czerny goes on to say that " the passages in which the opening notes are developed, [must be] heavily marked."

Musical Ex no 5. Beethoven Op 5 no. 2, , Adagio sostenuto e espressivo. (Beethovenhaus Bonn Digital Archive)

Although Czerny himself did not reproduce the word *tenuto* over the "heavily marked" passage in question, the first published edition seems to suggest that *tenuto* was written in Beethoven's hand in the original manuscript. Czerny's "heavily marked" instruction complements the word *tenuto* beautifully which, as it appears in the 1809 first printing by Artaria (see Musical Ex no. 5), must have been entered by Beethoven's hand. Del Mar, has dutifully transferred this instruction of Beethoven's to the 2004 Bärenreiter edition (see Musical Ex no 4).

What Czerny said in relation to the first movement of Op 5 no.1 with regard to the overall length of the movement being a consideration when selecting an appropriate tempo can be applied to the opening *Adagio* of Op 5 no. 2 as well. If one applies this thinking to the length of the rests in bars 40, 42 and 44, one could then use this to justify Czerny's 'flowing' tempo. At Czerny's MTI the length of the rest in bar 42 is around 3 seconds. This is very long by any musical standards. At Rostropovich/Richter's tempo these rests become twice as long! It is very difficult if not completely impossible to maintain a musical flow through rests this long. Many so-called fine interpreters who opt for a Rostropovich/Richter type tempo shorten these rests indiscriminately because they simply cannot wait for 6 seconds in the middle of a piece of music. Was Beethoven mistaken in writing rests of this length or is Czerny's MTI correct?

After the final long rest filled with poise and anticipation, the movement launches into an *Allegro molto più tosto presto*.[77] Czerny prescribes a MTI of dotted minim = 84 which is not only fast, but aptly also lends itself to a musical pulse of one beat per bar. This is probably about as fast as humanly possible for many a pianist and Czerny's descriptive words "very impetuous", "brilliant", "bravura" and "energy" endorse this wholeheartedly (Czerny: 1970: 76). He makes another interesting comment for the pianist by telling him/her to employ "the pedal properly […]in all the loud parts". Is he perhaps saying that even though there are 'long' stretches where the harmony remains constant, it is necessary to pedal frequently and at precisely the right moments so as to achieve the necessary clarity to give "brilliance" and "bravura" to this incredibly fast music?[78]

[77] Czerny labels this *Allegro molto quasi presto*
[78] See chapter 3 pg 57 for Czerny's alluding to the "abuse of the pedal" (Badura-Skoda 1970: 5)

Stellenbosch University https://scholar.sun.ac.za

The clarity that Czerny seems to be advocating here is perhaps even more difficult for the cellist to achieve than for the pianist. The reason for this is that much of this *Allegro* is in the middle register that is neither very clear nor very loud (noting of course that much of this music is not supposed to be loud). An effective remedy for this dilemma is (for example in bar 45) to use the lower positions on the A string rather than higher positions on the D string for maximum clarity.

Musical Ex no 6. Beethoven Op 5 no. 2, Allegro molto più tosto presto. Bärenreiter cello part (2004: 10)

Allegro molto più tosto presto

Whereas this fingering indeed enhances clarity in this register on any cello this cannot be said to be true for the lower register (e.g. bars 79 – 85).

Musical Ex no 7. Beethoven Op 5 no. 2, Allegro molto più tosto presto. Bärenreiter cello part (2004: 11)

On many cellos the first position on the G string is not particularly clear nor powerful and the alternative, i.e. playing this passage starting with the upbeat to bar 79 on the C string, is considerably more effective.

Two long repeated sections again serve as justification for the fast tempo and the *Allegro* section remains unrelenting for a good 508 bars (excluding repeats). The question of omitting the second repeat is frequently asked: If one plays at Czerny's MTI the movement is not too long and the *Allegro* is tremendously exciting throughout. The repeats also obviously conform to Beethoven's ideals for this music in terms of form and structure, so simply put, they must be observed.

Bars 508 to 512 are tied in the cello part and are easily manageable with crescendo in one bow at Czerny's MTI - perhaps another justification for the said MTI?

If we were studying the sonatas and their movements chronologically we would be forgiven at this point if we expected the following Rondo *Allegro* to be extremely fast. Rostropovich/Richter certainly thought so and set off at a tempo of crotchet = 90! Czerny prescribes a MTI of crotchet = 72. Czerny (1970: 77) does use the words "lively and brilliant" to describe this music as he so often does to describe the 'fast' music of Beethoven, but it is the word "serene" that he uses first, setting the scene for something that is not hectic. The famous Rostropovich/Richter recordings can most certainly be described as "lively and brilliant", but "serene" it most certainly is not. The motives sound rushed and hectic as if one was playing a 33 rpm record at 78 rpm by accident! Czerny's tempo of crotchet = 72 is more than fast enough to evoke the lively brilliance that he asks for, and with an elegance that is so often associated with a rondo.[79]

[79] The Rondo of the Op 5 no 1 sonata is perhaps more "brilliant and lively" than it is elegant.

Stellenbosch University https://scholar.sun.ac.za

The inquisitive cellist may be intrigued by two insights, one regarding bowing and another regarding fingering in this movement: Firstly, the passage from bar 100 to 103 and all the identical and similar passages subsequently are difficult to execute with separate bows as written. Although this is essentially a string crossing passage, the beginning thereof where the cellist is required to play the first note on the G string, the following note on the D string and the following note on the A string before settling into a regular string crossing pattern between the D and A strings, is cumbersome with separate bows regardless of whether one starts down-bow or up-bow.

Musical Ex no 8. Beethoven Op 5 no. 2, Rondo: Allegro. Bärenreiter cello part (2004: 15)

This passage that recurs several times is always soft and therefore needs to be light and frothy. If one slurs the first and last two notes in every group of eight, one ends up with all the pure string crossing bits conforming to the 'comfortable' string crossing bowing as discussed in 5.1. Bowing very lightly so as to induce a natural *quasi spiccato* on the separate notes, and bowing somewhat further away from the frog than would ordinarily be stable so as to induce a somewhat spontaneous separation of the slurred notes will render the entire passage as sounding separate. This is possibly the only way to execute this passage with great ease using a modern bow, thereby achieving the "serenity" that Czerny asks for at his MTI. Naturally the last two notes in the final group of eight demisemiquavers are not slurred so as to enable a down-bow start to the next passage.[80]

Secondly, the passage from bar 108 to bar 110 presents serious intonation problems if the cellist restricts him/herself to a conventional left hand figuring system.[81]

Musical Ex no 9. Beethoven Op 5 no. 2, Rondo: Allegro. Bärenreiter cello part (2004: 15)

The problem with all conventional fingerings for this passage is the intonation of the G in the middle of bar 110. Using conventional frames in the previous two bars will require a number of upward shifts in quick succession that will render a downward shift to the G in bar 110 risky at best. Pleeth suggests a thumb on the last note of bar 108 which in itself is nothing profound. The brilliance of this fingering lies in keeping the thumb on this G until it is required again in 110 whilst stretching outside of the conventional frame to reach the notes in-between. The thumb acts as an anchor thereby facilitating tremendously, good

[80] Watkin (1994: 103) points out that passage is very similar to the exercise that can be found in Romberg's violoncello Schule pg 108 where he advocates this very same bowing.
[81] This fingering was handed down to me by my father Eric Martens, which in turn was given to him by his teacher, William Pleeth, with whom he studied in London.

Stellenbosch University https://scholar.sun.ac.za

intonation in this otherwise most difficult passage. Pleeth (1982: 29) discusses the philosophy and other applications of this fingering style in more detail in his book, "The Cello".[82] Whereas this unconventional use of the thumb position would undoubtedly facilitate intonation at any tempo, it could be considered a hindrance to a most beautiful tone quality in slow music, because neither the stretched out hand nor frequent use of the thumb is conducive to a controlled vibrato. Luckily this is not a consideration at Czerny's MTI here.

Of particular interest is the great number of nuances (sfz etc) that are considered common to Beethoven and which occur in abundance in this movement especially.

Musical Ex no 10. Beethoven Op 5 no. 2, Rondo: Allegro. Bärenreiter piano score (2004: 73)

A too fast tempo results in an unfocused delivery of this passage, which is then devoid of the clarity and character that all these sfz are meant to enrich.

Finally, the passage from bar 279 to the end of the movement has been subjected to much tempo manipulation by many performers who clearly see a similarity between this ending and the end of Op 5 no. 1 in that there is a 'winding down' section from bar 279 to 297 followed by a short punchy coda. However, in this case, Beethoven does not prescribe a *ritardando* (Op 5 no. 1 has both a *ritardando* and *rallentando* in the lead up to the last

[82] It is interesting to note that other applications for this type of fingering occur most obviously in the Haydn D Major concerto, the cello part of which was influenced (if not partially composed) by Anton Kraft, one of Beethoven's most important cellists.

Stellenbosch University https://scholar.sun.ac.za

movement coda), but rather fragments and in doing so draws out the thematic material whilst implementing a *decrescendo* from bar 292 to bar 296. By more or less maintaining Czerny's MTI through this passage, the listener is made aware of the fragmented motives and will recognize them as such, perhaps invoking awe at Beethoven's compositional genius. By introducing a big *ritardando* into this section, the fragmented motives become unrecognizable as such and the music just becomes coagulated sound with an unintelligible form.

Similarly, there are those that begin the coda (middle of bar 297) very slowly, having slowed down considerably in the preceding bars. Beginning the coda slowly detracts from its punchy character and more importantly renders the opening Rondo theme unrecognizable in its leaping octave guise here. More or less maintaining Czerny's MTI throughout the final 26 bars (whilst not 'forbidding' a natural and slight slowing down at the end of the diminuendo) and enhancing the character by fastidious application of the dynamics and articulation markings (there are many), including finishing with little or no *ritardando* at all will ensure a most exciting finish to this bubbly sonata.

5.3 Opus 17 in F major

This sonata is well-known in its guise for French horn and piano and was composed for the French horn virtuoso Giovanni Punto (Johann Wenzel Stich (born Jan Václav Stich)) specifically for a concert on 18 April 1800 (Raab 1994). In the preface of the 1994 Henle Edition, Armin Raab alludes to a common practice of the day whereby works like this were published in versions for different instruments so as to maximize sales of the sheet music. Czerny (1970: 77) tells us that although "this sonata was originally written for the Pianoforte and Horn, […] Beethoven himself arranged the Violoncello part to it". Whatever the reason was for Beethoven creating a cello version, it is a most noteworthy sibling in his cello and piano sonata repertoire family. Surprisingly few cellists play, let alone know of, this excellent work for their instrument![83] Young (2010) suggests that it may well have been this sonata that Beethoven played with a cellist in a concert in 1800 that "included Beethoven's newest compositions". He says "it is likely that the 'cello sonata' he played was this rather than an Op 5 already in print for years - a testimony of his satisfaction with it" in its cello guise. In a footnote in Czerny (1970: 76), he qualifies the title of the section "Sonatas for the Pianoforte and Violoncello (6 in number)", by saying that he is "speak[ing] only of his [i.e. Beethoven's] original works." Czerny goes on to explain that several other sonatas exist that are in fact arrangements of piano trios, quartets or symphonies. What is of significance here is Czerny's deliberate use and subsequent explanation of the word "original". It is almost as if Czerny is saying that this Op 17 sonata is as much an original work for cello as it is for French horn and it is therefore **not** an arrangement. This interpretation is supported by the fact that Czerny discusses the sonata under a heading that clearly refers to six sonatas for cello and piano and although he dutifully mentions its French horn origins, he creates no separate category for the French horn and piano version. Those cellists that have attempted the work will attest to its idiomatic cellistic playability. The cello part is indeed cleverly crafted and different to the French horn version in several places. It is highly recommended to cellists who are looking for a short and manageable sonata to fill a 15-minute gap in a recital.

The opening of the first movement is immediately identifiable as a horn call, but as it proceeds, there are no further clues (with the possible exception of the end of the *Adagio*), except for when this motive is repeated, that its original incarnation was not for the cello.

[83] All the more surprising when one considers that cellists have far fewer sonatas composed for them than violinists or pianists.

Stellenbosch University https://scholar.sun.ac.za

This is not to say that much of the remainder of the movement (or sonata) does not contain typical horn writing. The second theme is a case in point where although it could perhaps be described as typical horn writing, it is equally well suited to the cello. Further examples of typical horn writing (e.g. the octave leaps in bars 24 and 25) have been changed by Beethoven in the cello version, making the listener of the cello version unaware of the sonata's horn origins in these bars.

Musical Ex no 11. Beethoven Op 17, Allegro moderato. Henle cello part (1994: 3)

Czerny's MTI for the first movement, *Allegro moderato*, is crotchet = 138. This is very manageable and perhaps focuses the players more on the "moderato" aspect than the "*Allegro*" aspect. Czerny (1970: 77) combines the two beautifully by saying, "Being graceful and brilliant, this work requires the same clear and spirited performance as the two former, but in a more tranquil time". Whether the 'inconvenience' of having to make use of stopped notes on the French horn (for melodic writing that includes notes in addition to the natural harmonic series) could be considered an influencing tempo factor is debatable.[84] As mentioned in chapter 4, this sonata has been grouped together with the other sonatas for cello and piano as one of six legitimate duo sonatas for this specific combination by Beethoven. Czerny's MTIs clearly refer to the cello version. As he has not made a separate entry for a French horn version, one can only speculate that Beethoven intended both versions to be performed at relatively similar tempi seeing as the title of the Czerny book refers to **all** Beethoven's music with piano.

The modern cellist will welcome the beautiful soaring melodies in a slightly higher tessitura than is commonly used in the Op 5 sonatas (bars 108 to 110 in the G minor sonata excluded).

Czerny's (1970: 77) instruction to the pianist refers to the "first passage" in the "second part" and states that it "must be played with great energy, and each first semiquaver strongly marked with the thumb." It is not immediately clear what is meant by second part[85] when looking at the score, because the second movement is soft and the music that opens the second section of the first movement does not seem to lend itself to this instruction. However, just seven bars into the development of the first movement (i.e. very close to the beginning of the "second part" of the first movement) is the passage that Czerny is no doubt referring to.

[84] A personal opinion, based more on his cello writing in the string quartets and symphonies than in his sonatas for cello and piano, is that Beethoven had little regard for what was difficult on a particular instrument. Much to the consternation of the members of the Schuppanzigh Quartet, he seemed to often transcend the conventionally accepted instrumental limits of the day. Therefore it is conceivable that he wanted a particular melody to be delivered in a particular way regardless of whether it was played on the cello or the French horn. Stopped notes don't seem to be an issue if one compares the various YouTube (last visited 05/10/2015) recordings where the modern horn players are all slower than their natural horn counterparts.

[85] The terms 'exposition', 'development', 'recapitulation' and 'coda' were not current in the time of Beethoven. In fact, this "model arose in part as an attempt to explain the difficult works of Beethoven" and one of the first explanations of this theory was in "*Czerny's School of Practical Composition (1848-9)*" (Webster 2001: 696).

Stellenbosch University https://scholar.sun.ac.za

Musical Ex no 12. Beethoven Op 17, Allegro moderato. Henle piano score (1994: 6)[86]

The second movement is marked *Poco Adagio, quasi Andante* and begins with a march-like dotted rhythm in a *piano* dynamic followed by the second entrance in *pianissimo*. Whereas the writing itself is idiomatic for the horn (the notes in the opening phrase are natural harmonics on a handhorn[87]), the soft dynamic in this tessiture is considerably more difficult to attain on a modern French horn than a natural horn. Performing this passage as softly as the music requires on a modern cello is no problem, which is perhaps just one reason why the cello variant could be making a meaningful contribution to the perpetuation of the performance of this sonata in the 21st Century. Czerny's MTI is quaver = 80 which is musically better interpreted as crotchet = 40 thereby creating a funeral march type feeling (see more detail on Beethoven's funeral march tempi in chapter 5.6). The march feeling is clearly corroborated by Czerny's (1970: 77) words, "The *Adagio* moderately slow and in earnest, march-like movement".

Quaver = 80 is exactly the MTI that Beethoven gave to his funeral march (also with a 2/4 time signature) in the *Eroica Symphony*, thereby supporting Czerny's MTI here. An uninformed approach that perhaps falsely attributes significance to the shortness of this movement thereby wanting to extend its duration could result in a rendering of this

[86] Notice the inclusion of both the French horn and cello version above the piano part.
[87] Natural horns (the predecessors of modern French horns) are sometimes referred to as handhorns, because the technique used to play notes in-between the natural harmonic series on the instrument requires inserting a cupped hand into the bell of the instrument.

Stellenbosch University https://scholar.sun.ac.za

movement at half the intended tempo. An acknowledgment of its likeness in character to the *Eroica* funeral march and an acknowledgment of this not really being a slow movement in so far as it is actually a slow introduction to the last movement should assist in attributing the correct note value to Czerny's MTI.

Orchestral cellists may well associate the third and fourth last bars of this movement with horn writing in which the cellist's octaves are typical of orchestral French horn writing for which Beethoven would have needed not one but two French horns had he wanted the octave to sound in the horn version of this sonata!

Musical Ex no 13. Beethoven Op 17, Poco Adagio, quasi Andante. Henle cello part (1994: 6)

attacca subito il Rondo

The shortness of this *Adagio* movement and the *attacca* instruction is repeated with an uncanny likeness in the Op 56 'Triple' concerto and reinforces the view that until he wrote his Op 102 no. 2 sonata, Beethoven's so-called slow movements for cello were all in fact introductions to the faster movements that followed immediately. If it is true that Op 102 no. 2 was indeed the first time that Beethoven felt 'comfortable' writing a dedicated slow movement for cello and piano, then one could perhaps argue that he had the cello in mind as an alternative to the French horn from the outset when composing Op 17.

The Rondo, marked *Allegro moderato*, is a good example of where the MTI and musical pulse are multiples of one another rather than one and the same. Czerny's MTI is crotchet = 152, but he immediately refers to a minim pulse in the use of the words "alla breve" (Czerny 1970: 77). Given that prior arguments have been made where the choice of a particular MTI is a multiple of the musical beat because the figure for a musically desirable MTI did not exist on the calibration of an early 1800s metronome, one could of course ask the question: Why did Czerny not simply prescribe minim =76 if that would ultimately lead performers to a more musical delivery? The answer would have to point out that no research has ever proven any correlation between MTIs (set either by Czerny or Beethoven) and the musical pulse of any piece of music. The narrow range of the metronome in the early 1800s made such correlation impossible some of the time (see more detail in chapter 3), and given that the metronome was never hailed or used as a musical device it can safely be assumed that it was used to set physical tempo and nothing more i.e. it is most probable that neither Czerny nor Beethoven considered anything musical when setting MTIs.

Czerny (1970: 77) tells us that this "*Allegro* [is a] very lively *alla breve* [that is to be] pleasing and brilliant".

The slur in the cello part in bar 6 (and all similar passages) is not in the horn part. This tells us two things. Firstly, it is justification for Czerny's MTI where a slower tempo would almost certainly require that the bowing is split here. And secondly, that an audible shift (i.e. a glissando) is wholly acceptable, if not actually prescribed, here. This being clearly 'allowed' here could serve as justification for the use of 'Romantic' fingerings in the other early period Beethoven sonatas.

Stellenbosch University https://scholar.sun.ac.za

Nowhere in all the sonatas for cello and piano by Beethoven is there a better example of a succession of sforzandi as in bars 123 to 125 of this Rondo.

Musical Ex no 14. Beethoven Op 17, Rondo: Allegro moderato. Henle cello part (1994: 8)

In most similar cases a crescendo is very natural. A printed crescendo in bar 121 is in this case a clear indication that a crescendo throughout this passage is both natural and required. Nikolai Graudan (1969: 226) explains with the aid of many examples that Beethoven's sforzandi need to be interpreted in different ways with regard to length and intensity etc., depending on their context. He goes on to elaborate on two different contexts in particular. The one is a succession of sforzandi, which in every case means crescendo and the other is *sfz* immediately followed by *p* or any other dynamic which is simply to be interpreted literally. Although one would expect any good musician to unconsciously crescendo through a succession of sforzandi, it is useful to do so consciously every time, thereby enhancing the dramatic effect that this succession of sforzandi can have. Another reason to think about this consciously is because it prevents one from playing the first *sfz* in a progression thereof too loudly.

Dramatic effect can either be enhanced or diminished by tempo fluctuation. In this case the sforzandi, if kept at a steady tempo (as opposed to accelerating or exaggerating the feeling of forward motion as is often tempting to do in a crescendo), definitely enhance the dramatic effect, Czerny's already fast tempo needing a kind of restraint in order to maintain and build up tension here.

It is interesting to compare the horn version to the cello version in this passage. Whereas the piano part obviously remains the same, the horn has a completely different figure to that of the cello. The horn figure contains no *sfz* markings but the word *cresc* is clearly printed in both versions in bar 121 as is the *ff* dynamic marking in bar 128. It is easy therefore to see in the horn part that a steady crescendo is intended over these bars. This proves that a steady crescendo is intended through the succession of *sfz* markings in the cello part.

The chord in the cello part on the penultimate note of this, as well as the first, movement is another sign that Beethoven took great care in creating an idiomatic cello version rather than simply transcribing the French horn part.

As with the previous two sonatas, the end of the final movement contains a 'winding down' section prior to the coda. In this case a *rallentando* is clearly prescribed by Beethoven and unlike Op 5 no. 2, where a more complex compositional technique is at play, Op 17 and Op 5 no. 1 need the gradual reduction in tempo to convey this 'winding down' because the musical material is simple and employs no compositional devices such as fragmentation that give the illusion of slowing down within a steady tempo. This *rallentando* section is

Stellenbosch University https://scholar.sun.ac.za

enhanced by the word *calando* in the cello part. It is interesting to note that the word *calando* does not appear in the horn version, perhaps in acknowledgment that it is not possible for a brass instrument (even a natural horn) to fade to virtual silence. However, the continuous advancement in instrumental technique would suggest that more and more modern French horn players will be able to achieve a very soft *pianissimo*, making knowledge of this instruction in the cello part of value to horn players these days. The *rallentando* section is much shorter than in Op 5 no. 1, which would imply that one would not be expected to slow down as much. Perhaps therefore, the coda is marked *Allegro molto*, where the performers must take a tempo that is faster than Czerny's general MTI for this movement.

Having said that only the very opening of this sonata gives away its French horn origins, one might also have to concede that perhaps the descending broken arpeggios in the third last bar are less idiomatic for the cello than for the French horn[88], especially if these are to be taken faster than Czerny's MTI.

5.4 Opus 69 in A major

'The Beethoven A Major' as this sonata is affectionately referred to by many cellists, is a work of sublime beauty, attained by neither Beethoven nor any other composer in any work for cello and piano prior to its first performance on March 5, 1809.[89] One might have expected its novelty to wear off as more and more great composers wrote for this combination over the years, but like the Bach cello suites, Bach's B minor mass, and the Rachmaninoff piano concertos, it has remained exalted ever since its composition. Words are simply not adequate in describing the beauty of this sonata, but a few points are highlighted here that may contribute to a heightened awareness thereof and enhanced appreciation of further performances continuing the legacy of this masterpiece.

Czerny (1970: 78) says, "This particularly beautiful Sonata, therefore, also depends especially on the expression of the melodies: though the passages, particularly in the development of the second part, must be played with life and spirit". He is perhaps warning cellists in particular that they ought not to wallow in the expressive melodies at the expense of a sparkling lively undercurrent.

The first movement opens with a solo cello line that lasts six bars and three quarters of the next before the piano enters. It is exquisitely beautiful from the first note and entirely conceivable (using my own hours in the practice room as a yardstick) that this theme has been practiced around the world for millions of hours by countless cellists with the sole objective of delivering it as beautifully as humanly possible, inadvertently perhaps taking cognisance of Czerny's statement that the success in interpretation here "depends on the expression of the melodies" (ibid).

---

[88] Low arpeggios such as these were Giovanni Punto's specialty (Humphries 2000: 90).

[89] This is a subjective statement of course, but given the overwhelming popularity of this sonata, it is deemed by the author to be a fitting introduction to this section.

Stellenbosch University https://scholar.sun.ac.za

How does one play the opening of this sonata most beautifully? Firstly, one needs to take cognisance of Czerny's MTI (minim = 72), switch the metronome **off** and proceed. The indication, *Allegro ma non tanto*, is easily reconcilable with the MTI, minim = 72, and it seems as if Beethoven in a totally unforced way, has managed to transcend a divinely inspired most beautiful music though himself and his performers to us the listeners. The long phrasings are portrayed differently in the 2004 Bärenreiter edition and in Czerny (1970).

Musical Ex no 15. Beethoven Op 69, Allegro ma non tanto. Bärenreiter piano score (2004: 75) & (Czerny 1970: 77)

Consistent with what has been said with regard to the earlier sonatas, the Beethoven *Urtext* phrasing as portrayed in the Bärenreiter edition is in fact intended as bowing (see reference to Beethoven's phrasings as bowings in 5.1). Starting down-bow as per usual and following Beethoven's phrase markings as bowings would most certainly be doable at Czerny's MTI. If fact, this would produce a most agreeable musical shape to the melody as a whole. Czerny's long opening phrase marking in the cello part differs from the Beethoven *Urtext* and should not be taken literally as a bowing. A good cellist with good bow control in particular would certainly be able to play the first three and three quarter bars in one bow, but not with a free and beautiful sound required to shape the phrase artistically. One might be tempted to read a particular significance into Czerny's phrase mark. Barth (1992: 81 - 97) provides a convincing argument that Czerny did not copy the musical examples from Beethoven's texts, but relied on his phenomenal aural memory in notating them. If Barth is correct, Czerny's phrasing here would simply be a reproduction of what he would have heard having partnered a skilful cellist like Linke who would have probably been doing Beethoven's bowing?[90]

It is possible to derive inspiration from both Czerny and Beethoven in doing a bowing that is very similar to that prescribed by Beethoven whilst trying to feel the overarching phrase mark of Czerny. In what could be referred to as unorthodox, one could start up-bow. This has several advantages:

- It allows for a soft and very smooth start – note the word *dolce*
- It allows one to direct the first phrase towards the first beat of bar 2 naturally
- It requires just one change on the upbeat to bar 3 which brings this bowing into line with Beethoven's for the rest of the opening melody
- The bow change in bar 2 coincides with the backward stretch of the left hand helping to conceal it i.e. aiding the legato, and lastly

[90] An in-depth reading of Badura-Skoda (1970) reveals that Czerny made a number of mistakes when reproducing details of articulation in the notating of musical examples, whereas his attention to detail with regard to the MTIs and comments seem to be far more fastidious. There is no evidence to suggest that Czerny meant anything with regard to bowing when he wrote slurs (at least in as far as his Op 500 is concerned), so to avoid a conflict between Czerny and Beethoven here, cellists are well advised not to interpret Czerny's slurs as bowings.

Stellenbosch University https://scholar.sun.ac.za

- The one additional bow (when compared to Beethoven's bowing) gives one just a little more flexibility with regard to the control of the sound and therefore the shaping of the melody as a whole.

Musical Ex no 16. Beethoven Op 69, Allegro ma non tanto. Bärenreiter cello part (2004: 18)

It is interesting to note that Beethoven's slurring in the recapitulation (bar 152 onwards) suggests a pattern of bowing that, with one exception, has the bow changes in the identical places to those of the opening theme. This is obviously to accommodate the crescendo in bar 151 and most importantly the *fp* on the downbeat of 152. Beethoven's bow changes in the recap version of the theme are now in exactly the same places as those described above for the opening of the sonata, only, everything is the other way around! This being the case, it is entirely conceivable that he would be wholly accepting of the up-bow start for the beginning.

Musical Ex no 17. Beethoven Op 69, Allegro ma non tanto. Bärenreiter cello part (2004: 19)

The bowing can strictly speaking not be fully analysed without taking cognisance of the string crossings, which is a direct outcome of the fingering one chooses. This is a personal issue and any fingering that aids the legato is ultimately a good one. For many, particularly those who want to stay within HIPP parameters, the solution is to stay in first position throughout. In theory this is indeed HIPP, but not in the service of the music in bars 3 and 4 where the G♯ and F♯ require some awkward shifting or stretching (or clever combination of both). This has a very real potential to upset the legato. One should choose a fingering that avoids too many string crossings in the interest of maintaining a super smooth legato. One could stretch (i.e. no shift) between the two notes in bar 2 thereby avoiding two consecutive shifts (which sounds too expressive i.e. kitsch). The first string crossing is then between the last two notes in bar 3. Because one is able to press down the 4th finger on the C string before releasing the first finger on the G string, one is able to execute a perfect legato between these two notes thereby camouflaging the string crossing completely. From the upbeat to bar 5 to the downbeat of bar 5, one could stretch rather than shift so that that transition is clean. One would do this for the same reason as one would do the stretch in bar 2.[91]

Some cellists are inclined to play this opening *senza tempo*, only settling into a tempo at the entrance of the piano in bar 6. Others even extend this *senza tempo* feeling together with the pianist until bar 13. This attitude would be in contravention of the kind of attitude that we have seen from Czerny up to now and although he does not specifically say that the opening theme has to be played in tempo, he does allude to that by referring to its *alla breve* status from the beginning. Not only does he refer to *alla breve* in words but he uses

[91] As already mentioned, fingerings (more so than bowings) are the personal choice of the player and are determined by both specific characteristics of the player's physic and musical considerations. A combination of the two will need to be considered at all times so all that can be said about the fingering proposed above is that it is perfectly suited to musical considerations at Czerny's MTI where the interpretation is the author's and the hands that execute the actions are the author's.

Stellenbosch University https://scholar.sun.ac.za

the cut time symbol where Beethoven uses the 4/4 symbol (C). The suggested fingering and bowing above is designed to enhance a smooth rendering at Czerny's MTI (minim = 72) at a basically steady tempo from the very beginning.

The cellist's equivalent to the pianist's *ad libitum* passage in bar 12 occurs in bars 24 and 163.[92] Whereas the very fast scale in the piano version cannot really sound anything but legato there is no slur indicating that the pianist need especially strive for legato. In any case, delivery would not be noticeably different if a slur were to have been written. The question as to how to play the cello passages is however pertinent because a slurred rendering sounds very different to a separate bow rendering.

Musical Ex no 18. Beethoven Op 69, Allegro ma non tanto. Bärenreiter piano score (2004: 78)

This is a question for which there is perhaps no incorrect answer. The very words *ad libitum* indicate a certain artistic licence on the part of the performer and in this case, the licence may extend beyond the mere shaping of the passage to the articulation thereof as well. For the sake of consistency the cellist would be well advised to play the same articulation in bar 163 as he/she played in bar 24 in any given performance.

The passage from 38 to 58 is often the subject of disagreement between cellist and pianist in so far as determining who has the dominant part. Perhaps both parts are equally important and should be delivered equally loudly i.e. the question of balance should not be answered in favour of one of the parts? Czerny (1970: 78) provides the answer. "The runs in the 55th bar […] must be played with the greatest delicacy, (the time also being strictly preserved,) as the violoncello meanwhile performs the theme." If one applies Czerny's instruction as from the beginning of the second theme, the theme is in the piano part from bar 38 (with an upbeat of three crotchets possibly crescendoing into it) until the cello takes over in bar 51 and remains dominant until bar 61 where an interweaving exchange puts both on a equal footing. It is interesting to note that for this passage, Czerny mentions the strict preservation of time directly after having alluded to delicacy. Delicacy must surely be

[92] The words *ad libitum* are only written above the cello passages. The pianist's passage has considerably more notes than would ordinarily fit into the beat thereby perhaps rendering the words *ad libitum* superfluous in this bar. Perhaps the words *ad libitum* are included in the cello passage only because the cellist's notes are over and above the four beats already notated in these bars whereas the pianist's passage is contained within the 3rd beat. Whatever the reasons are for the inconsistent use of the words *ad libitum*, they are immaterial as the passages in question are in all three cases short cadenza like endings to the same preceding passage.

Stellenbosch University https://scholar.sun.ac.za

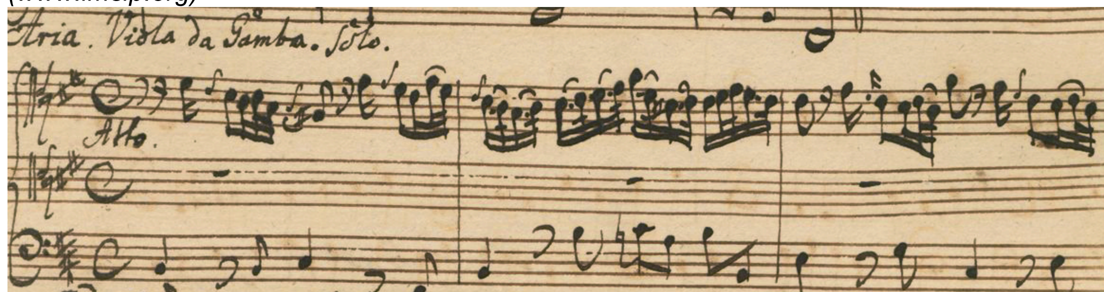
one of the most prominent attributes of the Classical period. Is Czerny telling us that playing in strict time is also an attribute of this period?

The semiquaver passage in the cello part from bar 115 to 124 presents the cellist with exactly the same bowing dilemma as the passage from Op 5 no. 2 (last movement), the execution of which is discussed in detail in 5.2. The *forte* dynamic notwithstanding, the affect and therefore mode of delivery should be exactly the same as in Op 5 no. 2, but this time observing the truncation of the eight note figures to four note figures as from bar 117 after which four and eight note figures interchange from this point onwards until the end of the passage. In delivering the four note figures one continues to slur the first two notes and the last two notes which in the case of a four note figure leaves no separate notes in-between the pair of slurs.

Musical Ex no 19. Beethoven Op 69, Allegro ma non tanto. Bärenreiter cello part (2004: 19)

The suggested Bach *St John Passion* quote has already been mentioned in chapter 4, but for the sake of context the bar numbers of the Beethoven rendition are repeated here: This occurs in the piano part in bars 108/109 (with up-beat) and the cello part in bars 128/129 (with up-beat).

Musical Ex no 20. Bach Aria Es ist vollbracht[93] *from* St John Passion *Autographed manuscript (www.imslp.org)*



Unlike with the suggested Mozart quote in Op 5 no. 2, this needs to be listened to in addition to viewed in the score to appreciate the similarity between the Bach and Beethoven settings. This extends beyond the mere copying of intervals and rhythms. The Bach original is sometimes described as one of the most poignant moments in all music. Cellists who in the past have worked in an environment where HIPP has not been prevalent, may have been privileged to have performed this aria on the cello.[94] Any cellist

[93] This Bach aria contains within itself a most interesting tempo debate. Bach has clearly written *Alla breve* at the start of the middle section in ¾ time! What does this mean? If the pulse in the middle section is supposed to be twice as fast as in the outer sections (as opposed to the more or less 1:4 tempo ratio that is traditionally applied here), the outer sections become extremely fast by twentieth century performance standards. Sir Roger Norrington demonstrates this interpretation in performance (1h12'21" of https://www.youtube.com/watch?v=Prlr-_sYIwc).

[94] In the Bach original the solo instrumental line is composed for the viola da gamba.

Stellenbosch University https://scholar.sun.ac.za

who has the opportunity to do so should embrace the opportunity as doing so can only heighten a profound appreciation for the sanctity of both the Bach and Beethoven variants. In the Beethoven variant, the G that starts in bar 125 and ends in bar 127 should be played in one bow in order to best capture the way in which this plaintive melody seamlessly develops from this one note. Whereas many modern cellists chose to change bow in the middle of this long G (and it is almost impossible to do this imperceptibly in this case), doing so most definitely compromises the beauty of the moment where Beethoven's bowing somehow enhances the magic of the moment by not defining a precise point at which this yearning note becomes the *Es ist vollbracht* melody. It is as if the melody begins as a tender green bud and opens into a beautiful flower. This bowing and all the magic that accompanies this moment is not possible at the slightly slower tempi that so many modern interpreters take this section (some applying the slightly slower tempo to the movement as a whole but many of them slowing down here perhaps in an misguided attempt to enhance the moment). Czerny's MTI and Beethoven's bowing complement each other so perfectly here that this moment could almost be used exclusively to justify the MTI of the movement as a whole.

Perhaps too much is being read into the possibility of this being a deliberate Bach quote. Perhaps fundamental elements of this melody contain what could be regarded as some kind of musical golden proportions and it is these fundamental elements that influenced Bach, Beethoven and Albinoni[95] independently to create their own melodies that have turned out so similarly? Beethoven used very similar variants in his Op 31 no. 2 (first movement, bar 90 (first time bar)) and Op 110 (3rd movement, bar 9) for which there is no 'story' of copying from Bach[96]. Schleuning (1994: 519) regards speculation of a deliberate quote inconclusive at best.

In trying to establish whether Beethoven might have had access to a score of Bach's St John Passion, one needs only to examine the likelihood of Baron Van Swieten or the Archduke Rudolf having had one. Both Van Sweiten and Archduke Rudolf are reported to have owned unpublished Bach manuscripts (St John Passion was only published in 1831). "Van Swieten had gained during his residence in Berlin an appreciation of and love for the works of Handel, Bach, and their school, and since his return to Vienna, about 1788, had exerted, and was still exerting, a very powerful and marked influence upon Vienna's musical taste" (Thayer 1967, Vol 1:155). Swieten, who put a large number of Bach and Handel scores at Beethoven's disposal already in 1792 "frequently inquired of [Beethoven] how far he had advanced in his studies" (ibid: 140) of counterpoint. "From a study of Van Swieten's literary remains, Schmid concludes that ***Bach's larger choral works*** as well as the motets ... were performed at his musical gatherings, and thus came to Beethoven's acquaintance". Such performances were given in palaces, Van Swieten's house, and "sometimes in the great hall of the Imperial Royal Library" (ibid:158).

It is incomprehensible that Van Swieten would have collected Bach's larger choral works and not somehow acquired a score for the St John Passion. Whereas Beethoven was perhaps unlikely to have heard these works in a church given the prevailing catholic church culture in Vienna at the time, it is far more likely that Beethoven could have heard these works at Van Swieten's musical gatherings. Even if the St John Passion was not

---

[95] The Albinoni *Adagio* is by and large the creation of the 20th century scholar, Giazotto, who supposedly discovered a 6 bar fragment by Albinoni from the early 1700s. i.e. it predates the Bach variant. Bach is known to have consulted Albinoni's music extensively.

[96] Andras Schiff refers to all three of Beethoven's incarnations of this melody as deliberate Bach quotes in his Beethoven Piano Sonata lectures on Youtube at 11'41" of:
https://www.youtube.com/watch?v=jcq9SNPvURk&index=17&list=PLbaRdpWs4vq2Gs8gPJzrfzrbjTV_sJIVq

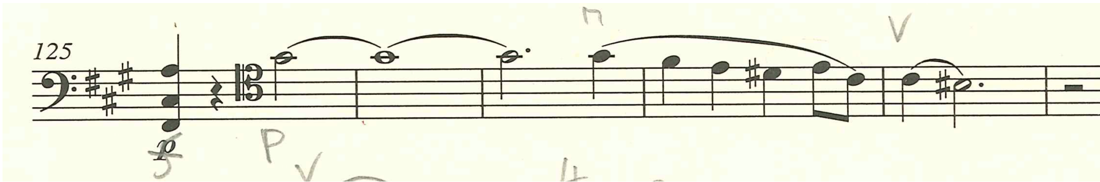
Stellenbosch University https://scholar.sun.ac.za

performed there, Beethoven would have been able to study Van Swieten's score if he had had one. Furthermore, Beethoven would have been free to study the scores of any poignant moment in any of the Bach works that he heard at Van Swieten's gatherings.

> It is quite conceivable that Beethoven could have independently 'developed' that major 2nd phrase [of the opening theme] into the minor in identical rhythm to the Bach, ***but*** it's the other instrument both times then 'answering' down from 'law' (the minor 6th) - just as in the Bach continuation - that makes the link so much more evidential (Young: 2015).

That Beethoven actually quoted Bach is possible, perhaps even likely. That there is no Beethoven correspondence supporting this hypothesis tells us that Beethoven was possibly indifferent to whether 'the quote' was regarded as such or not. These speculations only add to the intrigue of what this possible quoting could mean. Perhaps (as mentioned in chapter 4.3), the horrific fighting against Napoleon around the time this sonata was written resulted in Beethoven witnessing some gruesome deaths in Vienna. Perhaps the premature death of Stephan von Breuning's wife, Julie, after just one year of marriage (Watson 2010:161) touched Beethoven to the extent that he sought some sort of refuge in musically stating *Es ist vollbracht* himself.

Musical Ex no 21. Beethoven Op 69, Allegro ma non tanto. Bärenreiter cello part (2004: 19)



The F♯ minor chord in the cello part on the first beat of bar 125 that precedes the 'Bach moment' is curious in that it is marked *piano*. It is simply completely unnatural to play this chord anything other than *forte* and it is conceivable that the *piano* dynamic is in fact an error. It is also conceivable that this *piano* dynamic emanates from the piano part where it should have been placed under the first semiquaver in the pianist's right hand. It is possible that Beethoven's handwritten score was unclear at this point and editors have simply put the dynamic marking on the first beat where it appears to have been written. To put the dynamic marking on the first beat may look right on paper, but an attempt to reconcile this with the aural and musical integrity is difficult if not impossible for one who is actually playing the cello part. A possible solution would be that pianist and cellist play the F♯ minor chord *forte* after which the quaver figure in the pianist's right hand is played *subito piano*.

Musical Ex no 22. Beethoven Op 69, Allegro ma non tanto. Bärenreiter piano score (2004: 83)

Pleeth (1982: 125 – 126) cites the final *fortissimo* statement of the opening theme beginning in bar 253 as an example of a passage where it is essential for the cellist "to match his strokes to the pianist's articulation". Separating the two notes in this bar would be consistent with Pleeth's reasoning.

Stellenbosch University https://scholar.sun.ac.za

> The nature of the pianist's articulations, imposed upon him by the octaves in both hands, must dictate the nature of the cellist's stroke. It is pointless for the cellist to slur his notes in a manner which will undermine the strength of the pianist's octave statement and make a mockery of the forceful intent of the passage. He must instead find a way to play separate strokes which are not disjointed and which will match up with and become a part of the pianist's articulations within an overall concept of legato (ibid: 126).

In any case, one would have to concede that when playing with a modern grand piano at the somewhat moderate tempo that Czerny prescribes for this movement, not separating these two notes (in terms of bowing, not articulation) could leave the average cellist wanting more tone.

The second movement, Scherzo, is very fast at Czerny's MTI of 108 for the bar, but it is playable and very effective at that.[97] Perhaps nervous that performers might leave out the repeat, Beethoven has painstakingly written this out creating a movement without a repeat sign of 519 bars that is over in a mere 5'20". Although the movement is wonderfully infectious, it contains relatively little variety, opting for velocity to carry the interest throughout. Perhaps this breath of fresh air is exactly what is necessary following the most profound sonata for cello and piano first movement that Beethoven had written thus far.

The conundrum surrounding the dynamic of the first note in the piano part has been dealt with in chapter 4 and will not be repeated here suffice to say that the movement should begin *fortissimo*.

In addition to the dynamic issue at the beginning is the question of the interpretation of the ties. Despite a very clear directive from Czerny (1970: 78), musicians and musicologists still argue about whether or not to repeat the second note under the ties in the piano part. This debate stems from the 4/3 fingering that is clearly indicated over the first and second notes under the tie, not just at the beginning, but 114 times in the movement throughout the original Breitkopf & Härtel and Artaria first editions! Before quoting Czerny, a question begs our attention: Does the fact Beethoven wrote "4/3" 114 times not surely signify something? That the second note should be audibly articulated would be a logical deduction seeing as the absence of any fingering or otherwise indicated instruction would imply that the second note is truly tied to the first i.e. it is not rearticulated.

Musical Ex no 23. Beethoven Op 69, Scherzo: Allegro molto. Bärenreiter piano score (2004: 90)

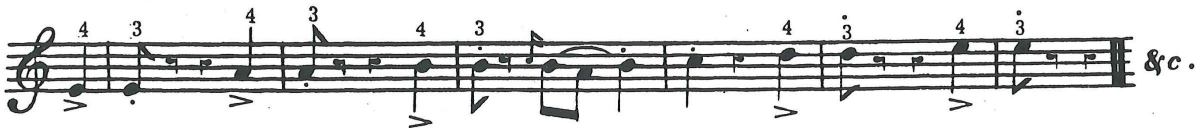
[97] The piano part is particularly difficult at Czerny's MTI from bar 81 to bar 104, however the effectiveness of achieving this is no more aptly demonstrated than by pianist, Luis Magalhães on our TwoPianists recording thereof.

Stellenbosch University https://scholar.sun.ac.za

Czerny (1970: 78) says,

> The ties in the right hand and the fingering placed over them, here signify something wholly peculiar. Thus, the second note is repeated in an audible manner with the 3rd finger so that it sounds nearly as follows:

[Musical Ex no 24. Beethoven Op 69, Scherzo: Allegro molto. (Czerny 1970: 78)]



> that is, the first note (with the 4th finger) very tenuto, and the other (with the 3rd finger) smartly detached and less marked:___ and so elsewhere. The 4th finger must therefore glide aside and make way for the third.

David B. Levy (2007) wrote an article *"Ma però beschleunigend"* in which he examined the concept of "Notation and Meaning in Op 133 and 134". The example of the scherzo of Op 69 features prominently and writings by William S. Newman, Emil Platen, Paul Badura-Skoda and Jonathan Del Mar are examined. At this point a concept, described by the German word "Bebung"[98] needs to be understood, although one may not find Czerny's articulation explanation for this specific spot in Op 69 (or Levy's use of the word) to be "Bebung" in the strictest sense. "Bebung" is a kind of recurring stress (perhaps a vibrato) induced by pressure exerted on the key of a clavichord after it has been struck initially (but before it has been released) thereby re-stressing the note (in some cases several times) before it has faded completely. Clavichord, i.e. true, "Bebung" was probably a means of keeping a single note alive for longer than it would ordinarily ring by means of a purposefully induced vibrato i.e. several vibrato nodes. Within this Op 69 context we are talking about a single re-articulation as a means of acknowledging the second note in the pair of tied notes.

Levy (2007: 129 – 133) makes a very convincing case for a form of "Bebung" in the music of Beethoven by examining the conversation books with regard to exchanges between Karl Holz and Beethoven on the subject. Holz, the second violinist in Schuppanzigh's quartet, was enquiring about its use in a piano arrangement of the Grosse Fuge Op 133. Although the conversation books generally contain just one side of a conversation thereby sometimes making conclusive deduction impossible, this exchange at least proves that rearticulating of notes under a tie was a point of discussion with Beethoven personally and an element of Beethoven's notation in certain circumstances.

Del Mar (2004: 7 – 25) disassociates himself from Badura-Skoda[99], with whom he previously seemed to agree. Whereas Badura-Skoda is not in support of re-articulation here, Del Mar is supporting a literal interpretation of Czerny's explanation, i.e. a rearticulated "Bebung".

Those who advocate a true tie without articulating the second note of the pair in any way seem to base their decision to do so on 20th century performance conventions or simply a personal feeling rather than sound evidence applicable to this instance in particular. Anton Kuerti (Kullak 2013: xvi – xviii), in the introduction to the new Dover publication of Franz Kullak's Essay titled "Beethoven's Piano Playing" discusses the well known passage in Op

[98] Literal translation could be vibrato or trembling.
[99] The title of Badura-Skoda's article, "A Tie is a tie is a tie" preempts his point of view.

Stellenbosch University https://scholar.sun.ac.za

110 in which 26 repeated notes paired with ties also contains the 4/3 fingering from Beethoven. Rather than employing the clear instruction of Czerny or considering the exchanges with Holz, Kuerti opts for true ties saying, "I prefer to ignore [Czerny] in favour of" an unsubstantiated personal theory that the fingering "implies a kind of super legato."

With the support of Czerny, Levy and Del Mar, pianists are well advised to re-articulate the tied note. The question that is more difficult to answer is that of the cellist's rendition of the same musical material. To this end, Del Mar (2004: 27) provides a lengthy explanation:

> Looking at this opening theme of the scherzo of op. 69 it is not difficult to see why Beethoven might have concocted this particular stratagem. Without it, the *ker-flump* effect of the right-hand upbeat followed by the left hand downbeat – especially in his revised *ff* dynamic – would be merely perfunctory, and it is essential that the right hand does something more than merely hold the note: an altogether more meaningful approach is needed, and honour is satisfied if the note is subtly resounded in the way that Czerny says. But the other crucial point here – for some cellists have sought to continue the logic further, and attempt to mimic the 4/3 effect on their instrument, despite the lack of any marking in the cello part – is that when the cello enters, this whole problem vanishes; the cello can hold the note precisely as written, and it will still be there when the piano plays the downbeat chord. With Beethoven there is no possibility, had he wanted this effect also on the cello, that he would have left the cello part without any indication or instruction.

This having been said, cellists would be well advised to take advantage of that which modern pianists can't really do noticeably, and that is a true "Bebung". Depending on the dynamic and degree to which the phrase is either waxing or waning, cellists could be encouraged to subtly acknowledge the second note in the pair of tied notes in one of three ways, perhaps mixing these up in developing a playful musical line: i.e. slightly emphasising the second note more than the first, slightly emphasising the second note less than the first, or simply maintaining the volume in a manner that pianists simply can't do. Whatever the cellist chooses, he/she should not attempt to rearticulate the second note in the way the pianist does because in doing so he/she would have to stop the first note slightly early thereby creating a short silence between the two. This would contradict Czerny's instruction where the first note is to be held "tenuto". In essence then the pianist and cellist will be doing the same thing by doing different things: Both will be holding the first note "tenuto" until the second is articulated[100] in a manner specific to the instrument on which it is being played. This can be done on both the cello and the piano at Czerny's MTI (minim = 108) signifying that although the tempo is fast, it is not too fast to incorporate this idiosyncrasy, unique to this movement amongst Beethoven's sonatas for cello and piano.

The trio section contains some rather awkward double stops.

Musical Ex no 25. Beethoven Op 69, Scherzo: Allegro molto. (Bunting 2000: 149)

[100] In this context it is important to understand the proper meaning of the word 'articulated'. It referrers to the way in which the notes are **joined**. Strictly speaking it does not refer to the manner or extent to which the notes are separated.

Stellenbosch University https://scholar.sun.ac.za

Here the respected British cello pedagogue, Christopher Bunting (2000: 149) uses this passage as an example of "the rescue of fluency by the cunning use of open strings." He cautions the player to "discourage the acoustic enthusiasm of these open strings, and to favour the solo notes, by differential bow pressure". By using this fingering as from the third bar of the example above, but unlike Bunting, playing the first two bars on the D-string, one avoids an awkward jump just before the first double stop. Whereas one would ordinarily advocate the use of the A-string for clarity of sound (this is most effective for the opening of the Scherzo for example), the D-string is wholly appropriate here as Beethoven has written *dolce* and the piano texture is sparse at this point.

It is perhaps revealing to refer to Beethoven's symphonies to determine to what extent, if at all, the trio section should/may be slower than the scherzo section of this movement. The first five symphonies are of importance in trying to establish some sort of convention for this sonata. The third movement of the first symphony is labelled *Menuetto and Trio*, but for all intents and purposes, it is a scherzo with the exact same MTI from Beethoven as this sonata's Scherzo has from Czerny. Symphonies 2 to 5 all have Scherzo movements. Beethoven has marked tempo changes in words and with MTIs throughout the various movements of all the symphonies and it is crystal clear that with the exception of the fourth symphony, no change of tempo is intended from the Scherzos to the Trios in the first five symphonies. One can deduce without a shadow of doubt that Beethoven intended the Scherzo to run into the trio of Op 69 without a change of tempo. This is also obvious when one sees how the ostinato in the left hand of the piano simply continues unabated from the Scherzo into the trio.

Whereas a basic continuation in strict tempo is implied from Scherzo to trio, miniscule tempo manipulation could be used to bring out the four bar phrases that are often distorted here. The double bar line that delineates the start of the trio is between the first and second bar of a four bar phrase where one might have expected it to be at the start of the phrase. The technical difficulty of the double stops here often prevents logical phrasing from coming through. Bar 109 to bar 112 is the first four bar phrase of the trio and a basic shaping of two bars *cresc* and two bars *dim* brings this out nicely. This means that whereas the cellist may be tempted (purely for technical reasons) to play the first double stop (bar 110) with an accent, he/she should actually make a special effort not to accent this bar, but rather the next (not percussively, but warmly) so as to highlight the beginning of the third bar of the four bar phrase where the musical shaping is essentially two bars up and two bars down.

And finally with regard to this Scherzo, the transition from *pizz* to *arco* in bar 513 could benefit from some unorthodox facilitation: At this point, the musical excitement is finally dying down as the movement comes to a restful conclusion. At the prescribed MTI there is very little time to change from *pizz* to *arco* and a scramble to find the bow grip within one crotchet rest normally disturbs the atmosphere here. It is therefore recommended that the cellist does not relinquish the *arco* bow grip in order to play the *pizz* in bar 505, but simply extends the second (longest) finger of the right hand to execute the *pizz* with this finger whilst maintaining the *arco* bow grip. This will ensure a seamless transition back to *arco* in bar 513 without the need to adjust the bow hold as is customary between *pizz* and *arco*.

The final movement opens with an *Adagio cantabile* that is immediately as beautiful as the first movement. Czerny prescribes a MTI of quaver = 66. The 2/4 time signature points to a very slow musical pulse of 33. The problems with an even slower tempo (that has entrenched itself in decades of performance) as in the Rostropovich/Richter interpretation can be summarized by engaging with that recording itself. Rostropovich and Richter begin

Stellenbosch University https://scholar.sun.ac.za

at approximately quaver = 50[101]. There can be no doubt as to Richter's status being equal to that of Rostropovich, but at this moment in this music, Richter sounds wholly inferior. Why is this? Quite simply at quaver = 50, the piano's slow melody notes can't compete with the sustaining power of Rostropovich's cello and the cello line dominates despite the melody (at least until the first beat of bar 8) clearly being in the piano part.

Musical Ex no 26. Beethoven Op 69, Adagio cantabile. Bärenreiter piano score (2004: 103)

Even at the Czerny tempo, the cellist needs to take great care to stay soft until the end of bar 8 where he/she can crescendo into the melody that begins in the cello part in bar 9. One of my musical mentors and a pianist with whom I played this sonata, Lamar Crowson[102], used to lecture about the need to differentiate between a solo *piano* dynamic and an accompanying *piano* dynamic. This is perhaps the best example in all the piano and cello duo repertoire where this is so pertinent. The cellist must play an accompanying *piano* until bar 8. A solo *piano* is appropriate as of bar 9. Very few if any will succeed in overcoming the balance issue and that of a true legato being experienced in the pianist's right hand melody at a tempo much slower than quaver = 66. The importance of sustaining this melody is perhaps best encapsulated by Czerny's words, "very melodious and replete with feeling" (Czerny 1970: 78).

It is curious to note the absence of a tie in bar 3 of the cello part in the new Bärenreiter edition. Most other editions have a tie here. The purists will of course stick to the script quite literally. Perhaps an inquisitive mind and natural musicality should be allowed to dictate the existence (or absence) of this tie in performance.

The slow introduction sadly does not develop into a full-length slow movement, but after only 18 bars launches into an *Allegro vivace*. This, Czerny (1970: 78) describes as "remarkably quick and more brilliant than the first movement". He allocates a MTI of minim = 88 which is certainly "very quick", but it is a tempo that seems to come most naturally to both 'old school' and HIPP performers. Czerny (ibid) goes to great lengths to instruct the pianist in giving meaning to the repetitive accompanying quavers; meaning that is both

[101] Although this is slower than Czerny, it is by no means very slow.
[102] Lamar Crowson was an internationally acclaimed pianist who emigrated from London (he was the pianist of the Melos Ensemble) to Cape Town in 1972 to take up a teaching post at the University of Cape Town. He notably partnered Pierre Fournier and Jacqueline de Pré in performing sonatas by Beethoven and others.

Stellenbosch University https://scholar.sun.ac.za

cognisant of the fact that they are indeed accompanying figures, as well as being very important and full of character. He ends off by saying, “Many passages of this Finale must be played with a very animated and brilliant manner; but in particular the concluding passage, which must be performed with constantly augmented effect, until the *diminuendo* which precedes that last eight bars.”

For the modern cellist, one general comment may be helpful: Many of the slurs are long and though playable as long bows, one could advocate splitting them up for convenience, freedom of sound and the volume necessary to maintain an agreeable balance when playing with a modern grand piano. As discussed earlier, bow changes under a slur need to be as imperceptible as possible.

Like the three sonatas before, the final bars of this sonata also ‘wind down’ before ending loudly. Like the G minor sonata, this one contains no *rallentando* in the *diminuendo* section, but unlike the G minor sonata where one is really tempted to slow down, the writing at the end of the A major finale lends itself to a natural decay without slowing down the tempo. It is perhaps a characteristic of the whole sonata that the inherent musical shapes and tempi (with the possible exception of the slow introduction to the last movement) are so obvious that it comes across as beautiful by simply playing what is written. The urge to *rit* at the very end is minimal and the slightly different extents to which different performers do this are all more or less within the bounds of natural musicality that is itself within the bounds of maintaining a basic tempo *alla* Czerny through to the end.

5.5 Opus 102 no. 1 in C major

In many ways Op 102 no. 1 uses successful elements of Beethoven’s previous sonatas for this combination, but now in a style that is more abstract in comparison to the former. One would be forgiven, glancing through the score, pausing at the opening of the second movement and observing the relatively long notes juxtaposed with the demisemiquaver flourishes, for equating the visual appearance with that of a late twentieth century composition (look at the first page of George Crumb’s *Voice of the Whale* for example). The most obvious element taken from the former sonatas is the solo cello opening reminiscent of the beautiful solo cello opening of Op 69. Another ‘retained’ element is the use of longish slow introductions, now in both movements of Op 102 no. 1, and a characteristic of the first movements of both the Op 5 sonatas. At this point, having studied the previous four sonatas for cello and piano by Beethoven in depth as well as countless other compositions by Beethoven for which he himself left MTIs, one would be expecting a somewhat flowing *Andante*. However, Czerny’s MTI for this Andante is slower than expected!

> Yes, many of Beethoven’s own and Czerny’s figures do require greater liveliness in animated music and a more concentrated fluency in slower pieces but, since each case embodies individual considerations, all generalizations are meaningless (Young 2010).[103]

What Young is saying is that whereas a more flowing *Andante* may have been anticipated, one cannot view Czerny’s MTI as unusual given that “each case embodies individual considerations [and] all generalizations are meaningless.”

[103] ‘As to the execution of the G-major Concerto, Reichard writes: “A new fortepiano-concerto of prodigious difficulty, which Beethoven played with astounding cleverness in the fastest possible *tempis* [sic]. The Adagio, a masterly movement of beauty developed song, he positively made to sing on his instrument with a deep melancholy feeling that thrilled me as well”’ (Kullak 2013: 13).

Stellenbosch University https://scholar.sun.ac.za

Whereas this dissertation is necessarily concerned with Czerny's MTIs, it should be noted that Badura-Skoda (1970: 9) provides a different set of MTIs from "the Critical Complete Edition (Breitkopf & Härtel)[104] [that] gives metronome markings for this sonata that possibly go back to Beethoven". That these MTIs do come from Beethoven is pure speculation and unsubstantiated and will therefore receive no more than a mention in this dissertation. The MTI that this edition gives for this *Andante* is quaver = 88, which is perhaps closer to what one might have expected, but not the subject of interrogation here.[105]

Czerny's quaver = 66 feels relatively slow and demands of the cellist a superior bow control. Compare this to the opening of Op 5 no. 1 where the innate musical pulse at Czerny's MTI is 44 and the Italian tempo word is *Adagio*. A pulse of 66 would then not be out of place in realizing an *Andante,* however this logic could only be applied if the musical pulse (not necessarily the quaver) was 66. At first glance, with a time signature of 6/8, a compound duple approach would make the beat a dotted crotchet and not a quaver. Czerny's MTI is not consistent with this logic so the only way to feel this as an *Andante* at Czerny's MTI, would be to regard the quaver as the musical pulse. Could it be that Beethoven's third period has brought with it an added complexity and maturity that has slowed the pace of his *Andante*s, making them more philosophical and contemplative? Czerny's (1970: 79) comment could be seen to be supporting this view:

> This as well as the following sonata, belongs to the last period of Beethoven's career, in which he no longer embellished his ideas by the ordinary effects of the pianoforte, (as passages and the like), but ordered the construction of the work in thought as well as to each note, its full significance.

What does this mean? It could be interpreted to mean that Beethoven no longer (if ever) felt duty bound to adhere to compositional conventions of the Classical period. In a slow and contemplative piece such as this for example, musical shaping must/could be influenced by attributing varying emotional significances to individual notes which could result in irregular phrasing which in turn account for the quasi improvisatory or 'development section' style of writing from the very beginning of the piece. "Ordinary effects of the pianoforte, (as passages and the like)" is at best confusing, but Czerny may well be referring to scale and arpeggio type passagework, which is simply too old fashioned for this type of music. The irregular phrase lengths result in some phrases being uncomfortably long to perform in one bow so again for freedom of sound, superior control and a sonority that is compatible with that of a modern grand piano, one could consider the seamless division of Beethoven's opening phrase marking.

---

[104] What Badura-Skoda is most likely referring to here is the 'old' scholarly-critical edition of Beethoven's complete works that Breitkopf & Härtel published between 1862 – 65 with a supplemental volume in 1888. This no longer "reflects the modern state of research" with regard to editions of Beethoven's music. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=38893&template=&_mid=39059).

[105] This dissertation is necessarily concerned with the MTIs of Czerny so an effort has been duly made to justify quaver = 66 in the text above. However, the possibility of this containing two rare digit errors (see chapter 5.6) cannot be overlooked. It is plausible, given the proximity and similar appearance of 66 and 88 on the calibration of an early Maelzel metronome, that the intended MTI is in fact 88. The author has dutifully recorded this section at Czerny's MTI despite developing a personal preference for 88. In their 1983 recording, Bogunia & Rattay take the notion of a 'faster' MTI to the extreme here at quaver = 112 (see Addendum 1).

Stellenbosch University https://scholar.sun.ac.za

Musical Ex no 27. Beethoven Op 102 no. 1, Andante. Bärenreiter cello part (2004: 28)

Whereas the word *Andante* alone might justify a somewhat more flowing tempo, Beethoven adds the words *teneramente* and *dolce cantabile*, which are fully reconcilable with Czerny's slow MTI. Indeed, Czerny (1970: 79) also tells us that "[t]he *Andante* must be performed throughout very *legato* and *cantabile*, with tender feeling and sadness". The cellist can capitalize on the instrument's ability to do just this and some '20th Century' type fingerings would not be out of place in order to achieve this.

Beginning on the D String with a somewhat controlled vibrato giving expression to the individual notes, and using the open A in the second half of the bar as a pivot to seamlessly cross over to the A string in preparation for the rising musical contour combines a 20th Century and early19th Century HIPP approach. A special effort needs to be made to not crescendo at the end of bar 2 (a crescendo would draw attention to the cello part whereas it should be making way for the piano melody that is coming to the fore at this point). The cello entry in bar 4 rises into what could be considered A string territory by Classical standards, but one could glide super legato up the D string for the last two notes of this bar, eventually colouring with an introspective vibrato as one crosses the bar line, but hitting the first D as a harmonic so as to again fuse HIPP purity with Romanticism here. One could mimic the slide to the harmonic in the next bar in the approach to the fermata and whereas this would result in playing this fermata note perhaps unconventionally high on the G string, one could induce the sympathetic vibration of the open A string so as to create a resonance that binds one to the upbeat to bar 6 which is then played on the D string. Further explanation of fingering is superfluous; suffice to say that in keeping with Czerny's 'permission' to view this sonata as a product of Beethoven's third period, one should continue with fingerings that incorporate position changes that are both expressive and facilitating of a super legato.

It is interesting to note that David Blum (1980: 135) uses the opening of this sonata as an example of where Pablo Casals applied "discretion in the use of vibrato." He describes this as "anything but anti-expressive. It derives from an openness of heart to the quality of innocence, allowing him to begin […] simply." Whereas Casals' general point of departure would have been a highly Romantic standpoint, that of the modern cellist could in some cases be more HIPP orientated. It is therefore conceivable that Casals and the modern cellist would actually end up with similar interpretations of this passage; Casals having simplified an inherently Romantic approach meeting the modern cellist half way who might have 'warmed up' a very HIPP approach initially completely devoid of vibrato.

Stellenbosch University https://scholar.sun.ac.za

The *Allegro vivace* bursts forth in a most robust manner, the upbeat marked *ff* and the following downbeat marked *sf* which is repeated in the middle of the bar and on the following downbeat, cello and piano in unison.

Musical Ex no 28. Beethoven Op 102 no. 1, Allegro vivace. Bärenreiter piano score (2004: 118)

Czerny (1970: 79) instructs us to play this piece "quick, powerful and decided, and with earnest, tragic expression". To this end, a mixing of Classical and Romantic bowings for the dotted rhythms throughout is most effective. Firstly, for the passages without rests i.e. bar 28 *et al*, tucking the quavers in, i.e. down bow for the first half of the bar and up bow for the second is advisable. This Romantic convention capitalises on the ability of the modern Tourte bow design to sustain as well as articulate well at the tip.[106] For the passages with rests, i.e. bars 29 and 30 *et al*, the Classical convention of bowing the passage 'as it comes', returning to the frog through the air in the rest after the down bow in preparation for the very short up bow works well. In this way, the cellist will be forced to observe the rests whilst delivering a tight and punchy execution here. Both bowings for the respective passages seem to work perfectly at Czerny's MTI of minim = 76[107], a tempo that both HIPP and 'old school' cellists would not dispute as being suitable. It should be noted that although bars 72 and 141 contain the dotted quaver and semiquaver rhythm, they do not contain rests and should therefore be played with the 'tucked' bowing.

In order to best capture Czerny's instructions of "powerful and decided" an open A-string at the beginning of bar 28 is most effective. This is supported by Pleeth (1982: 120) who says

> the nature of this music is determined by the really brittle keyboard octaves, so in this case the cello must find a way to match the piano. This can best be achieved by taking advantage of the harder-edged sound of the open A string, yet I rarely meet a cellist who does not shift up the D string in that passage.

He goes on to say,

> I understand this in a way, because the strident sound of the A string when hit in this way on its own is not particularly pleasant. (This is not to say that the A string is always strident. It is necessarily *made* strident here by the nature of the bowing attacks and the dynamic

[106] In referring to this bowing as a Romantic convention, it must also be noted that it is specifically advocated by J.L. Duport, one of Beethoven's cellists, for precisely this sort of passage. "Whilst acknowledging the greater difficulty involved [as opposed to separate bows], he claims that 'it has the advantage that it can be performed with greater vivacity and with even greater force'" (Watkin 1994: 101). Another one of Beethoven's cellists, B. Romberg, also provided an etude for mastering this 'Romantic' bowing in his *violoncelloschule*. "Romberg owned two bows of the Tourte design… very similar in length to modern cello bows" (Kennaway 2014: 89 – 90).

[107] Breitkopf & Härtel Critical Complete Edition gives a MTI of crotchet = 144 (Badura-Skoda 1970: 9).

Stellenbosch University https://scholar.sun.ac.za

> that the music requires.) [… T]he sound [made] on the cello will not be perceived as that sound when it comes together with the piano's sound. What the cellist wants to do with his sound is to highlight the percussiveness and power of the piano, to unite with him in creating the sensation of a marvellous unison *tutti*. Together the two instruments will add up to a new sound which serves the character of the music, however pleasing or 'right' a different choice of string colour might be on its own on the cello.

The second theme is marked *p* and *espressivo*, and although Czerny has nothing specific to say about it, it would be in the spirit of Czerny to caution interpreters from adopting a fundamentally slower tempo here even if one understood Czerny's "earnest, tragic expression" to apply to this theme specifically. Not slowing down in bar 39 is rewarded in bar 46 where the excitement established at the beginning of the *Allegro vivace* begins to build up culminating in a dotted rhythm figure in bar 66 that needs to be played at the same tempo as the opening of the *Allegro vivace* to render the structure of the exposition as coherent. In the section from bar 46 to 66, Beethoven creates a perfect textbook example showing the difference between a succession of *szforsandi* and a succession of *fortepianos* by actually writing the word *cresc* followed by a dotted line indicating its duration. This gives substance to the explanation given by Graudan (1967: 225 – 242) regarding the execution of a succession of Beethoven sforzandi (see chapter 5.3).

The development is unusually short and contains two significant passages where the cellist's melodic material is accompanied by a semiquaver ostinato in the piano part. In the first of these passages the cellist plays the opening *risoluto* theme, but in the second, the cello writing is legato (albeit punctuated by remnants of the *risoluto* theme in the pianist's right hand). The nature of the accompaniment decrees however that both passages, and indeed the whole movement (with the exception of the *Andante* introduction of course) then needs to be played in one tempo. The abrupt ending sounds as if Beethoven was forced to end the movement prematurely and as such also lends itself to an *a tempo* final cadence without even a hint of *ritardando*.

The second movement opens with a slow introduction as well, for which Czerny prescribes an MTI of quaver = 56[108]. Ensemble between cello and piano is tricky and it is perhaps one of the reasons for Czerny (1970: 79) advocating "well regulated time". He also calls the tempo "very slow" and regards this section as being "full of expression". In order to experience this MTI as "very slow", one would have to identify a crotchet musical pulse of 28. This is indeed very slow and achieving this, in my opinion, brings this music into the realm of Mahler's slow movements in which tempo seems not to exist at all; a world in which time stands still whilst harmonies and timbres evoke emotions of sombre and perhaps tragic beauty.[109] If this is what Beethoven was aiming for and one feels that an interpretation at Czerny's MTI achieves it, then one has to marvel at the compositional genius, not least of all, of having achieved this in a major key! One cannot 'hear' the crotchet pulse nor make any musical sense of the work whilst acknowledging crotchet beats if it is played any slower than quaver = 56. At a slower tempo, it is as if the harmonies have no relationship with one another and an unimaginative rhythmic quaver plodding seems to characterize the work and detract from the magical impressionistic sound world that can be achieved here. It is, perhaps ironically, strict time keeping that enables this, and this is therefore one of the sections of this music that will benefit from practising with the metronome throughout.

---

[108] Breitkopf & Härtel Critical Complete Edition gives a MTI of quaver = 56 (Badura-Skoda 1970: 9)

[109] The comparison to Mahler is made very deliberately and in full knowledge that Mahler was the total opposite of Beethoven when it came to being prescriptive about tempo. See *Tempo in Mahler as Recollected by Natalie Bauer-Lechner* (Raabe 1990).

Stellenbosch University https://scholar.sun.ac.za

Tempo d'Andante sees Beethoven re-cycling musical material from the first movement, which at this point seems to make a perfect bridge passage to the body of the last movement, *Allegro vivace*. Czerny gives a MTI of crotchet = 126[110] for this *Allegro* and informs our interpretation with the words, "lively, yet not too quick, but with fire, spirit and gay humour". One could read some contradictions into this, but this could be reconciled with the apprehensive manner in which this section of music begins. Using the word 'apprehensive' is not a criticism of the composition – quite the contrary – like the beginning of the last movement of his first symphony, he teases the listener with some very short fragments that then combine becoming a flowing bubbly melody. Czerny's "gay humour" describes this perfectly. As we have seen with the slow introductions, Beethoven seems to have capitalized on ideas that have worked well in previous compositions and so will employ a form of this 'apprehensive' last movement start in the final sonata for cello and piano too.

Casals advocates a kind of apprehensive start to this *Allegro vivace*, by adding a diminuendo to infinity to bar 18 in the cello part (Blum 1980: 118). This not only imitates the natural decay of the piano tone, but creates a certain uncertainty or apprehension on the part of the listener as to exactly when bar 19 will commence. For the same reason, Casals advocates the same usage of diminuendos on the long notes at the end of the slow movement of the final sonata.

A predictable rhythmic structure is not simply carried through the movement and humorous 'weak beat' interjections come to the fore in passages such as bars 74 to 85.

Musical Ex no 29. Beethoven Op 102 no. 1, Allegro vivace. Bärenreiter piano score (2004: 127-128)

A first time listener will be forgiven for hearing a 'mistake' in bar 79 when cellist and pianist do not manage to play together.[111] The music stops abruptly and the passage is attempted again, but this time a 3rd lower. When the same 'mistake' is repeated, the joke is on us – Beethoven composed it that way! And as if to say this joke is not enough, he turns the little 'mistake' element into a cheeky and clever fugue based on the first theme of the *Allegro vivace* (another idea capitalized on for the last movement of the final sonata). In these

[110] Breitkopf & Härtel Critical Complete Edition gives a MTI of crotchet = 120 (Badura-Skoda 1970: 9)

[111] Beethoven is known to have played such compositional tricks for example in the 'Eroica' symphony where he composed a 'wrong entry' quite deliberately for the French horn player (Ries & Wegeler 1987: 69).

Stellenbosch University https://scholar.sun.ac.za

bars the open fifths in the cello part are very exposed and need to be perfectly in tune. It is therefore advisable to tune the cello between the two movements of this sonata. One of the factors that contributes to the ‘mistake’ element is the abrupt change of dynamics. Here Beethoven is asking a lot of the cellist if he truly expects a *subito forte* under a slur that has already been held for two bars. Here, it would make sense to reflect on Czerny’s comments with respect to expression in “the last period of Beethoven’s career” and to simply put the need for extraordinary expression in the music above the urge to employ conventional Classical execution i.e. it would not be misplaced to engineer an up-bow on bars 77 – 78 and despite the slur, a down-bow on the *subito forte* in bar 79.

The coda takes Beethoven’s cello writing into a tessitura, not exploited in any of his previous sonatas. Although this tessitura is used extensively in concertos by Haydn and in Beethoven’s own ‘Triple’ concerto, this pre-empts cello writing (virtuoso cellist composers such as Boccherini excluded) common to cello and piano sonatas of the late Romantic era. It is therefore not inappropriate that modern cello technique should be utilized to the full in realizing effective bowings and fingerings for this sonata in general and in particular for those passages that pre-empt and perhaps even set the benchmarks for today’s cello writing.

The ‘winding down’ element used in the codas of previous sonatas is again employed to great effect at the end of this sonata with a *ritardando* clearly printed over four bars. To say that a diminuendo is implied might imply that in some circumstances where a long diminuendo is printed and a *ritardando* is not, that a *ritardando* is also implied in these cases. As we are correctly cautioned against in science, there is no basis to generalize that a corollary is always true, so whereas these ‘winding down’ sections have generally all been characterized by a diminuendo (and even in this case where it is not printed, the music suggests that it would be appropriate here), one must always guard against inserting long *ritardandi* where they are not printed. The final *a tempo* coincides with a *subito forte* and refers to Czerny’s crotchet = 126, and because this section is just three bars long, it makes no sense to do anything other than to simply play it *a tempo* as prescribed.

5.6 Opus 102 no. 2 in D major

This is Beethoven’s final sonata for cello and piano and the first for which he has written a dedicated slow movement. In this way it immediately takes on a persona different to the sonatas that have come before it. Whereas all the cello and piano sonatas from Op 5 no. 2 to Op 102 no. 1 seem to have capitalized on successful elements of the sonatas written prior, Beethoven seems to have wanted to break away from the ‘tried and tested’ for this last sonata. It begins uniquely with solo piano in an almost aggressive way. The cello entry in bar 4 effects an abrupt transition to some of the most sublime melodic writing for the instrument from Beethoven and the juxtaposition of angular angry writing with beautiful melody characterizes the movement as a whole. This juxtaposition makes the choice of tempo most difficult and this is further compounded by the possibility that Czerny’s MTI contains a rare digit error. Young (2010) coined the phrase ‘rare digit error’ in his dissertation of 1979 and raises the possibility here. Czerny’s MTI is crotchet = 152. Although very difficult, this is not technically out of the realm of possibility for excellent pianists and cellists, but even if executed with the utmost dexterity, could result in a comical reading of what one would expect to be his most profound sonata for cello and piano. The law of probability would suggest that at least a very small number of Beethoven (or in this case Czerny) MTIs are wrong. These mistakes are more often than not

Stellenbosch University https://scholar.sun.ac.za

characterized by a single digit error, hence the term 'rare digit error' and could be resultant from any of the following:

- The inability of copyists to correctly decipher untidy writing
- Ink smudging
- A misreading of the metronome's calibration whilst setting MTIs in bad light
- Fatigue

I would offer crotchet = 132 as a plausible intended MTI for this movement. In having committed to this tempo for the opening bars in my CD recording of the work, I can at least say that it sounds and 'feels' correct in that the movement comes across as very convincing at this tempo. It is very difficult at best and impossible at worst to achieve this at the faster tempo although some can easily play the notes at the faster tempo. Furthermore an MTI of 132 seems quite natural when compared to the Czerny MTIs of the movements of the other sonatas that have come before this one.[112] Whilst not wanting to dwell on the possibility that the faster MTI is an error, suffice to say that such errors are natural and human, especially in an age where technology was far less advanced than today, the possibility of mistaking a '3' for a '5' is entirely plausible. A MTI of around 132 here seems to resonate with a great number of modern performers so for all intents and purposes 132 will be deemed to be the intended MTI for this movement.[113]

Beethoven's indication *Allegro con brio* and Czerny's instructions, "Lively, majestic, powerful and decided [(clear)]. The time by no means fluctuating, but the soft middle subject with tranquillity and feeling", are perfectly reconcilable with an MTI of crotchet = 132. The urge to split up the legato bowing (albeit as imperceptibly as possible) in bars 29 – 30 as well as 103 – 104, and 129 – 130 for freedom of sound notwithstanding, Beethoven's phrasings by and large seem to translate effortlessly into bowings once again.

The second theme, or "soft middle subject" in Czerny's words is precisely the passage beginning in bar 29 mentioned above where one might be tempted to split up the bowing. One would do so, not because one reduces the tempo here (Czerny expressly asks us not to do so), but because an up-bow in bar 30 would bring about a down-bow in bar 31, which is a natural way to begin the separate crotchets. This renders the last *arco* crotchet in bar 32 up-bow, which is the perfect way to set up the *pizz* in bar 33. Whereas Czerny states that this second theme is not to be played slower than the opening he does expressly ask for "tranquillity and feeling". The cellist is therefore duty-bound to select a fingering and bowing that renders a legato delivery, whilst perhaps slowing down so minimally that a change in tempo would not be noticeable unless a metronome were ticking.

---

[112] The one exception to this statement is the opening of Op 102 no. 1 where Czerny's quaver = 66 does feel particularly slow. Performers who are inclined to take the slow movement and slow introductions of these sonatas considerably slower that at Czerny's MTIs more often than not agree with Czerny or even play faster than Czerny when it comes to the opening of Op 102 no. 1 (see addendum 1). Does this indicate that Op 102 no. 1 actually contains the first 'single digit error' in Czerny's MTIs of these sonatas?

[113] The reader may be confused as to why the author, despite a personal preference for the supposed intended MTI for the opening of Op 102 no. 1, has opted to defend/support Czerny's MTI there, whereas in this case (Op 102 no. 2), Czerny's MTI is substituted by the supposed intended MTI in the author's personal interpretation (CD recording). This is because the author, at the time of recording, felt that Czerny's MTI in the case of Op 102 no. 1 still lent itself to a felicitous musical interpretation, whereas his MTI for Op 102 no. 2 did not.

Stellenbosch University https://scholar.sun.ac.za

Casals seems to be advocating phrase marks as bowings too when he advocates the use of an audible glissando in the interval of a minor 6th in bar 6 (Blum 1980: 126). Although the glissando is unavoidable if one plays a true legato as indicated by the phrase markings, many modern cellists would not advocate it specifically in this context as it is simply too Romantic for many a personal taste.

So as to maintain the integrity of Beethoven's phrasings as bowings, the following bowing starting in bar 132 is suggested:

Musical Ex no 30. Beethoven Op 102 no. 2, Allegro con brio. Bärenreiter cello part (2004: 33)

The down-bow upbeat to bar 133 may seem unnatural in that it naturally induces a somewhat louder upbeat than the following downbeat. However, this dynamic structure is exactly what Beethoven is asking for here. This bowing enables the player to retain the slur from bar 138 to 139, which effectively draws attention to the interval of a minor 2nd whereas the preceding intervals are considerably larger. Playing this slur also ensures the *sempre pp* that Beethoven has written twice in this passage and the bowing is thus beautifully arranged that the loud chord at the beginning of bar 143 is played with a down-bow.

The second movement, *Adagio con molto sentimento d'affetto*, is the long awaited dedicated slow movement that Beethoven has written for cello and piano. Before one even hears the music, Czerny's MTI of quaver = 60 seems to embody a fitting profundity by lining up the quaver pulse with a tempo that is often considered to represent the beating of a human heart i.e. one beat per second. Although this heartbeat tempo is profound in itself, the movement is given further gravitas when one observes the time signature of 2/4, thus creating a beat hierarchy in the bar that actually pronounces a musical pulse of crotchet = 30. Few cellists seem to have tested this tempo in practice, but those that have, seem to have no doubt that it is not only correct, but absolutely essential in realizing the intended profundity.

The great artistry of Rostropovich and Richter notwithstanding, their interpretation begins at approximately quaver = 36. Even for them this is not sustainable and within a few bars they gravitate towards a tempo in the region of quaver = 46. The fluctuating tempo is wholly unsatisfactory in that it fluctuates beyond the realm of musicality, destroying that steady heartbeat pulse that makes this movement so profound.[114] Phrases are broken up for purely technical reasons (Rostropovich runs out of bow) and the whole seems to become an exercise in cello sound production with scant regard for the piano as an instrument that cannot sustain and therefore create comparable musical phrasing to that of the cello. This interpretation has done a lot of harm to this sonata in that some cellists now

[114] That a human heartbeat will speed up and slow down when influenced by emotional stimuli has not been overlooked. However, the kind of emotion embodied in the music here is not one where excitement waxes and wanes, but one where sadness is so deep, that a consistent profundity prevails.

Stellenbosch University https://scholar.sun.ac.za

regard it as a sonata that is difficult to understand musically, (and therefore difficult to perform convincingly) and it is therefore avoided by many as a first choice when compiling cello/piano recital programmes. If the greatest past masters of our instruments could not give a convincing interpretation, then could the piece be fundamentally flawed? The statement implicit in this question could not be further from the truth and every cello/piano duo is advised to start with a clean slate following Czerny's guidelines and Beethoven's instructions meticulously. In my case, the results inspired an affirmation that this is of the most profound and beautiful music written.

Certainly the title, *Adagio con molto sentiment d'affetto,* that Beethoven chose for this movement indicates an intended profundity. A musical pulse of crotchet = 30 is more than slow enough to elicit this and in my opinion Rostropovich and Richter have aptly demonstrated that an even slower tempo coupled with unwarranted tempo fluctuation simply renders the structure incomprehensible and the phrasing unplayable.

Casals and Serkin have also chosen the incredibly slow tempo of quaver = 36, but unlike Rostropovich and Richter manage more or less to maintain this throughout. Casals seems to acknowledge the need for a steady tempo here referring to this movement as "'a march … a funeral march'. His sonority – spare in vibrato – takes on the intimate quality of a human voice chastened by sorrow, which speaks in solitude of a grief veiled from the eyes of the world" (Blum 1980: 236). Blum's reference to the human voice is very apt here seeing as Beethoven has added the words *mezza voce*; an instruction he has used just this once in his sonatas for cello and piano and very sparingly elsewhere. *Mezza voce* is used in the absence of a dynamic marking and although some interpret this as somewhat subdued (i.e. a *piano* dynamic), opting rather for a literal translation – middle voice (i.e. something between *mp* and *mf)* – will give the cellist more scope to imitate the "human voice chastened by sorrow" (ibid).

Casals may be right in seeing this as a funeral march, but he has almost certainly chosen the wrong note values as the marching steps here. Beethoven himself gives us a clear indication of his intended note value pulse for a funeral march in 2/4 time in the *Eroica Symphony* where he himself prescribes a MTI of quaver = 80. The musical crotchet beats are self-evident and the marchers if accompanied by this music would be marching at a tempo of 40 steps per minute. The rhythmic upbeats that begin with the upbeat to bar nine in both in the piano left hand of this cello and piano sonata movement and the *Eroica's* funeral march have an uncanny likeness (not to mention that they begin after exactly the same number of bars in both instances), perhaps reinforcing the view that Op 102 no 2 slow movement is indeed a funeral march. Czerny's MTI of quaver = 60 is even slower than the MTI that Beethoven has provided in the case of the *Eroica,* but this is logically explained by the Italian tempo words if one is to interpret *Adagio con molto sentimento d'affetto* from the sonata as slower than *Adagio assai* from the symphony. This, together with the *mezza voce* instruction perhaps begs the question: Is this movement really a funeral march or could it perhaps be a choral or another kind of slow song of some sort? Both the choral and funeral march imagery convey a serious degree of profundity.

Although Czerny's MTI is not adhered to by Rostropovich and Richter nor Casals and Serkin[115], Pleeth (1982: 100) who can be seen as a contemporary from the Casals/Rostropovich era seems to support it. Pleeth makes no mention of MTIs, but offers what could be considered as a justification of Czerny's MTI in a section of his book titled *Sense of continuity in slow playing* from the chapter titled *The Ingredients of Architecture*.

[115] The implication is not that Rostropovich and Richer or Casals and Serkin were or should have been aware of Czerny's MTI.

Stellenbosch University https://scholar.sun.ac.za

> Just as we should have the ability in fast passages to give the appearance that the notes are perhaps even slower than we are playing, so we should have the ability in slow passages to create the sensation of forward flow in spite of what is, in reality, a very slow tempo. What creates the feeling of forward flow in slow playing is a sense of *continuity*. One wants to achieve the same sense of continuity in slow playing as in fast, but this is often more difficult to attain because one feels somehow compelled to make an *effort* to control the sound and speed; in the end it begins to sound as if one is pushing against the music instead of gliding upon it.

This is precisely the sense experienced when listening to the Casals/Serkin recording.[116]

> Even something as apparently motionless as the opening of the Adagio of the Beethoven D major sonata must have a flow which sustains the contours of the line through the inevitability of pulse. In order to allow the music to flow and unfold, the mind must embrace a larger sense of relativity between the notes – a feeling of moving *through* each successive note as if it becomes a part of the larger line, rather than a grasping at each note as an isolated event. This very sense of moving through the notes allows one space for the seemingly contradictory possibility of dwelling upon a particular note where there are musical reasons for stressing it rhythmically – the flow of the line enlarging to embrace the stressed note without disrupting the general sense of continuity. The flow of the slowest river is not an effort and yet the sense of forward movement and continuity is spellbinding (ibid).

A reaction to what has been written here, although beautifully put by Pleeth, cannot compare to the experience of a performance of the work where the interpretation is inspired by Czerny (1970) and the writings of others that corroborate his instructions. This point will be elaborated on in the conclusion of this dissertation and it is mentioned here, because this movement is perhaps the very best example in all the cello/piano writing by Beethoven that demonstrates this point.

Czerny (1970: 80) says this movement should be

> [v]ery slow and *legato*, and with deep, pathetic feeling. The middle subject (in D major) extremely *cantabile*, soft and with expression. At the re-entry of the theme, the following accompaniment must be carefully observed:__

[Musical Ex no 31. Beethoven Op 102 no. 2, Adagio con molto sentimento d'affetto. (Czerny 1970: 80)]

> It must be very light, and be played strictly in time, as the violoncello, during the same, performs the theme. The left hand must play more *staccato*.

[116] Casals and Rostropovich have been made examples of here, because their interpretations are typical of so many in respect of an MTI of around quaver = 40. However the most striking example of an incomprehensibly slow tempo is that of Barenboim and Du Pré: quaver = 23! (see addendum 1).

Stellenbosch University https://scholar.sun.ac.za

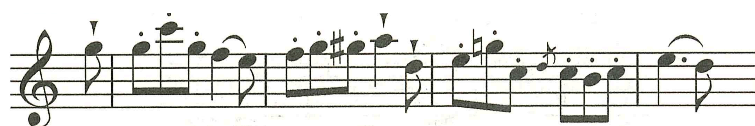
By advocating strict time here and telling us that "the violoncello […] performs the theme", Czerny is telling us that the theme needs to be recognizable i.e. not rhythmically distorted because the pianist feels the need to distort (or perhaps just slow down) the difficult accompaniment. Czerny is stating the obvious by inadvertently telling us that form is an overriding element of music and that distorting the tempo too much within a movement compromises this element.

In the early 1990s William Pleeth gave a master class on this movement at the Holland Music Sessions. Although not referring to Czerny specifically, he advocated a beautiful flowing, but strict tempo. Pleeth demonstrated a lot and most engaging was the flexibility of the florid elements in the writing that he was able to bring to the fore without altering the tempo. Particularly memorable was his engagement with bar 43 where he was demonstrating the need for the cellist to play with complete freedom and to this end, asked the student to play this passage with a number of different unconventional fingerings. The student was very good and achieved some beautiful musical moments creating the impression of complete rhythmical freedom within a continuing constant heartbeat pulse.[117] The point here is that the incident demonstrated that by adopting a very steady basic pulse, a performer is often less restricted with regard to musical nuances than without such a pulse. Complete musical freedom always has a basis in a solid rhythmical structure, because without it, the performer would have nothing to be free from.

The slow movement runs *attacca* into the last with a transition passage comprised of a couple of hesitant short rising scales reminiscent of the transition to the last movement of Beethoven's first symphony (and perhaps to a lesser extent the Op 102 no. 1 sonata). This *Allegro fugato* is particularly difficult for the pianist, and the cellist needs to take great care not to set off too fast so as to "make it clear and intelligible to the hearer" (Czerny 1970: 80).
Czerny provides a MTI of dotted minim = 63. This is a very clever and deliberate but subtle increase in pulse from the previous movement thus releasing the listener from the solemn heartbeat that kept him/her captivated in the previous movement. The movement of course sounds not slightly faster, but considerably faster given that the musical pulse unit is now a whole bar and harmonies fly past much quicker than in the previous movement.

Czerny (1970: 80) stresses the need for cellist and pianist to be in complete agreement with one another and advises "a continual staccato (except where the contrary is expressed)". In this light the great number of wedges placed over the notes in this movement are of particular interest. They seem to be very deliberately placed and one would have to assume that if the ordinary articulation for this movement is staccato, the notes with wedges are to be somewhat more emphasized. The debate between musicologists as to whether wedges are to be played longer or shorter than staccato dots in Beethoven is not conclusively resolved. Kuerti (Kullak 2013: vii – xv) examines both points of view extensively and makes a strong case for Beethoven's dots and wedges to be treated similarly to those of Mozart. Using the opening of the finale of Mozart's C major piano trio as an example

Musical Ex no. 32 Mozart Piano Trio KV 548 Finale (Kullak 2013: xi)



[117] This anecdote was observed by the author, who although was not the student in question at this specific master class, was an active participant at Pleeth's master classes at the Holland Music Sessions.

Stellenbosch University https://scholar.sun.ac.za

he says that this “can only sound charming and natural if the strokes [(wedges)] are a little longer than the dots. The opposite would sound absurd”. After all theoretical consideration has been tabled, the point is best illustrated in an aural musical example. Consistent with the Mozart example above, all separated notes (regardless of whether they are marked with wedges or not) in the *Allegro fugato* of Beethoven’s Op 102 no. 2 should remain separated i.e. somewhat shorter than full value, whilst those with wedges are played noticeably longer and heavier than those without.

The question of balance is partly related to the question of articulation. Pleeth (1982: 132) cites this fugue as “problematical” in this respect and says it

> is easy enough for the ‘brighter light’ of the piano to ellipse the sound of the cello, but people often forget that balance is a two way street and there are also times when the cello, through the wrong choices of textures and articulations, can muddy the waters for the piano as well.

It stands to reason that clarity is what should be striven for in a fugue or any complex contrapuntal texture so the cellist is well advised to sacrifice beauty of sound (e.g. playing in higher positions on the D-string) for clarity of the whole (e.g. playing in the lowest positions possible on the A-string) where applicable.

In concluding this chapter, it is specifically noted, as stated at the outset, that neither a formal nor harmonic analysis of any of the sonatas has been attempted here. Whereas such scrutiny of course informs interpretation, this is not the aim of this dissertation. It would be meaningful if not essential for the conscientious cellist and pianist to supplement all the insights contained herein with a proper harmonic and formal analysis so as to glean a thorough and basic understanding of the music’s construction. This can only enhance an informed musical performance.

Stellenbosch University https://scholar.sun.ac.za

Chapter 6

Conclusion

As will have become abundantly clear in the course of this dissertation, the present research project consists of both theoretical and creative work. In that sense it is situated squarely within the burgeoning field of practice-based research. In addition to the written work the research project therefore also included the following performance component:

- Three recitals
- One concerto performance
- One chamber music concert

Central to these five performances are the two recitals and a comprehensive recording of the six sonatas for cello and piano by Beethoven. The other performances are positioned – figuratively speaking – in concentric circles around these sonatas so as to set up a mutually enriching relationship between themselves and to the written text.

The performances central to this study took the form of two recitals at 16:00 and 20:00 on 20 November 2010 and included all six sonatas for cello and piano by Beethoven. The first concert featured the Sonata in C major Op 102 no. 1, the Sonata in F major Op 5 no. 1 and the Sonata in A major Op 69. The 20:00 program included the Sonata in G minor Op 5 no. 2, the Sonata in D major Op 102 no. 2 and Sonata in F major Op 17. The artists, myself and pianist Luis Magalhães, regarded the two concerts as a "marathon" of sorts and although not typical of concerts Beethoven himself presented in respect of programming, this marathon was perhaps as long as a typical Beethoven concert in Vienna in the early 1800s.

The remaining recital with pianist Luis Magalhães took place on 11 September 2015 and was entitled, "Sonatas for violoncello and piano after Beethoven". The word "after" is purposefully ambiguous, either meaning at a later point in time in the literal sense, but also very deliberately alluding to the unavoidable influence that Beethoven had on all composers of this genre after his time. To claim that Beethoven influenced all composers of cello and piano sonatas after 1827 is perhaps a bold statement to make, but I would justify making it on the basis that Beethoven elevated the genre of sonata for cello and piano to equal in status to that of sonata for violin and piano. Cello and piano sonatas *alla* Beethoven were written by a great many composers since. Perhaps the view that Beethoven is the father of the cello/piano duo (works by less significant composers of his time and before him notwithstanding) is all the more prevalent in light of the fact that Mozart is not known to have written a single sonata for this combination.[118]

The recital programme on September 2015 was made up of three sonatas: Brahms: Sonata for Cello and Piano no. 2 in F major, Op 99, Shostakovich: Sonata for Cello and Piano in D minor, Op 40 and Peter Klatzow: Sonata for Cello and Piano.
Brahms and Mendelssohn were the first notable composers of sonatas for cello and piano since Beethoven and I chose Brahms as his sonatas are now regarded by cellists alongside the Beethoven sonatas as major works in the standard repertoire. Mendelssohn on the other hand wrote two beautiful sonatas for cello and piano that perhaps lack the depth of expression that the Brahms sonatas do and have thus not nearly reached the

[118] There is speculation that Mozart wrote a cello concerto which is lost. (http://www.good-music-guide.com/forum/index.php?topic=5543.0;wap2)

Stellenbosch University https://scholar.sun.ac.za

level of popularity that the Brahms sonatas have. Brahms is seen more than anyone else as a composer who upheld Beethoven's musical ideals and who continued to compose in genres that were derived from Beethoven. He is seen to be endorsing Czerny's Op 500, particularly in so far as it informs the interpretation of Beethoven's works (see chapter 3).

Shostakovich is one of the most important 20th century composers. His sonata for cello and piano differs from those by Chopin and Rachmaninoff for example in that he, like Beethoven (with the exception of the Op 5 sonatas perhaps), gives the cello and piano equal significance. Klatzow says that "[i]n this respect Beethoven succeeds where many successive composers failed. Chopin, Brahms and Rachmaninoff were all pianists, and over-invested in the piano part creating some serious imbalances"(Klatzow: 2015). Shostakovich, like Beethoven, was a virtuoso pianist/composer, but unlike Beethoven, lived in our age. A significant number of cellists alive today will have had contact with Rostropovich, who played Shostakovich's sonata with the composer at the piano. Those who have not spoken directly with either Shostakovich or Rostropovich can at least listen to this duo on the famous EMI CD set, *Rostropovich – The Russian Years,* playing this sonata together. This gives us first-hand access into the insights of the composer himself and perhaps answers questions to which Beethoven and Shostakovich would have answered similarly. An interesting tempo-related quote by Rostropovich from the CD booklet is perhaps a case in point here:

> While still a composition student of Shostakovich, I often played his Cello Sonata. One day when I was rehearsing it with him, he asked me to play with more rubato. This made me feel quite happy, for until then I had deliberately been reining in my natural inclinations, knowing that Shostakovich had a tendency to get cross about misplaced passion in music. He taught me all about rubato, although he never personally used very much of it. Rubato is of course, connected with tempo (Rostropovich 1998: 5).

This anecdote may as well have been attributed to Beethoven! Those who are familiar with these CD sleeve notes will of course want me to finish the quote, but as I do so hereunder, I would like to point out that a number of cellists close to Rostropovich have said to me that this last part is said tongue in cheek: "I have to admit that when we were making this recording of the Sonata we took some passages rather on the brisk side; the weather was beautiful and Shostakovich was in a hurry to visit someone in the country" (ibid).

It was important for me to include South African music, thereby contextualizing my own identity as a South African musician against the backdrop of the international Beethoven performance tradition whilst simultaneously playing a part in putting South African music on the map as relevant in the international world of art music. I chose the recently composed sonata for cello and piano by the South African composer Peter Klatzow, who entrusted me with the world premiere of the work. The work has attracted the attention of several South African and non-South African performers and its status as a work of repute (although still in its infancy) makes it a worthy companion to Brahms and Shostakovich as one of many that can be recognized as being in the wake of Beethoven.

Although Klatzow has not blatantly made any thematic references to Beethoven in his sonata for cello and piano he has said that "[a]ny composer wishing to create a sonata for cello and piano can do no better than to make a study of the Beethoven Sonatas for this combination. [… O]pus 69 is probably the most beneficial for study, as the later Beethoven works are very much *sui generis* and highly idiomatic". He goes on to say that

Stellenbosch University https://scholar.sun.ac.za

> [t]he most important factor is the balance between the cello and the piano, and in this respect opus 69 is the perfection of the cello/piano duo relationship. Beethoven has liberated the cello from the confines of the lower register and given it a new life as it soars up on the A string. Both partners are equally important (Klatzow: 2015).

The chamber music recital which took place on 12 February 2010 contained as a central work, the Beethoven 'Triple' Concerto Op 56 in C major. This is the only cello concerto that Beethoven wrote, and as the cello is one of three solo instruments and as the performance was given without a conductor, its qualification as chamber music here is justified. The other work on the programme was Korngold's Suite Op 23 for two violins, cello and piano. In the performance of the 'Triple' concerto, the solo violin part was performed by Benjamin Schmid and the piano part was played by Luis Magalhães. The University of Stellenbosch Camerata led by concertmaster Suzanne Martens accompanied us. In keeping with the idiom of chamber music and taking a HIPP approach, the US Camerata was reduced to a very small chamber orchestra (strings – 4,4,3,2,1), with the soloists playing along in all the tutti sections as indicated in the first set of published performance parts from 1807, available for perusal on *http://www.beethoven-haus-bonn.de*. Also of particular significance was the adherence to Czerny's MTIs, which resulted in an interpretation not recorded on any commercially available recordings.[119]

The concerto performance which took place on 11 September 2011 was a performance of the Haydn D Major Cello Concerto with Camerata Tinta Barrocca led by its artistic director, Quentin Crida and directed by myself as soloist. This concerto is not only widely regarded as one of the most difficult cello concertos in the entire repertoire, but being a product of the Classical era, lends itself to considerable HIPP influence in performance. The concerto was written for Anton Kraft, (discussed in chapter 1 as one of Beethoven's cellists) who was also a composition student of Haydn. Whether this concerto was exclusively a product of Haydn's pen or whether the solo part was in part crafted by Kraft, it is possibly the single most revealing document showcasing the technical scope of Beethoven's cellists.

That Haydn's D major cello concerto or Beethoven's sonatas for example remain pertinent today has less to do with how they have been performed through the ages than that they have been worthy of performance through the ages. That Carl Czerny made such an incredible effort to link the beauty, excitement, sorrow, happiness, vigour, pathos and glory in Beethoven's music to a single element of musical form is less important than the fact that he contributed positively to the performance and perpetuation of great music.

In the CD booklet that accompanies the 2005 Wispelwey & Lazić recording of the sonatas for cello and piano by Beethoven, there is also mention of Carl Czerny's insights. Wispelwey lists the written instructions and MTIs of the eleven fast movements from Czerny (1970).

Wispelwey, respected internationally for his HIPP interpretations on both modern and period instruments, has concluded his programme notes with the following:

[119] A section on the 'Triple' concerto could have been included in chapter 5, had this piece not fallen outside of the subject of this specific dissertation. A recording of the abovementioned performance however would almost certainly be of interest to anyone who has read this dissertation and to enhance a further appreciation of our 'Triple' interpretation, reading of Czerny (1970 pg 98) is highly recommended.

Stellenbosch University https://scholar.sun.ac.za

> He [Czerny] would have been a demanding producer. […] Of course we played as we felt we needed to play and if I am totally honest I have to admit that I only looked up his remarks after the recording. Having consulted him in the past[120], this time we decided against that. Not out of laziness or naughtiness but because we felt it more to be in the spirit of Beethoven to maintain a healthy scepticism towards any authority and to try to emulate his unique temperament independently and instinctively. That we more or less acted in Czerny's spirit after all is ironic and humbling at the same time (Wispelwey 2005: 6).

That Wispelwey's recording differs in many ways from the standard Romantic interpretation and is in many ways consistent with Czerny makes a strong case for adherence to Czerny's recommendations i.e. even without specifically studying Czerny's work, a HIPP approach will in fact basically lead one to a Czerny interpretation!

No claim has been made that the research articulated in this dissertation has resulted in a definitive interpretation of Beethoven's sonatas for cello and piano, suffice to say that the application thereof in performance has inspired both listeners and performers alike. The art of music making decrees that each and every performance will be different and this holds true even for performers who adopt the notion of a 'correct tempo' for Beethoven's works as implied by the title of the Czerny (1970) book. If one embraces the concept of the performance being the work and if one embraces the new knowledge put forward by these performances and this dissertation, then at the very least, one must concede that we are embarking on a new chapter in the life of Beethoven's sonatas for cello and piano. New musical ways, like all fashion, have limited life spans in the short term, but in the long term, they remain part of the performance history of the work and therefore part of the work itself.

The extent to which this project has contributed to the relatively new sphere (at least in South Africa) of practice-based research has (at least for the author) ignited a desire to engage in other projects in the hope that further performances of Beethoven's sonatas and other repertoire will benefit from a new found philosophy on performance. That the concentric circles will continue to expand, encompassing repertoire not previously considered to be in the ambit of HIPP is now a reality. And that a contribution has been made here in elevating the academic status of performance is gratifying.

I conclude by finally returning to Beethoven in that however one arrives at an interpretation of his sonatas for cello and piano (and whatever that interpretation is), the insights and MTIs of Czerny have now been revealed as integral to the performance history of the works and to a greater or lesser extent, integral to the works themselves. Beethoven is no longer here to conduct us let alone judge us when we next perform these works, but to ignore the knowledge revealed here is tantamount to denying performance the benefit of a colossal love of labour of which this PhD study is just the tip of the iceberg placed upon the work of firstly Beethoven and secondly Czerny. In vehemently pursuing the publication of his own music, Beethoven actively ensured that we would have access to an abundance of music that tested the conventions of his day, and that has withstood the test of time, providing us with musical compositions that continue to inspire performers and listeners alike, centuries after their composition.

---

[120] One might assume that Wispelwey is referring to his 1991 recording with Paul Komen here, but the MTIs employed there suggest otherwise (see Addendum 1).

Stellenbosch University https://scholar.sun.ac.za

List of Sources

**Recordings listed hereunder are included because the accomanying cover/booklet notes were used as sources. For a comprehensive discography of the various recordings that informed this study, refer to addendum 1.*

Badura-Skoda, P. (1970). *Commentary* [supplement to *On the Proper Performance of all Beethoven's Keyboard Works*.]. Vienna: Universal Edition.

Barenboim, D. (2009). *Everything is Connected – The Power of Music*. London: Phoenix.

Barth, G. (1992). *The pianist as Orator*. Ithaca: Cornell University Press.

Barth, G (2008). *Carl Czerny and Musical Authority.* In Gramit, D. (Ed.), *Beyond the art of Finger Dexterity – Reassessing Carl Czerny.* Rochester: University Rochester Press.

Buxbaum, E. (1988). *Stravinsky, Tempo, and Le Sacre* in Performance Practice Review volume 1. http://scholarship.claremont.edu/cgi/viewcontent.cgi?article=1006&context=ppr. [accessed on 08/12/2015]

Behne, K. (1998). *Systematisch* in Finscher, L. Ed. *Die Musik in Geschichte und Gegenwart*. Sachteil 9 (pp. 457 – 464). Kassel: Bärenreiter.

Berlioz, H. (1858). *A Treatise on Instrumentation and Orchestration.* London: Novello.

Bomberger, E. (2012). *Beethoven: The Complete Sonatas for Piano and Cello*. http://www.cmnw.org/programNotes/101412notes.html. [accessed on 06/11/2014]

Bosanquet, R. (1999). *The development of cello technique in the twentieth century.* In Stowell, R. (Ed.), *The Cambridge Companion to the Cello.* Cambridge: Cambridge University Press.

Blum, D. (1980[1977]). *Casals and the Art of Interpretation*. Los Angeles: University of California Press.

Boorman, S. (1999). *The Musical Text* in Cook, N. & Everist, M. (Eds), *Rethinking Music* (pp. 403 – 424). London: Oxford University Press.

Borgdorff, H (2007). *The Debate on Research in the Arts* in *Dutch Journal of Music Theory*, volume 12 (pp. 1 – 17). Leuven: Leuven University Press.

Boulez, P., tr. Bradshaw, S. & Bennett, R. R. (1971). *Boulez on music today*. London: Faber and Faber.

Bowen, J. (1999). *Finding the Music in Musicology: Performance History and Musical Works.* In Cook, N. & Everist, M. (Eds), *Rethinking Music* (pp. 425 – 451) London: Oxford University Press.

Brown, C. (1994). *Ferdinand David's editions of Beethoven* in Stowell, R. (Ed.), *Performing Beethoven.* Cambridge: Cambridge University Press.

Brown, C. (1999). *Classical and Romantic Performing Practice 1750-1900*. London: Oxford University Press.

Stellenbosch University https://scholar.sun.ac.za

Bunting, C. (2000). *Essay on the Craft of Cello-Playing volume 2 The Left Hand.* London: Sangeeta Publications.

Campbell, M. (2004). *The Great Cellists.* London: Robinson Books.

Churgin, B. (1987) *Beethoven and the Mozart Requiem.* In *The Journal of Musicology*, Vol. 5, No. 4, (pp. 457 – 477). California: University of California Press.

Clark, A. (2012). *Passion for Bach and the Baroque*. http://www.ft.com/intl/cms/s/2/dd5151e0-9dc8-11e1-9a9e-00144feabdc0.html#axzz3HeAbuWiH. [accessed on 07/10/2015]

Cobussen, M. (2007). *The Trojan Horse: Epistemological Explorations Concerning Practice-based Research.* In *Dutch Journal of Music Theory*, volume 12 (pp. 18 – 33). Leuven: Leuven University Press.

Cook, N. (2000) *Music. A Very Short Introduction.* London: Oxford University Press.

Cook, N. (2001) *Between process and product.* In *Music Theory Online*, volume 7, Number 2. http://www.mtosmt.org/issues/mto.01.7.2/toc.7.2.html. [accessed on 06/12/2015]

Czerny, C. (1963[1846]). *Über Den Richtigen Vortrag Der Sämtlichen Beethoven'schen Klavier Werke – Edited and with a commentary by Paul Badura-Skoda.* Vienna: Universal Edition.

Czerny, C., tr Hamilton, J. (1970[1846]). *On the Proper Performance of all Beethoven's Keyboard Works – Edited and with a commentary by Paul Badura-Skoda.* Vienna: Universal Edition.

Czerny, C., tr Hamilton, J (1839). *Complete Theoretical and Practical Piano Forte School in Three Volumes, Op. 500.* Vienna: A. Diabelli & Comp. http://imslp.org/wiki/Pianoforte-Schule,_Op.500_%28Czerny,_Carl%29. [accessed on 12/12/2015]

Dahlhaus, C., Riethmüller, A. & Ringer, A. L. (Eds), (1994). *Beethoven Interpretationen seiner Werke*. volume 1. Laaber: Laaber Verlag.

Del Mar, J. (2004). *Critical Commentary* [supplement to the 2004 Bärenreiter Beethoven Sonatas for Violoncello and Piano sheet music]. Kassel: Bärenreiter.

De Roos, H. (2011). *Der Andere Beethoven – Das Rätselmetronom oder Die dunklen Tränen*. Vienna: Katharos Verlag.

Dunsby, J. (2001). *Performance.* In Sadie, S. (Ed.), *The New Grove Dictionary of Music and Musicians,* volume 19 (pp. 347 – 349). London: Macmillan Publishers Ltd.

Eaglefield-Hull, A. (Ed.), (2013[1926]). *Beethoven's Letters with explanetory notes by Dr. A Kalischer translated by Shedlock, J.C.* New York: Dover.

Erpf, H. (1967). *Form und Struktur in der Musik*. Mainz: Schott.

Stellenbosch University https://scholar.sun.ac.za

Fogal, H. (2009). "Historically Informed" Performance: Who Says, and Why Must It Be So? http://www.artsjournal.com/ontherecord/2009/09/historically_informed_performa.html. [accessed on 04/10/2015]

Fuchs, I. (2008). *Beethoven's Ambassador Posthumous.* In Gramit, D. (Ed.), *Beyond the art of Finger Dexterity – Reassessing Carl Czerny.* Rochester: University Rochester Press.

Geminiani, F. (1751). The Art of Playing the Violin. London: Facsimile edition available on http://petrucci.mus.auth.gr/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf. [accessed on 06/11.2014]

Gill, J. (2013). *Untangling Creation Myths*. http://www.timeshighereducation.co.uk/comment/leader/untangling-creation-myths/2002356.article. [accessed on 07/10/2015]

Griffiths, G. (2013). *Stravinsky's Piano: Genises of a Musical Language*. Cambridge: Cambridge University Press.

Graudan, N. (1967). *Das Sforzato bei Beethoven*. In *Beethoven-Jahrbuch* 6 (pp. 225 - 242). Bonn: Beethovenhaus Bonn.

Hamburger, M. (1978). *Beethoven: Letters, Journals and Conversations*. Santa Barbara: Praeger.

Humphries, J. (2000). *The Early Horn: A Practical Guide*. Cambridge: Cambridge University Press.

Kullak, F. (2013[1901]). *Beethoven's Piano Playing*. New York: Dover Publications, Inc.

Kennaway, G. (2011). *Do as Some Said, or as Most Did? – A Foucauldian Experiment with Nineteenth-Century HIP* in Current Musicology. http://webcache.googleusercontent.com/search?q=cache:DcOP7u_nQ-oJ:https://academiccommons.columbia.edu/download/fedora_content/download/ac:172783/CONTENT/current.musicology.92.kennaway.79-101.pdf+&cd=1&hl=en&ct=clnk. [accessed on 06/12/2015]

Kennaway, G. (2014). *Playing the cello 1780 – 1930*. Surrey: Ashgate.

Klatsow, P. (2015). *Personal email correspondence.*

Laird, P. (2004). *The Baroque Cello Revival – an Oral History*. Maryland: Scarecrow Press.

Lateiner, J, Brubaker, B & Gottlieb, J. (2000). *Pianist, Scholar, Connoisseur: Essays in honor of Jacob Lateiner*. [city of publication not listed]: Pentagon Press.

Lawson, L. (2007). *Practising Research – Researching Practice*. In *Dutch Journal of Music Theory*, volume 12. (pp. 58 – 65). Leuven: Leuven University Press.

Levitin, D. (2006). *This is your Brain on Music*. London: Atlantic Books.

Stellenbosch University https://scholar.sun.ac.za

Levy, D. (2007). *“Ma però beschleunigend”: Notation and Meaning in Ops.133/134*. In *Beethoven Forum,* volume 14, No. 2, (pp. 129–149). Illinois: University of Illinois.

Liszt, F. (e-book publication date not listed[1894]). Liszt’s letters. New York: Haskel House Publishers.

Litzmann, B. (Ed.), (1973[1927]) *Letters of Clara Schumann and Johannes Brahms*, New York: Longamnn.

Mantel, G. (1975). *Cello Technique*. Bloomignton & Indianapolis: Indiana University Press.

Mozart, L (1985[1756]). *A Treatise on the Fundamwntal Principles of Violin Playing*. New York: Oxford University Press.

Nelson, S. (2003). *The Violin and Viola History Structure Techniques*. New York: Dover Publications.

Noorduin, M. (2013). *Czerny’s Impossible Metronome Marks*. In *Musical Times,* volume 154, No 1925: 19-46. https://www.questia.com/library/p61939/musical-times/i3814420/vol-154-no-1925-winter. [accessed on 28/11/2015]

Osa, T (2007). *Knowledge in Musical Performance: Seeing Something as Something*. In *Dutch Journal of Music Theory*, volume 12 (pp. 51 – 57). Leuven: Leuven University Press.

Pienaar, D.-B. (2010). “*How dare one say it?”: A performer’s Crisis.* Paper presented at the annual conference of the South African Society for Research in Music, Stellenbosch University. Stellenbosch, 15 July.

Pleeth, W. (1982). *Cello.* London: Macdonald & Co Ltd.
Potter, T. (2003). *From Chamber to Concert Hall* in Stowell, R. (Ed.), *The Cambridge Companion to the String Quartet.* Cambridge: Cambridge University Press.

Raab, A. Ed. (1994) *Preface* in Beethoven – Sonate für Klavier und Horn oder Violoncello F-Dur Opus 17. München: Henle Verlag

Raabe, N. (1990*). Tempo in Mahler as Recollected by Natalie Bauer-Lechner*. In *Performance Practice Review,* volume 3 No. 1. http://scholarship.claremont.edu/cgi/viewcontent.cgi?article=1036&context=ppr. [accessed on 06/11/2014]

Ries, F & Wegeler, F. tr., Noonan, F. (1987[1838 & 1845]). *Beethoven Remembered.* Arlington: Great Ocean Publishers.

Rosenblum, S. (1988). *Two Sets of Unexplored Metronome marks for Beethoven’s Piano Sonatas.* In *Early Music, volume 16, No. 1*, (pp. 58 – 71). Oxford University Press.

Rostropovich, M. (1998). *The Russian Years – Shostakovich: Cello Concertos 1 & 2 – Cello Sonata. Kabalevsky Sonata.* CD sleeve notes. EMI CZS 5 72295 2.

Rudolf, M. (2001). *A Musical Life: Writings and letters*. Torquay: Pendragon.

Stellenbosch University https://scholar.sun.ac.za

Ryan, J & Thomas, A. (Ed.), (2003). *Cultures of Forgery, Making Nations, Making Selves*. New York & London: Routledge.

Sacks, O. (2007). *Musicophilia – Tales of Music and the Brain*. London: Picador.

Schleuning, P. (1995). *Cellosonata A-Dur op. 69.* In *Beethoven Interpretationen seiner Werke*. Laaber: Laaber Verlag

Schneller, J. F. (2013[1834]). *Julius Faust's Life Outline and Familiar Letters.* Leipzig & Stuttgart: J. Scheible's Verlag.

Schuller, G. (1997). *The Compleat Conductor*. New York: Oxford University Press.

Schonberg, H.C. (1969). *The Great Pianists*. London: Victor Gollancz LTD.

Schwartz, E. (1973). *Electronic Music – A listener's Guide*. Santa Barbara: Praeger

Seifert, H. (1983). *Czernys und Morschele's Metronomisierungen von Beethovens Werken für Klavier.* In Studien zur Musikwissenschaft, 34. (pp. 61 – 83). Gesellschaft zur Herausgabe von Denkmalern der Tonkunst in Osterriech.

Spaetheling, R. (2000). *Mozart's letters. Mozart's life*. London: Faber and Faber.

Stadlen, P. (1967). *Beethoven and the Metronome*. In *Music & Letters*, volume 48 (pp. 330 – 349). Oxford: Oxford University Press.

Stowell, R. (1999). *The Sonata* in Stowell, R. (Ed.), *The Cambridge Companion to the Cello.* Cambridge: Cambridge University Press.

Stowell, R. Ed. (1994). *Performing Beethoven.* Cambridge: Cambridge University Press.

Taruskin, R. (2005). *The Oxford History of Western Music*, volume 2. London: Oxford University Press.

Thayer, A. W. tr., Krebhiel, H. E. (1921). *Life of Ludwig van Beethoven.* New York: The Beethoven Association.

Thayer, A. W. tr., Krebhiel, H. E. (1967). Forbes, E. Ed. *Life of Ludwig van Beethoven.* New York: Princeton University Press.

Young, S. (1979). *A Reappraisal of Tempo, Character and their Relationship with particular respect to the music of Beethoven and Schumann*. Unpublished doctoral dissertation. Cape Town: University of Cape Town.

Young, S. (2010). *Beethoven Sonatas for Cello and Piano*: CD sleeve notes. TwoPianists Records: TP1039053.

Young, S. (2013). *Personal email correspondence*

Young, S. (2015). *Personal email correspondence*

Walden, V. (2004). *One Hundred Years of Violoncello*. Cambridge: Cambridge University Press.

Stellenbosch University https://scholar.sun.ac.za

Wang, S. (2008). *Lost in Time: The Concept of Tempo and Character in the music of Brahms*. Ann Arbor: ProQuest Publishers.

Wasieleski, W. (2001 [1894]). *The Violoncello and its History*. London & New York: Novello.

Watkin, D. (1994). *Beethoven's sonatas for piano and cello: Aspects of technique and performance*. In Stowell, R. (Ed.), *Performing Beethoven.* Cambridge: Cambridge University Press.

Watson, A. (2010). *Beethoven's Chamber Music in Context*. Croydon: Boydell Press.

Webster, J. (2001). *Sonata Form*. In Sadie, S. (Ed.), *The New Grove Dictionary of Music and Musicians,* volume 23 (pp. 687 – 701). London: Macmillan Publishers Ltd.

Zuckerkandl, Victor. (1963). *Die Wirklichkeit der Musik. Der musikalische Begriff der Aussenwelt*. Zürich: Rhein-Verlag.

Editions of the sheet music used:

Beethoven, L. van. *Sonatas for Violoncello and Pianoforte*. Kassel: Bärenreiter Edition (2004).

Beethoven, L. van. *Sonaten für Violoncello und Klavier*. Vienna: Wiener Urtext (2008).

Beethoven, L. van. *Sonata für Klavier und Horn oder Violoncello F-dur Opus 17*. München: Henle Verlag (1994).

Stellenbosch University https://scholar.sun.ac.za

Additional websites referred to in the text of this dissertation, but not those catalogued in the source list above from which articles were quoted:

Pg 20: http://www.konst.gu.se/digitalAssets/1322/1322712_the-conflict-of-the-faculties.pdf [accessed on 06/11/2014]

Pg 29 & 122: *http://www.beethoven-haus-bonn.de* [accessed on 08/12/2015]

Pg 33: www.medici.tv [accessed on 08/12/2015]

Pg 33: www.thomastik-infeld.com [accessed on 08/12/2015]

Pg 42: www.oxforddictionaries.com [accessed on 02/11/2015]

Pg 62: https://www.youtube.com/watch?v=6oJBxaFl6EA [accessed on 04/10/2015]

Pg 96: *www.imslp.org* [accessed on 08/12/2015]

Pg 96: https://www.youtube.com/watch?v=Prlr-_sYIwc [accessed on 08/12/2015]

Pg 97: https://www.youtube.com/watch?v=jcq9SNPvURk&index=17&list=PLbaRdpWs4vq2Gs8gPJzrfzrbjTV_sJIVq [accessed on 17/09/2015]

Pg 106: http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=38893&template=&_mid=39059 [accessed on 08/12/2015]

Pg 120: http://www.good-music-guide.com/forum/index.php?topic=5543.0;wap2 [accessed on 08/12/2015]

Stellenbosch University https://scholar.sun.ac.za

Addendum 1

Comparative MTIs in a discography of the sonatas for cello and piano by Beethoven

The designated note values apply to the MTIs given in the table below

Op 5 no. 1

1. I Adagio (quaver)
2. Allegro (crotchet)
3. II Allegro (dotted crotchet)

Op 5 no. 2

4. I Adagio (crotchet)
5. Presto (dotted minim)
6. II Allegro (crotchet)

Op 69

7. I Allegro (minim)
8. II Allegro molto (dotted minim)
9. III Adagio (quaver)
10. Allegro vivace (minim)

Op 102 no. 1

11. I Andante (quaver)
12. Allegro vivace (minim)
13. II Adagio (quaver)
14. Allegro vivace (crotchet)

Op 102 no. 2

15. I Allegro con brio (crotchet)
16. II Adagio (quaver)
17. III Allegro (dotted minim)

cellist & pianist (date[121]) P = period instruments	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Casals & Schullof/Horszowski (1930/9)	69	152	88	33	72	69	69	120	52		66		48		132	36	52
Fournier & Schnabel (1948)		160	108	28		80	*80*	*132*		92	80				138	33	63
Casals & Serkin (1951)	72		96	27		63	*60*	96	*38*		66		29		*116*	36	52
Piatigorsky & Solomon (1954)	72	152	96	27	*88*	72	76	112	40		66		38		132	38	63
Starker & Sebok (1959)																	
Fournier & Gulda (1960)	72		100	*25*		72	66	108	52		72	*84*	40	*138*	138	40	54
Starker & Bogin (1963)	84		108	*25*		84	76	108	48		72		36		144	40	
Fournier & Kempff (1965)	76		*84*	32		72	66	92	46		66		38		126	40	56
Janigro & Demus (1965)	72	160	96	33	84	69	66	112	42	88	88	76	42	126	144	44	60
Rostropovich & Richter (1961/3)	80	152	108	38	80	88	69	100	50	88	63	84	38	126	132	40	60
Rostropovich & Richter (1964)	80	152	108	28	80	88	76	104	54	80	72	84	29	138	152	40	63
Nelsova & Balsam (1967)	80		104	35		80	72	112	40		66		36		144	40	63
Navarra & Sancan (1967)	63	144	88	44	*66*	69	69	100	42	88	80	72	38	116	138	40	54
Du Pré & Barenboim (1970)	58	138	88	28	72	*66*	66	*84*	40		*60*		36		*116*	*23*	56
Shafran & Ginzburg (1971)	88	152	104	35	76	84	63	96	58	88	72	76	33	120	138	52	58
Chuchro & Panenka (1971)		152	96		84	80	72	108		88		80	42		126	42	58
Tortelier & Heidsieck (1972)	72	152	96	30	69	80	63	112	58	88	72	80	48	126	144	48	63
Nyffenegger & Wyss (1975)	88		100	33	84	72	72	108	50		69		48		132	46	
Starker & Buchbinder (1978)	66		100	27		*66*	72	100	42		84		36		132	40	63
Perényi & Ránki (1979)	80	152	108	33	72	80	72	108	50	88	66	76	40	132	144	48	58
Bogunia & Rattay (1983)	*100*		108	40		*66*	72	104	*66*		*112*		40		*160*	52	69
Bylsma & Bilson (1986/9) P		160			84		72	108		92	80				144	56	60
Pleeth, A & Tan (1987) P	92	152	100	44	69	76	76	104	56	80	84	80	44	126	152	46	63
Ma & Ax (1990)	76	152	100	33	69	76	66	116	56	84	84		36		152	40	58
Wispelwey & Komen (1991) P	69	160	100	30	80	76	72	116	50	92	80	76	38	126	144	38	63
Gutman & Wirssaladze (1992)	*42*	152	104	33	84	84	*80*	112	48	88	80	*84*	33	144	144	46	69
Tsustumi & Turini (1993)	76		104	28		69	72	104	56		76		34		126	36	63
Watkin & Moody (1994) P				*48*	84	72	72	100	52						144	60	60
Maisky & Argerich (1994)	80	*168*	*112*	33	80	92	76	112	48	*96*	76	*84*	36	132	144	48	*76*
Onczay & Jando (1994)							66	116	58	84	76	*84*	42	132	152	40	58
Bengtsson & Blyme (1995)	76		100	33		72	72	108	58		88		42		126	42	
Kartunen & Hakkila (1995) P							72	112		92		80	84		138	44	60

[121] Where the date of recording is not known, the date of release is used.

Stellenbosch University https://scholar.sun.ac.za

Pulford & McDonald (1996) P	*100*	152	92	40	80	72	76	98		80		76	52		138	40	54
Honigberg & Honigberg (1996)	80	138	88	38	*66*	*66*	72	108	54	76	76	*66*	40	104	138	46	54
Schiff & Fellner (1998)	76		*84*	36	72	72	72	104		*72*	72		38		126	48	52
Bylsma & Immerseel (1998) P	92	160	96	46	84	76	72	108	44	84	84	80	44	116	144	46	54
Markson & Osorio (1998)			108				72	108	54	88	69	76	38	116	132	40	60
Suzuki & Kojima (1999) P											84	*84*	52	126	132	46	54
Kliegel & Tichman (2001)		*168*	96		76	76	76	108	60	88	76		*23*	126	*160*	44	63
Solum & Fossheim (2001) P		160	92	44		80	76	126		88	92		50		152	*58*	66
Harrell & Ashkenazy (2001)	72	144	92	30	*66*	76	63	108	50	76	76	72	44	120	132	40	63
Tomkins & Zivian (2002) P				76		72									152	54	63
Baillie & Linsey (2002)				46	*88*	76											
Gastinel & Guy (2003)				36	76	88					84	*84*	38	*138*	144	48	66
Schiefen & Peri (2003)	84	160	96	27	72	72	72	104	48	88	80	76	40	120	138	40	63
Brendel & Brendel (2004)	80		96	33	76	69	66	104	44		*60*		33		132	38	58
Perényi & Schiff (2004)	88	160	104	46	84	76	76	108	60	88	72	*84*	38	132	152	*58*	58
Wispelwey & Lazić (2005)	76	160	104	28	84	76	72	120	52	92	88	*84*	44	132	144	48	63
Wallfisch & York (2005)	88	160	92	33	84	72	66	108	54	88	*60*	69	42		132	40	63
Tachezi & Konig (2007)	72		*84*	26	76	*66*	63	96	50		80		36	120	120	44	48
Menesses & Pressler (2007)	69		88	35	69	69	72	92		80	76		33	116	138	38	60
Bagratuni & Votapek & (2008)	84		104	36		76	76	104		88	72		35	126	144	42	63
Hardy & Orkis (2008)	96	160	104	46	80	76	69	104	*66*	92	84	80	46	132	138	54	63
Hardy & Orkis (2009) P	92	160	104	46	80	76	72	104	*66*	88	88	80	48	126	138	52	63
Bailey & Dinnerstein (2009)	76	152	96	28	80	69	*60*	100	50	88	76	76	38	116	138	40	63
Lesser & Paik (2009)	72	144	92	27	72	72	66	108	54	84	80	76	44	*108*	132	40	60
Müller-Schott & Hewitt (2009)	76	160	108	27	84	76	72	116	50	88	84	*84*	40	126	144	40	66
Cho & Koehlen (2010)	72		96	30		*92*	72	100	54		72		38		138	44	63
Quin & Tiu (2010)	76	152	100	30	76	76	72	108	42	80	76	76	29	126	138	40	56
Brendstrup & Rorbech (2010)	84		92	33		69	66	100	50		84		42		132	40	54
Heled & Dinnerstein (2010)	84	*138*	96	33	80	*66*	66	96	54	80	72		38	126	126	38	60
Zeuthen & Malling (2010)	84	*138*	100	30	76	72	63	108	50	88	80	76	36	120	138	40	60
Martens & Magalhães (2010)	92	160	104	46	84	76	72	108	*66*	88	66	76	54	126	132	*58*	66
Singer & Pantillon (2010)	72	*138*	88	33	76	69	69	96	54	80	80	72	46	120	138	46	63
Geringas & Fountain (2011)	92		108	36		76	*80*	108	56		80		40		144	48	69
Rummel & Guttenberg (2011)	84	*138*	88	36	72	76	66	108	*66*	76	76	80	*56*	126	144	52	58
Isserlis & Levin (2012) P	84	160	92	36	72	*66*	69	104	54	80	66	76	40	112	132	48	58
Le Bozec & Meunier (2013)	66	150	88	29	76	72	69	100	56		88		40	116	132	42	60
Mersson & Stein (2013)	72		96	33		69	72	92	46		69		38		126	42	*48*
Rosler & Würtz (2013)	76		104	33	80	76	66	108	58		84		44		132	48	63
Haimovitz & O'Riley (2014) P	88	144	96	38	76	72	63	100	56	85	76	76	52	*108*	132	40	60
Queyras & Melnikov (2014)	88		94	30		76	*60*	104	60		76		40		126	44	56
Weber & Lunberg (2014)	84	*138*	92	26	69	69	63	100	44	76	76	69	40	126	132	48	60
Springuel & Vermeulen (2014) P	*100*	160	104	40	72	76											
Fischer & Kierman (2014)	88		96	46		76	72	108	63		88		50		144	50	63
Philips & Guy (2015)		*168*	*112*	42	*88*	80	76	120		88			42		152	42	69
Czerny (1846)	88	160	104	50	84	72	72	108	66	88	66	76	56	126	152	60	63

Most of the above mentioned recordings exclude the Op 17 sonata so it has been left out of the survey altogether in lieu of the negligible contribution its data would make in attempting to determine significant performance trends.

Many of the recordings exhibit enormous fluctuations in tempo within single movements (often within the first bars thereof), so whereas many of the MTIs are accurate for certain sections of a given movement, they simply do not apply to the movement (or section of a movement) as a whole. Where slow tempi are concerned (i.e. the slow movement/introductions that are considerably slower than Czerny's MTIs), rests and long notes are generally shortened indiscriminately i.e. not in accordance with Beethoven's personal views and generally established principles of *tempo giusto* for the Classical period.

Stellenbosch University https://scholar.sun.ac.za

Had the intention from the outset been to conduct a quantitative tempo study on all recordings[122] of Beethoven's sonatas for cello and piano, all recordings would have been procured by the author. However, this was not the aim of this study so data included above is simply that for which audio samples are available in the public domain on the Internet. This data is perhaps only sufficient to come to some general conclusions, one of which is that there has been no consensus thus far regarding 'correct tempi' for these works. Furthermore, whereas the author had hoped to establish a trend gravitating towards Czerny especially in the later recordings (i.e. the ones that were more likely to have been influenced by HIPP), no such trend is evident; another reason perhaps for informing the conscientious modern performer in matters relating to Beethoven and tempo. It could be said though that recordings of the 21st century demonstrate that many interpretations seem to have freed themselves from the 'standard' 20th century interpretation, represented in this dissertation by Rostropovich and Richter. This could perhaps account for the renditions of the slow movement/introductions on period instruments being somewhat more flowing than the average 20th century recordings on modern instruments.

The fastest and slowest MTIs recorded for any given movement (or section thereof) are marked in italics. At a glace one can see the following:

- Certain performers are prone to extremes (both fast and slow) e.g. Bogunia & Rattay (1983)
- Certain performers are prone to extremes on the fast side e.g. Maisky & Argerich (1994) or Philips & Guy (2015)
- Certain performers are prone to extremes on the slow side e.g. Du Pré & Barenboim (1970)
- The overwhelming majority of performers who exhibit extreme tendencies are from the 20th century, perhaps indicating that HIPP (or perhaps just IPP) is in a way setting tempo parameters in the 21st century
- The bands of MTIs in which fast movements/sections are played is relatively narrow
- The bands of MTIs in which the slow movement and various slow introductions are played is considerably wider.

It should be noted that in addition to the 2010 Martens/Magalhães recordings, the 1994 Watkin/Moody recording (unfortunately only the Op 5 no. 2, Op 69 and Op 102 no. 2 sonatas are recorded here) seems (according to the data above) to have been the product of a Czerny MTI study as well. Whereas Watkin (1994: 113) lists Czerny's MTIs for these sonatas, he neither provides research validating Czerny's authority on the matter nor does he place Czerny at the centre of any particular interpretation as this current dissertation does.

[122] Three websites amongst others claim to list all available recordings of the sonatas for cello and piano by Beethoven:
http://www.allmusic.com/search/all/Beethoven%20cello%20sonatas
http://www.prestoclassical.co.uk/w/79088/Ludwig-van-Beethoven-Cello-Sonatas-Nos-1-5-complete
http://www.lvbeethoven.com/Cedes/TheCds_ChamberMusic_CelloSonatas_Complete.html
Although a combination of these sites does provide a relatively large overview, none of their claims to list all the recordings is in fact true.

Stellenbosch University https://scholar.sun.ac.za

Addendum 2

Reviews

Beethoven Sonatas for Cello and Piano
TwoPianists Records TP1039053
Peter Martens – cello
Luis Magalhães – piano

Zwei, die sich viel zu sagen haben.

Ludwig van Beethovens Sonaten für Violoncello und Klavier gehören nicht nur zu den interessantesten Beiträgen zu dieser Gattung. Sie begründen sie auch gewissermaßen, wobei die Betonung auf Sonaten für Violoncello und Klavier liegt, fungieren doch beide Instrumente als gleichwertige Partner. Darüber hinaus erlauben sie einen Einblick in die Kompositionswerkstatt, da sie das gesamte Schaffen von Beethoven umfassen: angefangen von der frühen, noch ‚konventionellen‘ Sonate in F-Dur op. 5,1 bis hin zur Sonate in D-Dur op. 102,2 mit der raffinierten Doppelfuge. Alle fünf Werke und die Violoncello-Fassung der Hornsonate op. 17, die nach neueren Forschungen durchaus als authentisch gelten kann, liegen nun in einer neuen Einspielung von Peter Martens, Violoncello, und Luis Magalhaes, Klavier, vor.
Wenn Goethes bekanntes Bonmot zutrifft, dass ein Streichquartett ein vernünftiges Gespräch unter vier Musikern sei: Was kommt wohl heraus, wenn sich Violoncello und Klavier unterhalten? Peter Martens und Luis Magalhaes geben die Antwort mit erstaunlichen Interpretationen: ein intimer geistreicher Dialog. Blitzwach verfolgt man gespannt den eindringlichen Gedankenaustausch. Da leuchten subtile Motivverknüpfungen zwischen den Sätzen auf. Die Sonate für Klavier und Violoncello in A-Dur op. 69, lässt auch erkennen, dass Beethoven ein profunder Kenner der Musik Bachs war, ihr einiges abgeschaut und für seine Werke dienstbar gemacht hat. Das wird oft interpretatorisch unterschlagen, dabei sind die Sachverhalte offensichtlich.
Die Interpretation der berühmten A-Dur-Sonate ist hörbar bewegt vom Wissen um solche Unterströmungen. Virtuose Impulse, etwa im Scherzo, dienen als Interpunktion vor dem Hintergrund einer traumwandlerischen Klanggewichtung, gepaart mit einer fragilen Transparenz und Hintergründigkeit. Da gibt es nichts Geziertes, dafür aber ein dramaturgisches Ereignis mit lebhaften Dialogen zwischen den Instrumenten.
Das zeigt sich auch in der Sonate für Klavier und Violoncello in D-Dur op. 102,2 deren brausender Dur-Ausklang des vierten Satzes nicht als überladenes Schlussritual, sondern als affirmatives zurückschauendes ‚Nun doch‘ auf einen wunderschön gestaltetes 'Adagio con molto sentimento d’affetto' verstanden werden konnte. Mit souveräner Besonnenheit liefern die Musiker, eine inspirierte Sichtweise, die jedoch gleichzeitig gepaart ist mit einer ausgesprochenen Vitalität, bei der aber die sensibilisierte, höchst verfeinerte Atmosphäre dieser Musik nicht verloren geht.
Klassik.com Michael Pitz-Grewenig, 14.01.2012

Stellenbosch University https://scholar.sun.ac.za

Winner of the South African Music Award 2011 for Best Classical Album.

Beethoven's metronome marks have always been a matter of dispute, especially the fast ones, leading to the suggestion that his metronome—a brand-new invention—was inaccurate. In 1846, Beethoven's student and friend, the pianist Carl Czerny, published a book on the "Correct Performance of Beethoven's Keyboard Works." He added his own metronome marks, which, based on his familiarity with the master's style, offer a unique window into Beethoven's intentions.
On this recording of Beethoven's complete cello sonatas (including the Horn Sonata, Op. 17), South African cellist Peter Martens and Portuguese pianist Luis Magalhaes give their interpretations a special kind of authenticity by not only meticulously observing the score's phrasing and dynamics, but also by following Czerny's metronome marks.
Still, despite its interesting underlying concept, what makes the recording most remarkable is the excellence of the performances: technically flawless, perfect in ensemble, and strikingly expressive, especially in the slow movements. The cellist's tone is pure and beautiful, the changes of mood and character are natural and organic. The balance between rhythmic steadiness and flexibility is admirable. The tempi do not differ as much from those used by most players as one would expect, though the fast movements are perhaps more distinctly brisk. This recording is a splendid addition to the discography of these great works, marred only by excessive dynamic contrasts and harsh, percussive sforzati in the piano, which seem to be equally explosive at all dynamic levels.
Strings Magazine, May 2011

Beethoven, both as a man and a composer has held a fascination for me for many years. His music moves me and talks to me, all the more bearing in mind the incomprehensible hurdle of his deafness. I've read a comment that his music was groundbreaking because he didn't hear anyone else's music that could influence him, but I somehow think this diminishes the man's innovative genius. He was the first great composer who successfully overcame the extreme difficulty of balancing the sound of cello and piano.
The reason for this piece is a new release of a double CD by the Two Pianists label of Beethoven's six sonatas for cello and piano, played by Peter Martens (cello) and Luis Magalhaes. One can listen to several recordings of a work or works and then suddenly a recording comes along that makes one sit up and really take notice. This was exactly my reaction on listening to these six magnificent pieces. The two musicians worked closely with Beethoven expert and researcher, Dr. Stuart Young, with regard to the correct tempi. The music is familiar but is played with such gusto – it's vibrant and exciting and one can literally feel the energy and enjoyment radiating from Martens and Magalhaes.
If you don't know this music, then these two CD's are a must for becoming familiar with it. If you are familiar with the music, I cannot recommend these recordings highly enough. This is, in my opinion, a must for any lover of Beethoven's music.
There is a most interesting and informative booklet about tempi and how, according to Beethoven's pupil and friend, Carl Czerny, the composer wanted the music played. This is a beautifully produced and recorded product with excellent sound.
Lorraine Braid, FMR May 2011

The marketing hook for this set lies in the artists' reference to Czerny's insights on performing Beethoven's music, paying particular attention to the younger composer's recommended metronome markings. Fervent adherence to these suggestions results in some unusual tempos. For example, the opening of op.5 no.2 is taken at a surprisingly quick speed given the Adagio marking. It certainly ensures that the sostenuto aspect of the music is maintained, although possibly at the expense of some poetry and expressive quality. Similarly the Adagio of op.102 no.2 flows rather briskly but loses some atmosphere

Stellenbosch University https://scholar.sun.ac.za

and emotional intensity. In contrast the opening Andante of op.102 no.1 feels almost leisurely, thus creating a vivid contrast with the ensuing Allegro vivace.
Peter Martens delivers brilliantly incisive and spirited accounts of all these works and makes a particularly good case for the cello arrangement of the Horn Sonata op.17. Although both artists are well served by a clear recording, the piano timbre throughout is overtly bright which, given a sometimes hard-edged attack, reflects some of the timbral qualities of early pianofortes. A more serious problem is the balance, which far too frequently favours the piano. One really senses the cello struggling to come through the texture in the fugal finale of op.102 no.2. Equally I find some of the emotional aspects of the music a little diminished. The Rondo of op.5 no.2, although projected with brilliance, is far too serious and lacks playfulness.
Joanne Talbot, The Strad Feb 2011

"Twee Stellenbosse musici – die tjellis Peter Martens en die Portugees gebore pianis Luis Magalhães – het al diep spore in die Suid-Afrikaanse kunsmusiekbedryf getrap. Hul jongste bydrae is 'n uitmuntende dubbelalbum van al Beethoven se sonates vir tjello en klavier: die twee (in F en G) van op. 5, in F van op. 17, in A van op. 69, en die twee (in C en D) van op. 102. Dié twee CD's is in bepaalde opsigte baanbrekerswerk, met dié dat Martens en Magalhães gaan kers opsteek het by die musikoloog en Beethoven-spesialis dr. Stewart Young. Die doel was om opnuut te kyk na die sonates, en so na as moontlik die korrekte tempi deur die ganse oeuvre bepaal.
Met die eerste deurluister is 'n mens bewus van taamlik maklik waarneembare tempo-keuses, sou jy by 'n gegewe punt jou beroep op die veel ouer opnames van Casals, Fournier, Tortellier, Heinrich Schiff en meer onlangs Truls Mønk.
Vir dié doel het die musici hul ook vergewis van die insigte wat spruit uit die navorsing van Beethoven se groot student- bewonderaar, Carl Czerny. Czerny is baie beslis oor die tempi-aspekte van Beethoven se musiek: "Dit is ... 'n fundamentele stap om die korrekte tempo's te bepaal, want 'n foutiewe tempo-keuse verander die karakter van die musiek en die stuk is misvorm."
Plaas jy gedeeltes van die Martens-Magalhães-kombinasie neffens byvoorbeeld dié van Fournier, of enige van die ander, met miskien die uitsondering van Mønk, blyk die uitvoeringspraktyk aansienlik te verskil. In die voortreflike CD-boekie, vol leersame inligting danksy deeglike navorsing, verwys hulle dikwels na die metronoom se tempo-aanduidings, wat Beethoven nié vir sy tjellosonates verskaf het nie. Vandaar die onmisbaarheid van Czerny se opvattings.
In 'n ander opsig gee die album 'n oorsig van die kreatiewe proses van Beethoven se komposisionele lewensduur. Die ses sonates oorspan sy drie komposisie-tydperke. (Sés, met die insluiting van op. 17, wat hy self vir tjello herskryf het vanaf sy aanvanklike Sonate vir Franse horing.) Wat oorkoepelend uit dié sonate-stel blyk, is hoe merkbaar ligter die aanslag word, en hoe misleidend die tjello as 'n ideale "treur"-instrument kan wees. Daar is deurgaans gewis liriese oomblikke in die pragtige samespel tussen die tjellis en pianis, byvoorbeeld aan die begin van op. 69.
In die blitsige Rondo van die op. 5 no. 1 lê daar selfs in die klankkonflikte tussen die uiteenlopende timbres hoopvolle aspirasies, wat nie so gul uit ander benaderings ontvang word nie. Dié stimulerende vertolkings word onderlê deur puik tegniese versorging en 'n hoogs professionele aanbieding. Inderdaad 'n album wat hoë lof verdien as 'n belangrike klankdokument."
Beeld, South Africa, Feb 2011 (Afrikaans)

Stellenbosch University https://scholar.sun.ac.za

Hoe wriemel ’n mens se gemoed nie as jy ’n musiekstuk hoor en die tempo is net té vinnig of té stadig? Enigiets van ’n kerkgesang wat die orrelis Sondag effens stadig gespeel het tot ’n nagemaakte Michael Jackson se trae “Beat It” of jou gunsteling-concerto waarvan die tempo jou effens ongemaklik stem. Dit kan nogal uiters irriterend wees, want ’n musiekstuk se tempo (soos sy melodie en die harmonieë) is deel van ons ervaring van musiek; daardie onbeskryf¬like iets wat ons laat weet ons is absoluut mal en aangeraak deur die musiek, of dat
5 ons dit gladnie kan verdra nie.Tempo verander tog die ganse aard van enige musiekstuk; maak dit óf vrolik óf melancholies. Maar in die uitvoering van klassieke musiek is die komponis nooit byderhand om jou ’n pols in die regte rigting te gee nie. Oor Beethoven se tempo-aanduidings het musikoloë al dikwels vasgesit, want daar word (onder meer) gesê dat sy musiek vinniger gespeel moet word as sy eie metronoom-aanduidings. (Die metronoom is in sy tyd, vroeë 19de eeu, in gebruik geneem.) Veral die tempo van Beethoven se simfonieë kom dikwels onder skoot, en ’n paar jaar gelede kon Kapenaars juis ’n uitvoering van sy Negende Simfonie teen ’n snelle pas onder leiding van die Amerikaanse dirigent-motiveringspreker Benjamin Zander hier hoor. Twee plaaslike musici verbonde aan die Stellenbosse Konservatorium, die tjellis Peter Martens en die gebore Portugese pianis Luis Magalhães, het onlangs Beethoven se tjellosonates opgeneem. In hul notas by dié dubbelalbum skryf hulle dat hulle saam met die musikus Stewart Young gaan kyk het na wat die Oostenrykse komponis Carl Czerny (1791–1857) oor sy leermeester se tempo-aanduidings sê. Hul uitvoering van en tempokeuses vir die ses sonates is hierop gebaseer. Maar al die debat en opinies oor Beet¬hoven se tempi ter syde, bied Martens en Magalhães hier iets besonders – ’n ryk album met musiek vol bruisende lewe. Tegnies is albei musici se spel bewonderenswaardig, en jy word getref deur hul fyn aanvoeling vir die styl, maar ook ’n soort musikale vryheid wat die musiek met jou in gesprek laat tree. Ook val die hoë gehalte van die opname self op. Die sonates is in die Endlersaal in Stellenbosch opgeneem en die album word uitgegee deur TwoPianists, die platemaatskappy van Magalhães en sy vrou, Nina Schumann. Hierdie opnames van Beethoven se tjellosonates is verruklike musiek wat inderdaad jou gemoed laat wriemel, maar teen nét die regte tempo.
Die Burger, Wayne Muller, Feb 2011 (Afrikaans)