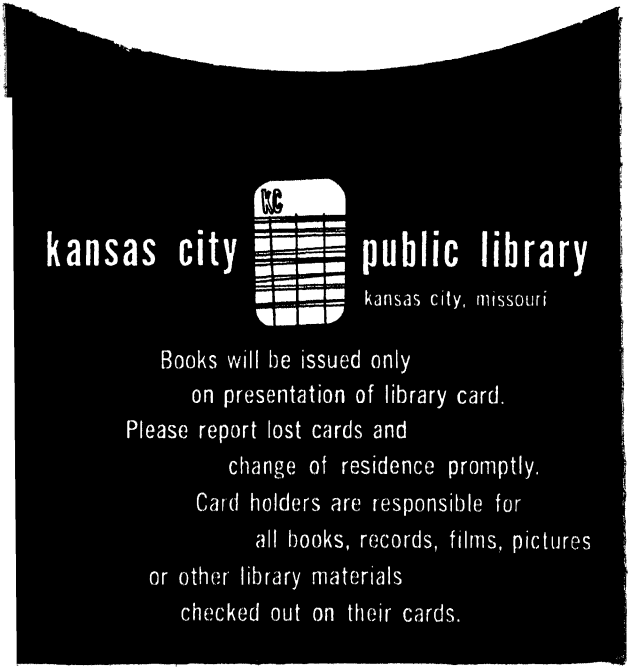

BEETHOVEN'S
PIANOFORTE SONATAS

Ludwig van Beethoven. From an engraving by Blasius Höfel after the drawing by Louis Letronne (1814)

BEETHOVEN'S PIANOFORTE SONATAS

A Guide for Students & Amateurs

by

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TO

THE MEMORY

OF MY MOTHER

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CONTENTS

ILLUSTRATIONS

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INTRODUCTION

In studying Beethoven's piano sonatas one encounters difficulties, questions and problems the solution of which constitutes part of the entire artistic and human education of a musician.

The range of the collection compels us to occupy ourselves with matters of technique, form, harmony and textual criticism; but the main requirement is an understanding of the artistic content. A careful study of these works will transform us, for Beethoven will become our teacher and lead us to develop our own personalities and characters.

With this in mind I studied the sonatas with my pupils in 1945 and the present volume is based on the notes I used in that course. The analysis of each group of sonatas is preceded by an introduction on some general theme.

These informal talks make no claim to scholarly completeness or significance. They are thoroughly personal, and if they serve as a reminder of the beautiful summer in which they originated I shall be content.

FIRST LECTURE

Beethoven's Pianoforte Sonatas

Ludwig van Beethoven's work has the quality of true greatness. What worlds he traversed from his simple beginnings to the sublimation that he achieved at the close of his life's struggle! None of us could bear the strain of the tensions that his spirit was able to endure. We have the result of these struggles before us and we can only say: The sound is a reflection of the life.

His piano works—32 sonatas, 6 concertos, 1 triple-concerto, numerous sets of variations, works for piano and strings, piano and woodwind, fantasias and miscellaneous small pieces—constitute a major part of his life's work. Proceeding, to begin with, from Johann Christian and Carl Philipp Emanuel Bach, he touches the world of Mozart, absorbs a good measure of Haydn and Clementi, reaches a culminating point in Opp. 53 and 57, and then moves increasingly into transcendental spheres. On one occasion he reveals the future to us—in the 33 Variations on a Waltz by Diabelli, which constitute a summing-up and an anticipation of the whole development of music from Handel to our own time.

If, in his beginnings, sheer delight in the resources of the piano predominates, later on the interest in structure and symphonic form becomes more and more evident. With Opp. 27 and 31 a more romantic, 'pianistic', trend emerges once more, bringing with it a freer treatment of form. These sonatas in fantasia style also introduce the greatest advances in the harmonic sphere. Thereafter

Beethoven uses all manner of forms, orchestral, variation, even fugue, to aid him in the portrayal of his visions; we have now those magnificent contests between Beethoven's personality and the world, those demonstrations of his creative will. This phase, in turn, is followed by an urge to write more and more simply. In the childlike themes which he uses in Opp. 109, 110 and 111 he now achieves the ideal of symbolizing the highest in terms of the greatest simplicity. What was, at the outset, the expression of a personal faith, is transformed into an expression of eternal, universal truth. His return from orchestral writing to the string quartet is a token of this development.

This journey from the virtuoso, through the creator, to the seer and mystic has been divided into three periods. Liszt called them: the adolescent; the man; the god. His piano style, in its technical aspect, also passes through these phases, and it would be a rewarding task in itself to study these transformations; to demonstrate how rococo figuration devolves into noble, classical lines; how the range of the writing gradually extends over the whole keyboard; how the accompanimental patterns expand, becoming increasingly individual and instinct with expression; how pedalling becomes more differentiated; until in the final works the form, purged of all purely pianistic elements, becomes a mirror of ultimate spiritual insights.

At this point I would like to refer briefly to Beethoven's deafness. No doubt it was extremely inhibiting in his intercourse with people and made him suspicious and mistrustful. No doubt there were moments when one would have been glad for him to have been able to enjoy the full impact of sound. Yet here if anywhere is evidence that the spirit hastens on in advance of the world of matter. It

is not true that Beethoven's final works do not sound well. There could be no better way of writing down what he intended to express. One realizes that, the moment one attempts to make the 'corrections' made possible by the extension of the modern keyboard. Beethoven intended these sounds, these wide positions, and he heard everything in his mind exactly as it sounds to us with our undiminished hearing.

What is it that distinguishes Beethoven's work from other styles, for instance that of the Romantic school? It is the symphonic element, the organic growth of his forms. There is, with him, no mere juxtaposition of beautiful musical ideas, nor a spinning-out of atmospheric moods. His works are built, as it were, stone upon stone—each based on the one below and bearing the weight of the one above. Every bar, every section acquires its full meaning only in relation to the whole work. Such is the work's architecture that every element has full significance only at, and by virtue of, the place where it occurs. There is no unnecessary repetition, no empty rhetoric. It is this relationship of every note to the whole, this inner logic, that gives such delight and such strength and comfort, above all to the masculine spirits among us. Beethoven appeals to the listener's sense of logical construction. He achieves his consistency, his organic growth, his sureness of aim by a supreme intellectual discipline. How much he eliminated, abbreviated, simplified and refined! Strictly speaking, here is proof of his moral stamina. This struggle with his daemon, this repudiation of cheap effects, this restraint and renunciation and control of his instincts is a revelation of his true moral greatness.

There is, however, more in Beethoven than reason and

will. The unconscious also plays its part. Who can rival his power of evoking, with a few chords, high solemnity and a sense of religious awe? He translates fundamental human emotions into sound, and it is best to let the how and why remain his secret.

Now a word about performance. It will always be a problem so long as the player's own personality is not at one with Beethoven's. It is unlikely, however, that the average pianist will ever be able to identify himself completely with the immortal master, that is to say, attain the same heights of sublimity. It is also impossible to enter fully into Beethoven's every emotional experience. Since it is only possible to expound and communicate to others what one has experienced oneself, albeit intuitively, Beethoven's work requires for its adequate performance a full man, a life of experience.

There are two dangerous paths open to the interpreter: one consists of using Beethoven's language to express his own passions and the other is for the player simply to reproduce slavishly the notes and directions of the score. It is necessary to steer between this Scylla and Charybdis, avoiding on the one hand an extravagant portrayal of oneself through the music, and on the other, the dangers of an excess of terrified respect for the 'letter' of the music.

The most helpful counsel one can give is this: 'Love him and his work, and you will inevitably become his servant and interpreter and yet remain yourself. Your energy, your warmth and your love will kindle his energy, his spirit and his love in the hearts of men and make them shine therein.'

The Three Sonatas, Op. 2

These three sonatas were composed in 1795, in Beethoven's twenty-fifth year. They were certainly preceded by other works besides those dedicated to the Elector Maximilian Frederick and composed when Beethoven was twelve years old, for such mastery of form as is found in Op. 2 is not achieved by a sudden bolt from the blue. In connexion with the dedication to Joseph Haydn there is a story that Haydn would have liked Beethoven to have had it engraved as follows: 'Dedicated to his teacher Joseph Haydn by his pupil Ludwig van Beethoven' but Beethoven refused to accept the suggestion and preferred to leave it at: 'Dedicated to Joseph Haydn.'

Sonata in F minor, Op. 2, No. 1

This work is often called the 'little Appassionata', probably because it has the same key as Op. 57 and because the last movements, with their uninterrupted figuration and excitement, resemble each other. The form of the opening movement has an exemplary conciseness. Beethoven copied the first subject (bars 1–19) from Mozart's little G minor symphony (K. 119). The subject also has an affinity with the last movement of Mozart's great G minor symphony.

The second subject (bars 20–40) is in the relative major key and approximates an inversion of the first subject. The coda is marked *con espressione.*

In this sonata we already find two outstanding charac-

teristics of Beethoven's style: the sforzandos and the sudden pianissimos. The sforzandos must always be adjusted to the prevailing volume and to the character of the work as a whole. It is wrong to fire off the same kind of sforzando in a gentle Andante movement as one would in a heroic work; Beethoven is said, when playing himself, to have often emphasized the sforzandos by a slight rhythmic delay. The sf-sign frequently refers not to the whole chord but only to one note, usually a dissonance or a sustained bass-note.

The development is already concentrated, in the typical Beethoven manner. The recapitulation (bars 109 ff.) introduces the second subject in the main key of F minor. The actual coda is extended by five bars closing the terse movement with sforzandos.

The average player is faced with two difficulties at this stage: first, the tied notes against the simultaneous staccato of the other part in the brief sequel to the main theme (bars 11 ff.) and secondly, the final chords. Here the player must realize that there are two possible ways of attacking the chords: either by playing them into the keys and upwards, or away from the keys and outwards. The former corresponds to the violinist's upbow, the latter to his downbow. Quite distinct effects can be obtained by the use of these two kinds of movement and they alone can give plasticity to certain phrases.

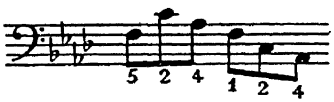
The first version of the second movement is to be found in a piano-quartet dating from the year 1785, when Beethoven was fifteen; only the trio-like D minor section is missing there. It is instructive to see how, after an interval of ten years, Beethoven improved and enriched the melody. There is a modest simplicity about this movement with its reminiscences of C. P. E. Bach and Mozart. The

limpid colour of its F major requires round fingers and a fine sense of phrasing, and fluency in the execution of the exquisite fioriture.

The third movement is a genuine minuet, to be played quietly and in the style of a dance. The 'cerulean' Trio needs a perfect legato. Riemann has demonstrated that rests have great expressive power—but one has to feel them, to know whether they are breathing in or out—whether they signify the end or whether they are the empty space between two columns surmounted by the arch of a melody. Our attention is usually directed far more towards the notes than the silence—but the one conditions the other, and the clear and precise termination of a chord is just as important as its beginning.

The *prestissimo* fourth movement is a wild nocturnal piece full of sharp contrasts. It appears to me to be in sonata form, the development beginning with a great cantilena which must be played with the same excitement as fills the whole movement.

The movement is disproportionately difficult, the left-hand figure at the beginning making demands which we do not encounter again until Chopin's 'Revolutionary' Study. The important thing is to discover the correct fingering. I play:



A supple wrist is important, and also perfect legato playing of the octaves. The storm thunders unceasingly and demoniacally through this sombre portrait of the soul.

Sonata in A major, Op. 2, No. 2

This sonata, having the air of a bright spring day, provides a great contrast to No. 1 and No. 3 of this opus. The looseness of the texture, which is evident in the many rests, the exuberance and cheerfulness of the piece show that Beethoven was capable of happiness as well as sorrow. In particular, the Scherzo and the last movement have a charm which should be evoked by a corresponding lightness and grace in the performance, as well as by the ease of the player's attitude. For we listen with our eyes as well as our ears, and the artist must not convey the slightest hint of difficulty or exertion in the performance of this work.

The construction of the first movement is normal; the second subject begins in the dominant minor; the development modulates through some flat keys to C major and F major and hangs in the air on the dominant (bar 223) before the recapitulation enters.

In view of the sudden change of key from A major to C major, it is curious that Beethoven wanted the second section repeated as well. Normally, this repeat is not played.[1]

Now to the general question of repeats. The repeats in Beethoven's sonatas are due for the most part to an old method of writing which derived from the dance suites where the repeats were, if necessary, performed several times over to suit the dancers. Even in Haydn and Mozart there is often no psychological reason for a repeat. It is not

[1] This repetition, found in some editions, has been proved spurious. P.H.

until we come to Beethoven that the repeats appear to fulfil an emotional need. Some of the expositions are so brief in comparison with the development that a better balance is obtained by a repeat. In public performances the player must decide for himself where a repeat is psychologically necessary and where it would be merely pedantic. One need not subscribe to the naivety of one of my teachers who said to me: 'If it went all right, Fischer, then thank God, and go on.'

There are, however, other considerations to be borne in mind, not necessarily of a purely artistic nature. Sometimes external circumstances such as the state of the piano or the tiredness of the player may be a reason for leaving out a repeat. In certain programmes, however, the execution of repeats may further the general impression. The repeats in Opp. 2, 7, 10, 14 and 22 may well be omitted, whereas in the later sonatas there is sometimes an obvious psychological case for a repeat, for instance in Op. 106 where the omission of the repeat would rob us of the beautiful lead-back. What composers themselves sometimes think about repeats is evident from a remark which Brahms made to a young musician who was surprised that in a performance conducted by the composer himself the exposition of the first movement of the Second Symphony was not repeated. 'Earlier on,' Brahms told him, 'when the work was new to audiences, the repeat was necessary; nowadays it is so well known that I can proceed without it.'

To return to our sonata: it should be noticed that at the start of the recapitulation Beethoven did not put a dot on the crotchet after the demisemiquavers, in the second bar. The holding of this note gives the figure a different character from what it had at the beginning of the

movement: it becomes an answer. This interpretation is confirmed in the development.[1] The turns of the second subject should be played on B, C and D, not C sharp and D sharp, since these notes would weaken the subsequent octaves. The fingering which Beethoven prescribes for the semiquaver triplets shows that he had an unusually wide stretch,[2] and also that the figure should be played melodically, not in a virtuoso style. Many people, however, will find this fingering impossible.

The *Largo appassionato* is a movement that invites orchestration; but the trombone-like lines in the right hand and the double-bass pizzicati of the left can also be reproduced on the piano. The movement is in compound binary form, with two episodes and a coda. A well-maintained rhythm will give the movement its inherent solemnity.

The third movement, which is entitled *Scherzo: Allegretto*, is no longer a dance pure and simple, but a Scherzo of the type that Beethoven later developed in the symphonies. The basic volume of the Trio is piano, and it should be played perfectly legato.

The last movement is a pure Rondo: A B A C A B A–Coda. After the fourth appearance of the rondo theme, there follows in place of a new idea (D) a combination of A, B and C—in my opinion, the real coda only begins with the fifth reappearance of the rondo theme. The movement has an enchanting grace and contains charming effects such as the leap from E to G sharp at the beginning, the legato slur of which is easier to execute optically than in reality. Pedalling will help the slur, as

[1] The dot on the A in bar 2 is spurious. P.H.

[2] An alternative suggestion, made by Schenker, is that the narrower keys of old pianos made this fingering feasible. P.H.

well as the rolling A major scale in demisemiquavers after the *minore* section, which latter introduces a novel staccato effect.

Concerning the use of the pedal it is well to remember that it should be used much more cautiously and sparingly in the lower registers than the higher. In the highest registers, the piano has no dampers at all, owing to the short sustaining power of those notes.

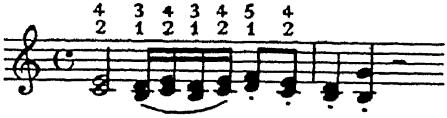
The Mozartian spirit that hovers over this movement also manifests itself in the many rests and the lifted notes of the left hand. In a crotchet passage Mozart usually wrote, in the orchestral manner, a quaver note and a quaver rest in the bass-part where later on Beethoven and Brahms scored full crotchets. These rests, which should be given their full due, bring light and air into the texture.

Sonata in C major, Op. 2, No. 3

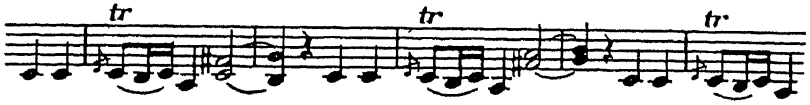
The Sonata No. 1, in F minor, has been called the 'little Appassionata', and we might call this one the 'little Waldstein'. Its character is one of artistic virtuosity and brilliance. Opinions differ, however, about the way it should be performed. No doubt it displays the young Beethoven's delight in his own unusual pianistic skill but it would be wrong to exaggerate the tempi and regard virtuosity as the sole end of the work. After all, the music is the body and the technique merely the clothing.

The thematic material of the first movement—*Allegro con brio*—comes from a Piano Quartet in C major which Beethoven wrote when he was fifteen. The movement really contains five ideas of which the third and fourth may be considered as forming the second subject. The

third begins in G minor and the fourth is in G major, the obligatory dominant. The fingering of the opening thirds is:

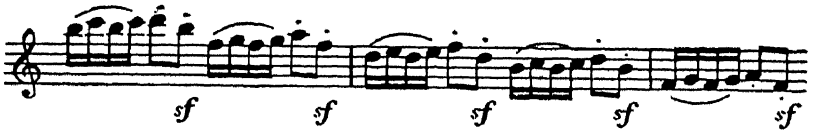


The closing theme of the first part raises a difficulty, the rhythmically precise rendering of the group:



Here, the two semiquavers are often abbreviated into mere grace-notes of the preceding trill. One often hears the same mistake in the finale of the G major Concerto.

The development begins with this closing-theme, modulates boldly into D major, and introduces a stretto on the two final crotchets of the opening motif. An old and experienced musician thought that the sforzandos before the recapitulation (bars 135 ff.) really pertain to the second quaver,

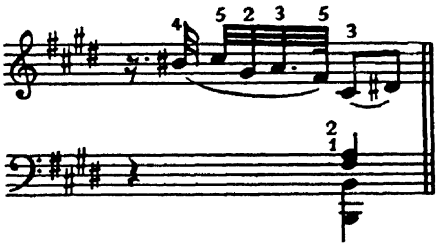


the accent on the first quaver being self-evident, and it being characteristic of Beethoven to strengthen weak units of the bar. However, one could also maintain that the *sfs*, as printed, signify a strengthening of the weak second and fourth beats; for without them one might easily accent the first and third. Though our modern

pianos would enable us to double the octaves at the end of the first and second section we should refrain from doing so, since octave-doubling often makes for a rough, grumbling tone.

The coda, introduced by a cadenza which begins in A flat major, brings the movement to a brilliant finish. The fortissimo chords 9 to 7 bars from the end should be divided for the greater comfort of small hands.

The second movement—*Adagio*—requires a skilful touch. It is not easy to shape the movement into an entity owing to the difference in character of its three subjects. The Form is A B C A B C A, the episodes B and C being extended the first time. The tempo is best determined by the expressive rendering of the sighing, grief-laden third subject in which the left hand should relaxedly cross over the right. Be careful to take the left hand off in the ninth bar of the main subject while the right hand sustains the octave. The fingering for the transition in bar 10 is:



Beethoven often referred to a dualism—a masculine and feminine principle—in his sonatas, and the contrast is, I think, especially evident here. I would definitely regard subjects 1 and 3 as feminine and the subject in the minor mode as masculine. It is psychologically very interesting—comparable to a reconciliation—that at the end the man (left hand) takes over the feminine subject,

thus yielding as it were to the lady's wishes after his several refusals in the minor section.

The main section of the Scherzo is very orchestral in style. The upbeat must not be played as a triplet! The forte and piano must be played without transitional crescendos. It is possible that Beethoven never noticed that bars 3 to 7 form the bass of the Trio. Many such discoveries, by commentators of thematic relationships or of the true intentions of the composer, remind me of the modern composer who after reading an analysis of his work said: 'I had the feeling that I was dead and was being shown a list of the chemical elements that had been discovered in my dead body. It is all quite new to me.'

The tempo of the main part of the Scherzo should be determined by the pace at which the Trio can be taken.

The last movement is a virtuoso piece, full of gloriously ebullient music. The tempo is *Allegro assai*, not *Presto*; the form is that of a Rondo. The episodes contrast happily with one another; the F major section, with its difficult legato octaves and chords, is particularly charming. In the first episode the bass-line should be emphasized. The coda should be kept piano until the first fortissimo in bar 279. The difficult skips in bars 87 ff. should be mastered by a clear mental awareness of the distances involved. The difficulties of the first passage of semiquavers, like the lightly bouncing first inversions of the beginning, can be overcome only by keeping the hand relaxed, yet still giving its full value to every note quite deliberately—in other words, by aiming at that balance between tension and relaxation wherein lies the solution of most of life's difficulties.

SECOND LECTURE

Beethoven's Piano Playing

I should like to say a few words about Beethoven's piano playing by way of introduction to the present lecture.

I once remarked that players of a particular constitution are best suited for the performance of the works of composers with a similar constitution. For example, thick-set players with thick fleshy hands are predestined for the interpretation of works by composers of similar frame, whilst tall, long-fingered, sinewy players are likewise the best interpreters of the works of similarly constituted composers.

If we take a look at some representative pianists from this point of view we shall find this view substantiated on the whole. Thus the Beethoven and Brahms players Rubinstein and d'Albert were thick-set types whereas Liszt and Cortot were Chopin and Liszt players *par excellence*. Sometimes the resemblance between interpreter and composer may even go so far as a similarity of features and of the whole appearance. Fundamentally, however, it is all a matter of touch. Composers with soft, flabby hands and thick finger-pads compose 'thick' music. Max Reger is an example of this type. There was something of the mollusc about his whole nature; his touch was unbelievably soft and his pianissimo inimitable. Composers compose, as it were, for themselves. They unconsciously exploit their own qualities and need kindred natures to interpret their work. The wide spacing of a Henselt, the piano-technique of a Liszt came from long-

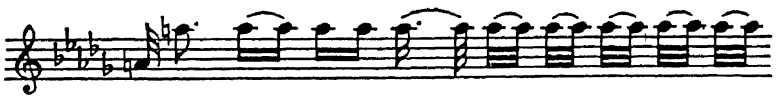
fingered hands capable of wide stretches. It was not for nothing that Busoni and Sauer were great interpreters of Liszt. The parallel cases of Liszt and Paganini may also be instanced.

Beethoven belonged more to the thick-set type and his work requires a broad, full, singing tone. But he was not only a 'broad' type. Brahms was that far more than Beethoven. When one examines the plaster cast of Beethoven's hand in the Beethoven House in Bonn one is amazed at the tapering fingers, and the later assertion that his finger-tips were abnormally wide is contradicted by this evidence. Czerny said of his playing: 'It was marked by enormous strength, character, incredible bravura and fluency. No one surpassed him in the speed of his scales, double shakes and leaps. His attitude while playing was perfectly calm, noble and beautiful. He made not the slightest grimace; his fingers were strong and their tips flattened by much playing. He demanded the kind of legato playing of which he himself was the unsurpassed master.' His contemporaries noticed the last-named quality especially in his playing of the first inversions in the C major Concerto, Op. 15.

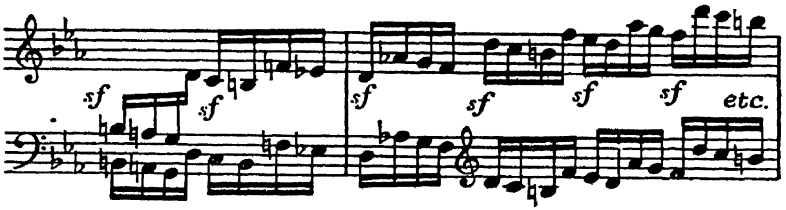
In the manuscript of Op. 109, Beethoven marked in *ligato* and *legato* repeatedly in red pencil (probably for a friend). The pianos of his time were not strong enough for his gigantic playing. Referring to the chord-passage in the first movement of Op. 31, No. 2 he said: 'The piano must break.'

Someone who visited the Countess Malfatti in her old age heard her speak with great enthusiasm about his playing, but in general, there seems to have been little appreciation of his work as a composer in that circle. Many of his fingerings show that he was well aware of

the difficulties; he also made use of alternating fingers, especially for the 'tremolo' effect, whereby the second note is repeated softly. I have in mind a passage in the Scherzo of the Cello Sonata, Op. 69, and the Adagio of Op. 110:



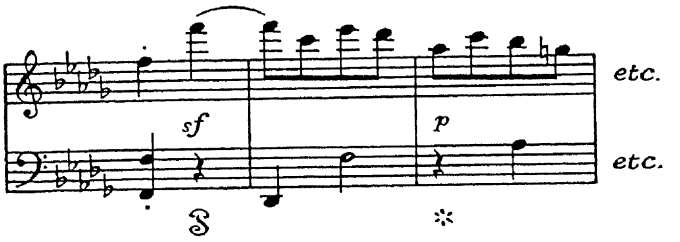
His sforzandos are particularly significant. With them, he seems to have put something of his essential personality into his playing; he often uses them to stress weak beats as though he wished to counteract the exaggerated lightening of weak beats that results from academically accenting the so-called strong beats. Some of the sforzandos in passages for both hands also suggest that he was trying to facilitate their synchronization. See, for example, Op. 111, bars 26 ff.:



The *subiti piani* after a crescendo are a further characteristic feature. Some of the crescendos which he prescribed on sustained notes are unplayable but the mental illusion is important.

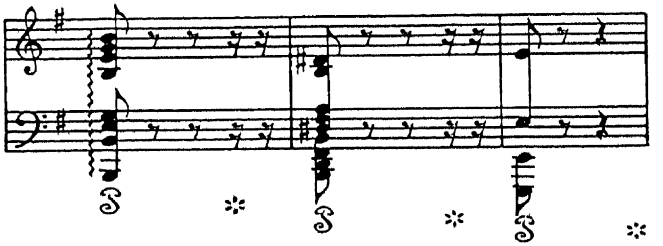
The greatest inventory of his pianistic art is found in the Diabelli Variations which point to the future more than any other work. He greatly promoted the art of

pedalling, obtaining quite new effects. Let me quote a few examples. In the Trio of the second movement of Op. 110



the pedal notes must continue to sound until the entry of the new harmony. This will best be achieved by half-pedalling. As a means of enlivening the rhythm I use the pedal in Op. 101 from bar 29 onwards. Taking it always on the first and fourth beats will bring out the inherent rhythm and the quivering quality of this passage.

As an example of the exactness of Beethoven's treatment of the pedal we may quote a passage from the end of the second movement of the G major Piano Concerto, Op. 58:



Here, the quaver rests are split up into two semiquaver rests for the sake of the pedalling.

Beethoven also used the pedal to veil the atmosphere in mist, as though he were painting a landscape. See, for example, the end of the first movement of the Sonata, Op. 81A, the recitative passages in Op. 31, No. 2, and also

the Largo of the Piano Concerto No. 3 in C minor. In all these cases the player must decide how far the modern instrument allows him to comply with Beethoven's instructions.

He also used the soft pedal, and his directions in the sonatas, Op. 27, No. 2, and Op. 106 should be followed precisely. The term *senza sord.* (which refers to the 'loud' pedal), must not be confused, however, with the 'soft' pedal which is marked by *una, due, tre corde.*

Beethoven's enemies found that he maltreated the piano, that he made a confused noise with the pedal, and that his playing lacked clarity and purity.

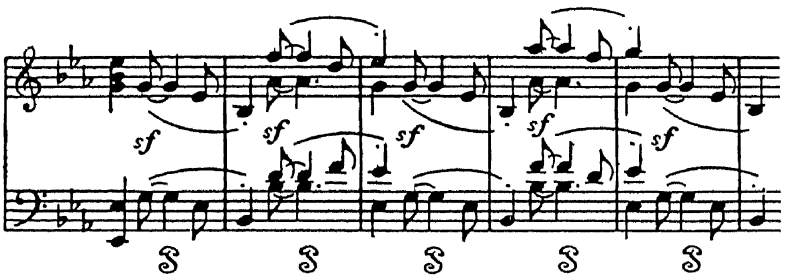
Sonata in E flat major, Op. 7

The Sonata, Op. 7, in E flat major, which the publisher called *Grande Sonate*, was dedicated in 1797 to the Countess Babette de Keglevics, who later became Princess Odescalchi. This lady seems to have aroused Beethoven's interest in a high degree. This did not, however, prevent him from giving her lessons every morning in his dressing gown and slippers. As soon as it appeared the sonata was called the *Verliebte.*[1] It is a spirited work, sustained by a strong feeling for nature, and one which, throughout its complementary movements, impresses one as a rounded creation of unique stamp.

Beethoven only rarely portrayed the same constellation of feelings twice over in his major works. Once he had described one such emotional world he did not return to it. In this he differed from Mozart, some of whose finales, for example, are interchangeable.

[1] The 'enamoured'.

The first movement makes the greatest demands on the player's individuality. In view of the insignificance of the first subject—it rather reminds one of the first subject of the Eroica which is also in E flat and similarly inchoate—the player must make the most of the *Allegro molto e con brio*. Above all, there must be no slackening in the opening phrases—the throbbing quaver rhythm must urge the movement on. The time is not really 6/8 but, as is proved by the harmonic progressions, each group of three quavers is the unit. The sforzando on the G flat before the transition theme is a fine touch (bar 33). The second subject in B flat seems to bring a feeling of calm but the quavers reappear straight away and again the movement rushes on impetuously. The semiquaver figures in the coda (right hand) are technically difficult if one tries to bring out the hidden melody. The development is rather scanty. The rhythmical structure of the tied quavers marked *sfz* can be clarified by the use of the pedal on the fourth quaver.



In the Largo, expression must be carried right across the rests. The second and fourth bars should be given more weight.

One always wonders whether a poetic image which one finds helpful oneself means anything to other people, and there is some truth in Pfitzner's remark that the descrip-

tion of a piece of music is like the painting of a dinner. Nevertheless I will venture to suggest to you the picture of a summer landscape with gigantic cumulus clouds from which later on raindrops fall (the staccato semiquavers in the left hand in A flat major, bar 25).

The Scherzo has a Trio of peculiar and, for the period in which it was written, novel pianistic charm (compare the last movement of Chopin's Sonata in B flat minor). In their opening notes the triplets contain a melody which must be brought out clearly, though not importunately. The pedal should be used only at the fortissimos. The dry murmuring of the quaver triplets creates a ghost-like effect which is heightened still further by the sudden fortissimos: they illuminate the gloomy landscape like flashes of lightning. The sound of horns must be produced in the coda.

The last movement is a genuine Rondo of great charm. The *minore* in C minor offers some difficulty on account of the figure which the weak fingers are required to play with vigour. Whether he crosses over with his upper fingers or changes the fingering according to the position of the black keys will depend on whether the player is used to putting the thumb on black keys. The modulation via the note B to E major (bar 154) and the return to E flat by means of the enharmonic change (C flat major) from B to C flat is a stroke of genius. The sonorous coda concludes not merely the Rondo but also the sonata as a whole.

Sonata in C minor, Op. 10, No. 1

The work was composed in Beethoven's twenty-sixth year and shows how early he achieved his own unique

symphonic style. For me this sonata is the most characteristic example of his organic mode of composition and equalled in this respect only by the *Coriolan* Overture and the Fifth Symphony.

All three movements have a classical quality. The masculine opening movement, the solemn Adagio and the prestissimo Finale in small note-values with its modulations into remote keys and its pauses before the end are all genuine Beethoven.

The work was dedicated to the Countess Anna Margarete von Browne, wife of the Count Browne who presented Beethoven with a riding horse—a gift which Beethoven forgot until he was unpleasantly reminded of it by a large bill for fodder; his servant had been hiring the horse out and keeping the proceeds for himself.

An analysis of the first movement will show how closely and organically everything is fitted together. The subject consists of the rising C minor triad in dotted rhythm with a broad feminine ending by way of contrast; the opening of Mozart's great C minor Sonata (K. 457) may have been the model for this. The bars which lead into the second subject which begins at bar 56, are related to the opening by the step of a sixth derived from the first subject.

The second subject too is really a variant of the first four bars in the major. The tension is tremendous until the second inversion of the E flat major triad is reached; the codetta (bars 94 to 105) is derived from the feminine ending of bars 3–4.

The development: bar 106 begins with the first theme in the major. The octave jumps become tenths. Bars 118 to the recapitulation are an extension of the transition to the second subject, which shows that Beethoven thought this transition rather important and possibly regarded it

as a second main idea. Bars 136 ff. are derived from 119/120. The chords before the recapitulation are a contraction of the triplet figure in bars 17–20 (feminine ending). The recapitulation is based exactly on the exposition. The two fortissimos in the left hand in bar 188 correspond to the octave jumps and are repeated at the end of the movement.

The Adagio molto, in two sections, with a coda, is related to the Adagio of the *Pathétique* not only in key but also in the triplet decorations and the repeated notes in the accompaniment of the second subject. The theme of the transition following the first subject has its prototype in Bach's Sixth Partita, except that the demisemiquaver figure is inverted. One is inevitably reminded of the first subject of the first movement. These affinities, however, all have their place in the unconscious.

The player should be careful not to hurry the hemisemidemiquaver figures (bar 28) and should take a deep breath before the long period from bar 24 onwards in order to feel as one the whole passage leading to the recapitulation. The epilogue should be a real after-thought with the regularly syncopated E flats producing the effect of a gradual dying away. The fact that Beethoven writes *pp* in the 11th bar from the end and then makes the big decrescendo also end in *pp* shows how relative such directions are. What is required is a gradual and graduated lessening of tone and this needs careful control and inner calm, as does the whole movement.

The *Prestissimo* is in sonata form and demands a speed which will enable the left hand to perform quite clearly the chords in bars 9–12. The second theme (conceived for wind instruments) also prohibits an excessive pace.

The development contains the famous anticipation of

the Fifth Symphony. In the coda, the modulation to D flat major and the return and combination of both the main ideas in the major are ingenious. Ghostly as is the whole movement, the theme vanishes with the rhythm derived from the accompanying figure in bar 12.

Sonata in F major, Op. 10, No. 2

The cheerful character of this sonata, its amiability and humour, also account for the somewhat loose texture of the work. This is the way in which Beethoven may have improvised, taking for a start of the development the last bar of the exposition of the first movement and going on to invent a new section. The omission of a second theme in the last movement, the relaxing of its fugato into a pianistically inviting end-piece show how easily the composer's ideas fluctuated during the writing of this enchanting work.

To provide a serious element, the Allegretto is in the minor, though it is mitigated presently by the soft Schubertian D flat major of the Trio.

First movement: Riemann calls the first four bars a 'curtain' and finds the heart of the subject in bars 5–8. From this Beethoven develops the counter-statement in C major[1] which almost makes a stronger impression than the actual second subject (bar 38). The codetta should be played very clearly. The development is a very simple variation on the last bar of the exposition. The anticipation of the opening in D major before the recapitulation proper is delightful.

[1] Strictly speaking, the second subject group starts here, where the dominant is fully established. P.H.

The main subject should sound like question and counter-question rather than question and answer. The pedal should be used very sparingly. The whole of the development should be played pellucidly, with the thumb of the right hand bearing the melody in the semiquaver triplets. The D major section should be played very gently so that the return to the vigorous opening in the recapitulation makes a real contrast.

The second movement, which is marked *Allegretto*, is akin to the *Allegro molto e vivace* from Op. 27, No. 1, and should be played with the most beautiful legato, without pedal, possibly con sordino. The Trio should be simple and tender. Note the Schubertian cast of the melody.

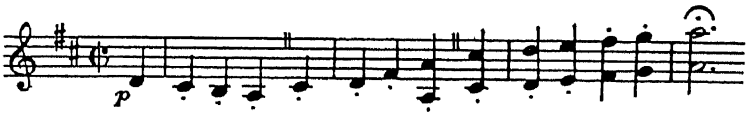
The Finale is a mixture of sonata and fugato and demands a good technique. The *Presto* should not be overdone, with a view to bars 87 ff. Despite the *ff*, the subject in the bass here should not impede the clarity of the right-hand figures. Bach's two-part Invention in F may have been the model; the passage is also akin to the second movement of the First Symphony. Its difficulty is best overcome by slight rotation from a loose wrist.

Sonata in D major, Op. 10, No. 3

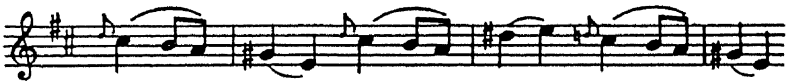
This is the greatest of the three sonatas, its four movements forming a wonderful unity. The happy distribution of interest among contents, formal beauty and pianistic brilliance has made it a great favourite in the concert hall. If the first movement provides the pianist with a rewarding task, the Largo is one of the deepest inspirations of Beethoven the melancholy. Great delicacy

of feeling is required in passing directly from the Largo into the Minuet: if one begins the Minuet gently and calmly it will give a sense of relief; too heavy-handed a start will make the change of feeling sound too abrupt. The Finale is full of humour reminding us of Beethoven's liking for jokes and puns.

The form of the first movement is quite straightforward. The main subject, the first notes of which constitute the basic motif of the whole movement, should be phrased thus:



The second subject (bar 53)



requires a short appoggiatura since it was Beethoven's custom to write out long appoggiaturas in four quavers. The theme of the preceding transition in B minor supplies a greater contrast than the actual second subject. The accompaniment must be transparent: the pedal should be used carefully, just to underline the bass line. The *sfs* after the second subject refer only to the single, horn-like notes.

The Largo e mesto is said to have been composed under the impact of reading the description of Klärchen's death in Goethe's *Egmont*. There is a striking affinity in the final bars with Schubert's *Death and the Maiden*. The form is ternary, with elements of sonata form. The second main idea, in A minor, is reminiscent of *Tristan*:

wild despair alternates with lamentation. The penultimate section of the coda requires the most careful differentiation of the demisemiquavers until they finally die away.

The Minuet, which begins under the impact of the foregoing elegy, should give a sense of release like the gentle chords after the storm in the Pastoral Symphony. In the second section the sforzandos should be moderate. In the Trio the difference between staccato and legato in the left hand should be brought out very clearly.

The last movement, a Rondo, must not give an impression of anti-climax. The player must have a vivid sense of the questioning and answering, the continual running hither and thither, the hide-and-seek game that Beethoven carries on with the three notes of the subject. The same notes, namely the step of a second followed by a third, are found in the main subject of the first movement, at the beginning of the Largo, in the Trio of the Minuet (in the bass), and also in the splendid syncopated chords at the end of this last movement (bar 102). The whole movement is lit up with flashes of summer lightning. Every return of the rondo theme should be given a different colouring: it will help if the ornaments in bars 4, 28, 59 and 67 are given varied treatment. The final passages in the right hand need careful study.

We leave this work with the sense of having met a personality who is still young but who has already experienced the main elements of human feeling, tasted soaring ecstasy as well as deepest grief, the blessings of consolation and the exuberance of an eternally creative nature.

THIRD LECTURE

On Practising

As with most cultural activities, so with practising, methods differ from one individual to another according to the student's temperament, physical constitution and mental attitude. One thing applies to all, however: thoughtless repetition should be eschewed. Whether it is a matter of memorizing, of mastering particular technical problems or understanding the structure of a work, the player who thinks, and thinks intensely, will make the greatest progress. Technique resides in the head, not in the fingers.

Baron van Swieten, Maria Theresa's gentleman-in-waiting, and a friend of Mozart's, was instructed by the Empress to reclaim the county of Glatz from Frederick the Great. The King listened to the proposal and replied: 'Apparently the powers that be in Vienna think I have the gout in my head and not in my legs.'

Intense self-observation, awareness of the processes of movement, of the difficulties and their causes will lead one to detect a problem, and to solve it by exclusive attention to it. Alfred Cortot says, in the Preface to his edition of Chopin's *Études*:

'Travaillez non seulement le passage difficile, mais la difficulté même, qui s'y trouve contenue, en lui restituant son caractère élémentaire.' ('Do not merely practise the difficult passage, practise the difficulty as such which is contained therein by restoring to it its essential character.')

That is excellent counsel.

One of the basic movements in the world is the opening and closing of the unicellular creatures of the sea, or of the mussels and oysters. The movements of the human heart and lungs, too, comply with this basic movement which is common to all creatures. This contraction and expansion also underlies the work of the muscles. We must attend not only to the contraction but in particular to the expansion.

Fundamentally, there are really only five or six basic movements and their combinations involved in piano-playing. The difficulties arise mainly from the alternation of the movements or the use of opposite movements in the two hands; the persistent repetition of one and the same movement can also be a great strain.

The contraction of the muscles is nature's protective reaction to every difficulty; but this prevents their recovery and the supply of fresh blood. The supreme law is to manage with the minimum of movement, exertion and contraction. It is incredible the amount of energy that is being squandered unnecessarily; yet it is only by a relaxed touch that we can give our playing beauty and conviction. The inability to relax is our enemy in life in general as well as in piano-playing. The Indians have been teaching the management of tension and relaxation for thousands of years. Whether in breathing or in higher pursuits, every exertion must be followed by relaxation.

What is the best way, then, to set about studying a work? To begin with, I must mention a new method which you will find described in the well-known book by Leimer-Gieseking and practised in Switzerland by Frau Langenhahn-Hirzel. It is based on our ability to imagine a piece of music without actually playing it. At the outset,

the student is merely given the score of the work. It is subjected to detailed analysis and only when the student has assimilated the piece mentally, and in fact knows it by heart, does work begin at the instrument. Here again, technical problems are made conscious by analysis.

This system, the benefits of which are many, provides, first and foremost, a stupendous training of the mind and one's ability to concentrate, such as was provided centuries ago, by the schools of the church. We have been tremendously spoilt by the invention of music-printing, and it is important to remember that to begin with music was created from the mind and the memory. 'Knights of the keyboard' was how Bach scornfully dubbed players who were lost without their instrument.

Despite the truth of the conception on which this teaching is based and the splendid results it obtains with many students, I cannot help feeling critical about the principle it involves, namely the purely mental assimilation of music. I regard it as part of the rational, intellectual view of the world which attempts to subdue everything to the intellect and the mind, the view of the world which has brought about this technical age with its many admirable features, but which leaves out of its reckoning the whole wide field of the psychic and emotional capacities in man. It is very easy to demonstrate the process of cause and effect in mechanical and technical matters, but very difficult to describe the forces that are truly creative. Why leave out of account these great energies which give us so much?

We also have a 'motor' memory which helps us to remember the movements of the fingers. This has often saved me when my conscious memory has let me down. Then there is the visual memory which makes it impor-

tant always to use the same edition of a work. There is also the melodic and harmonic memory. Best of all, however, is that unconscious co-operation of all these kinds of memory which operates so clearly in the child prodigy.

How should one begin practising a work? Let us assume that one is quite new to the work. First of all, play it straight through; then analyse its form, separating what is repeated from what is new and only occurs once in the work. Then you will already be able to see where the problems, specifically those of technique, lie. Working at them for short periods over a longish stretch of time, during which you may study other works, is better than drudging away at one problem for a long time without a break. The intervening nights, in which you 'sleep over' your problems, are also of importance. Working in this manner, the average player will find after a while that he knows the piece by heart. Conscious attention, to be sure, must be given to the so-called 'track-points', i.e. the passages that diverge in repeats.

When the time is ripe for attending to matters of interpretation you must strive to get all the feeling, rhythm and beauty out of the work which you can find in it. This is where your imagination, your emotions and passions must be active in the highest degree. A period will follow in which one should attend to the production of beautiful tone and fluency. It is important at this stage to take into account the composer's personal style and the style of the particular work, as well as the style of the period. Next comes a living conception of form, a search for internal balance. Finally there should be a check to see that all the composer's directions (dynamics, rhythm, phrasing) are being scrupulously observed. Then, play the work through several times trying to combine all the

requirements we have mentioned, not forgetting to keep the body as relaxed as possible.

It is salutary to put on one side for a time works that one has studied in this way. Taken up again after a fairly long rest, they will reveal new facets. Some things will seem easier than they did to begin with, while new beauties and deeper meanings will be perceived by a rested ear.

Sonata in C minor, Op. 13 (Sonate Pathétique)

The popularity of this sonata is probably due to the public's affection for titles. Anyway, the popular sonatas are the ones with titles. In the present case the title came from Beethoven himself and he probably wanted it to be understood in the sense of *pathos*, i.e. suffering. Incidentally, Tchaikovsky's *Symphonie Pathétique* has a similar main subject (in E minor).

To my mind, this sonata is not so perfect and homogeneous as some of the lesser-known ones. The first movement is like an excerpt from the piano arrangement of a symphonic work; the last movement is not commensurate with the first two. The second movement, however, is perfect in every respect.

The sonata was written in 1798 and dedicated to Prince Karl Lichnowsky. This patron gave Beethoven a quartet of Italian string instruments and an annuity of 600 florins.

The first movement is marked by a magnificent introduction. Is it an introduction or really part of the main movement? The repeat signs claim our decision on this point. If it is part of the main movement we must repeat from the beginning; if it is an introduction, only from

the Allegro. Riemann argues that the first idea (*Grave*) is introduced again before the development and at the end. But it seems to me that the fact that Beethoven omits the Grave idea in the recapitulation suggests that he only wanted the repeat to start from the Allegro. To repeat the whole of the opening Grave would make the exposition unduly protracted in relation to the other sections. It is obvious that the Allegro subject and, later on, its continuation in the development are related to the Grave theme. The second subject is also related to it. There is a difficulty here: the mordent. Performed on the beat, it will, considering its speed, easily result in a triplet. An anticipation, however, might lead to sentimentality. The right way is anyone's guess.

The *fp* of the very first chord offers a further difficulty; should this be played *f* to begin with and then the whole chord *p* until the demisemiquaver? Difficult though it is to reproduce today, the orchestral effect of the *fp* is to be preferred because it is more in accord with the idea of *pathétique*. No crescendo should be made before the recapitulation. The semibreve passage before the final Grave gives rise to the five bars of staccato chords at the end.

The second movement is one of Beethoven's most glorious inspirations. Despite its emotionalism, it has to have classical stance, and despite its classical simplicity, it has to be full of feeling. How to do this? Give an expressive tone to the melody and obtain simplicity and symmetry by keeping the rhythm even.

The two-part writing of the last movement is hard to bring off. If one takes the light rondo character of the Allegro ¢ as a guide the movement will contrast overmuch with the others; if one plays it slowly, with

meaning in every note, it may easily become wooden and clumsy. I, at any rate, play the opening *sotto voce* and not too fast, trying, at the same time, to give it some inner excitement. To my mind, the first E flat major theme is the real second subject, and the strain in crotchets merely an appendage (bar 44). The former is the inversion of bars 13 to 15 of the main subject. That Beethoven attaches more importance to this theme (bar 25) is indicated by his direction *dolce*. The triplet figures (bars 51 ff.) should be well articulated. The central episode in A flat with its minims should be played warmly and cantabile, not didactically. In the coda (bar 193) the movement resumes again the general character of this work. Harsher dynamic accents are heard; the composer leads us to A flat major, and just as he seems to be introducing the subject again in A flat major, he suddenly returns to the tonic C minor.

Sonata in E major, Op. 14, No. 1

The two sonatas, Op. 14, are usually studied first because they are the easiest to play (besides Op. 49). Like all such works, including the poems one is forced to learn by heart at school, it is difficult to appreciate them in later life. Dissection and repetition have made us insensitive to their charm and beauty. For me, however, these sonatas are among the sweetest and most sympathetic children of Beethoven's heart.

Another trouble is that the masses, these 'terrible simplifiers', are inclined to label composers and, needless to say, the label they attach to Beethoven is 'the heroic'. They refuse to believe that there can be gentle heroes,

heroes of goodness and long-suffering. Let us not forget Beethoven's gentle side.

The E major sonata was composed in 1798. It has three movements and is elegiac in character. By way of exception, the middle movement provides the serious and austere element and stands, in the minor, between the sunlit movements in the major.

The form of the opening movement is normal. The first subject has one appendage, the second has two. That the tempo is 4/4, not ¢, is proved by the second subject. The C major in the recapitulation, with its firmer accompaniment, is magnificent. I should like to draw attention to the customary octave doubling of the E in the coda (bar 151), which is perhaps contrary to Beethoven's intentions.

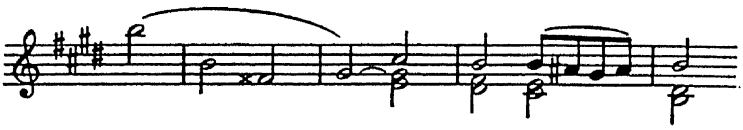
According to Schindler, Beethoven himself played the second movement *Allegro furioso*; but we may perhaps presume that Schindler had envisaged an easy-going Allegro and was taken aback by Beethoven's performance. All the same, in spite of this tradition, too fast a tempo should be avoided. On the other hand, the observation that Beethoven lingered on the C *sfz* shows that the master had an entirely personal style which included agogic accents for special events, such as strong dissonances, rests and climaxes.

At the transition into the *maggiore*, the crescendo on the high E and the portamento are a reminder that Beethoven arranged the whole sonata for string quartet. Both directions must remain illusory on the piano but I would not like to live without illusions.

The last movement, *Rondo*: *Allegro commodo*, is in the form A B A C A B–Coda. The affinity which Riemann sees between the main subject of the first movement and

the first subject of the last reminds me of the English teacher who derived Ross from Horse by a transposition of the letters.

The second subject (first episode) is (bars 21–5):



The central episode is a sort of Trio in G major which must not be allowed to destroy the poetic framework of the movement as a whole. The transition into F major is delightful (bar 104). The bass-part preceding the coda shows how Beethoven makes the most of the tiniest motifs; the gradual dissolution of the main theme in a syncopated variation and later in quavers is like the observation of a natural phenomenon on the part of Beethoven: comparable to a slowly dissolving blanket of cloud that reveals more and more fragments of blue sky.

And so we leave this lovely, warm piece in E major, the key to which Beethoven entrusted so many of his happiest movements (Op. 90, second movement; Op. 109).

Sonata in G major, Op. 14, No. 2

This sunlit forest-scene might be called 'The Bird as Prophet', so prophetic is it of Schumann. All the movements are written in a relaxed style. The syncopated chords in the second movement and the bass-accompaniment in the second subject of the last movement are Schumannesque. Above all, there is an intimate feeling

for nature which anticipates the Romantic composers.

The *Allegro* of the first movement should not be taken too fast in order to give the little birds in the right hand time to sing their songs. Observe how one motif grows out of the other as organically as leaf upon leaf sprouts from a bough, and how from the beginning to the development, *one* melody flows on the whole time. The boughs of the tree shake in the second subject; in the coda darker shadows fall.

How delightfully staccato alternates with legato in the second movement with the three variations! The variation with the syncopated quavers moves along so gently that we must be careful not to play the sforzandos too violently.

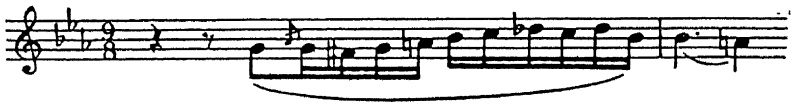
The duple rhythm within the triple barring (3/8) of the last movement should free us from the bar-line. Playfully, like insects, the motifs dart about in the clear air of this G major.

Sonata in B flat major, Op. 22

No doubt it was its grateful, florid piano-writing that made this work formerly so popular; like all Beethoven's less dramatic works it has lost some of its popularity in our day. Well played, however, it can afford great pleasure by reason of its smoothness of form and charming sound effects; even the rather Italianate and aria-like Adagio is given grandeur by the breadth of its phrases. The Rondo seems to me to be the most significant movement, significant by virtue of its wealth of ideas, thematic relationships and its blend of variational and contrapuntal technique.

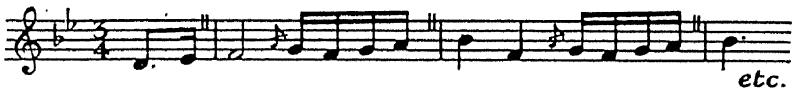
The first movement is in strict sonata form. Thematically everything is again absolutely consistent. The development is formed by the codetta theme and the main theme, but everything flows along so naturally and easily that one is unaware of the thematic structure, only pleasantly moved by the organism as a whole.

In the Adagio the sonata form is evident. The beat is ♩. , with three times three quavers making a rhythmic unit. The sequence of events is: first subject, second subject, development, recapitulation. The development, in particular, with its frequent repetition of the figure:

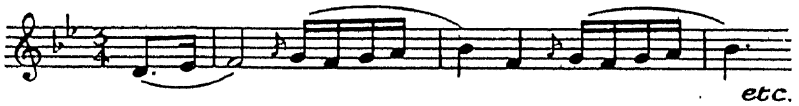


shows that the quavers must be played in a flowing tempo. It is wonderful how Beethoven, in the recapitulation, dovetails the first-subject group and the transition, and continues the latter in the minor (bar 59) in order to introduce the second subject in E flat major.

The phrasing of the Minuet is debatable. Should it be:



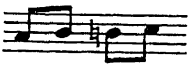
or:



If the second is more natural, the first is more graceful.

The main theme of the Rondo should be played with amiability, and the ensuing octaves with suppleness. The

first episode (bar 18), which later elaborates the quaver figure of the rondo theme, has already more intensity;



and the minor section (central episode) works up to the pitch of a contrapuntal struggle in string quartet style (bar 80). The demisemiquaver figure of this section, too, is a transformation of the rondo theme. The coda of this movement makes one feel that Beethoven intended it to form a conclusion to the sonata as a whole, not merely to the fourth movement.

FOURTH LECTURE

Beethoven's Personality

Beethoven's family history confirms the theory that musical genius of the first rank never suddenly appears from a background lacking in cultural interests. In the case of musicians, generations are needed before the ultimate heights are reached by one solitary member of a family. If painters should seem in a different case, this is merely a delusion. Great painters who come from peasant stock (van Gogh, Rubens, Segantini, Nolde) enter into ways already prepared for them since the peasant lives with the forms and patterns of nature, light and shade, landscape and animals, and is constantly assimilating optical impressions; he can estimate distances, read the weather from the atmosphere, thus preparing for the birth of an artist in light.

The ancestors of the Bachs, of the Haydns, Couperin, Mozart, Beethoven and Schubert were all musicians, or at least engaged in allied cultural pursuits. The aristocratic sense, the feeling for architectural beauty, for traditional customs was also a daily experience for most of them since they served at courts or in ecclesiastical establishments.

On the other hand, genius is brought to maturity by hard and difficult circumstances. All these great masters had a hard youth; one might almost say they received more blows than food, the blows usually taking the form of hard work, often lasting far into the night. It is remarkable to observe how in their struggle for existence, for

success, for income, first as child prodigies, then as employees or independent musicians, the work of all these masters was determined by the true artistic spirit, the spirit of service, and by a sense of profound moral obligation. None of them was more conscious of this spirit and more unyielding to the demands of the public than Beethoven.

Let us look for a moment at the musical nourishment that he received. As he was early employed as an organist in Bonn it was church music that impressed him first; besides, he heard at the concerts held at the Archbishop's court the music of Stamitz, Gluck, Grétry, Benda, Dittersdorf, Paisiello, Bach and Handel. It must not be imagined, however, that he possessed complete editions of Bach and Handel. He knew only a tiny fraction of Bach's work, including some of the 'Well tempered Clavier', and he received Handel's works as a present from London when he was already on his death-bed. In Vienna he became acquainted with many of the works of Haydn and Mozart, and I should like to correct the statement one often hears that this or that passage in Mozart already sounds quite like Beethoven. Beethoven was seventeen when he visited Mozart in Vienna. When Mozart died Beethoven was twenty-one, and all these surprisingly Beethovenish passages in Mozart are entirely original. Beethoven was influenced by Mozart, not vice versa. Without *Don Giovanni* the Sonata, Op. 27, No. 2 would never have been written, nor Op. 10, No. 1 without Mozart's C minor Sonata, nor Beethoven's C minor Concerto without Mozart's concerto in that key. In spite of the Mozartian influence, however, they all bear the marks of Beethoven's personality.

Italian music occupied a prominent position, particu-

larly in opera. It was from the Italians that Beethoven acquired his sense of symmetry and beauty of form, as well as the skilful treatment of stringed instruments. The French clavier composers did not influence him; but the solemn Gluck did.

What was it like in Bonn and Vienna in Beethoven's time? They only had candlelight; no large concert-halls that could be heated in the winter-time; there were no musical societies; musical events that did not take place privately had to be laboriously organized by the musicians themselves; on the other hand, one of the compensations was that Nature still reached right into the heart of the city, and to listen to her sounds it was not necessary to travel half an hour on the underground. By his self-assurance, which also expressed itself in coarseness and fits of bad temper, and also by the innate nobility of his heart, Beethoven raised the social standing of the musician tremendously. Whereas the bewigged Bach could still write in 1750: 'Your Grace's utterly devoted servant and most obedient subordinate', the wigless Beethoven signed himself: 'Your friend, Beethoven' when writing to the Archduke Rudolf.

Beethoven was apparently a child of the French Revolution, of the Third Estate; he acknowledged no prerogative of birth or money though he was aware of his own importance as a prince of music, with all the social obligations that devolve on such an exalted public servant. At any rate he was not one to hanker after the favour of the masses, and he was a passionate champion of individual freedom on an ethical basis. His reading included Marcus Aurelius, Plutarch, Shakespeare, Klopstock (of whom he said 'He always begins right up at the top, always *maestoso*! D flat!'), Schiller and Goethe,

whom he especially revered. Of contemporary poets he came in touch with Grillparzer, Kotzebue, Collin, Matthison (Adelaide) and Rochlitz.

There are various approaches to life, and each of us inclines more or less to one of the following categories:

There is the outlook of the average person who is entirely wrapped up in the events of the day and hour, the shocks and blows, the pleasures and joys of the passing moment; his head scarcely ever rises above the surface of everyday happenings. The pitiless machine of eternal recurrence is his sad lot—of which he is, mercifully, quite oblivious.

Then there are the romantic natures who are carried away by impressions and dreams; they are, as it were, a realization of nature's dreams, the human voice of eternal nature.

Thirdly there are those who try to make their own building out of the material that life puts into their hands. They ignore the trivial and the commonplace, attributing no great value to it. The strongest of these are followers of Prometheus, essentially 'creative' types. Beethoven was a supreme example of this category, and his counterpart Michelangelo greets him across two centuries.

Apart from these three types there is another and rarer kind of man for whom life is a mere sport in the Greek sense. Destiny is inevitable, law eternal and predetermined. Inviolate and timeless, the gods look down on human sorrows and human destiny, at this motley game that is played out on earth; and in a similar way certain great men look at the world. In their works we find not merely shining heroes but characters of various kinds in changing hues. The fool is as dear to them as the

king, and even the murderer is still a human being; the poet does not judge. With a heart of wisdom he allows everything to pass before our eyes as a divine sport. Among such masters I count Shakespeare, Rembrandt and Mozart. But Beethoven was not of this kind. It is true that he gradually developed from the individualistic fighter into an artist of more universal feeling, and in his last works he draws a fine veil of mysterious immateriality over his music—fundamentally, however, he was one of the Promethean, dynamic men who struggle with their own genius and fight for the realization of their ideals. In this sense he has had a profound influence on later generations.

Sonata in A flat major, Op. 26

In this sonata we meet for the first time one of those creations which I should like to call 'psychological compositions' since they are intimately personal utterances and, strictly speaking, represent transitional stages in Beethoven's development. At first glance, their form seems freer and more unconventional, though in fact it is as closely worked and strictly controlled as that of other sonatas.

The normal sequence of movements is often changed here, but the psychological links between them are stronger and the demands made on the interpreter greater. To this group I assign Opp. 26, 27, No. 1 and No. 2, 78, 81A, 101 and 109.

In the present sonata Beethoven begins with a quiet variation movement followed by a forceful Allegro; the famous Funeral March is followed by a Rondo. It is not

easy to make the unity of the work felt; in particular the last two movements seem to be irreconcilably opposed to one another. Some critics think it necessary to introduce the principle of opposites to explain the last two movements. That appears to me to be rather too facile an explanation, suggested by the apparent velocity of the Rondo. I prefer to moderate the *Allegro* of the last movement, attaching great importance to Beethoven's *piano*, thereby establishing a link with the Funeral March. It is as if a shower of rain fell after the funeral, veiling the burial ground in a consoling grey mist. One could say the stage is now empty, and Nature has the last word; rather as Chopin's Funeral March is followed by the notably difficult Finale *in modo di Goya*. Without such modification, the piece will become a sort of Cramer study—and that was surely not Beethoven's intention.

It is not easy to decide on the tempo of the first movement if this is to be maintained throughout the variations. One should try and choose a golden mean. Above all, beware of playing the fourth variation twice as quickly—a common mistake. The second variation is an anticipation of the brilliant violin variation in the Kreutzer Sonata. It should be played loosely and softly.

In the Scherzo, the figure in thirds (bar 27) should be firmly committed to the mind before the fingers actually play it. The ties in the Trio are Beethoven's (do not crescendo too early). The Funeral March should be played portato. Too much pedal should be avoided—after all, the drumheads are draped in black. Beethoven writes quite clearly at the—consolatory—end: Pedal in the bass. The transformation, sometimes advocated, of the drum roll from exact demisemiquavers into an indistinct tremolo is not to be recommended. As in the Pastoral

Symphony, 'Not painting, but the expression of feeling' is the motto to be borne in mind here.

The Rondo alternates between strains of three and two bars. Between the repeats of the rondo theme there are two episodes, the first occurring twice, the central one being in C minor; a coda on an A flat pedal-note closes the movement with two poignant suspensions. Night has fallen.

Sonata in E flat major, Op. 27, No. 1

The two sonatas, Op. 27, deviate from the usual scheme, and Beethoven therefore added the subtitle *quasi una fantasia*.

The sequence of the movements is quite unusual: Andante, Allegro, Andante in the first movement; Adagio, Allegro vivace, Adagio, Presto in the last movement of Op. 27, No. 1; Adagio sostenuto, Allegretto, Presto agitato in Op. 27, No. 2. Such structures need sensitive handling if they are to give a feeling of psychological unity. The Allegro in C major in the opening movement of the E flat sonata can collide painfully with the Andante in E flat if it is not managed with great care. It should not be taken too quickly, and somehow or other a psychological link must be established between the second bar of the Allegro and the interval of the third at the beginning of the Andante.

As Riemann points out, genuine linear articulation keeps a piece on the move even at a slow speed, while figuration, i.e. the decoration of an Adagio melody by small note-values, will retain its quiet character. In other words, what matters are the implied rhythmic

units, and just these are not easy to determine at the opening of this sonata. This is shown by the fact that Casella gives a metronome marking of 80 for the minims, d'Albert 84 for the crotchets, i.e. almost twice as slow. Where is the subject's true centre of gravity? Does it begin with an anacrusis—and if so, do the many half-bar sforzandos confirm or contradict this? How does one avoid triviality in the main theme, especially in bars 9 to 12? Can there be a sequence 'weak-strong, weak-strong, weak-strong, strong-weak' (bar 4)?

All these questions of grammar were answered for me by an experience I had when I was on a concert tour in the South. I was in a small town and wanted to practise before my concert. Looking for an instrument, I was given the name of a grocer. I called on him and was shown into a pleasant room where a small girl about fourteen years old opened a grand piano for me to practise on. As she leant against the piano listening, but not looking at me, I asked if she played herself and when she replied that she did I asked her to play me something. Without a word she sat down and played Op. 27, No. 1, with a naturalness, gentleness, equanimity and sadness that suggested that this was a true expression of some hidden suffering. She knew nothing about 'subjects on the upbeat' or the metronome marks of various editors, but inside her there beat the heart of the Beethoven who composed this sonata. Deeply moved by her playing, I had found the solution to my problems.

The second movement is a genuine Beethoven Scherzo, of the demonic kind. The motifs derived from the C minor chord scurry ghost-like over the keys. Even if you phrase in two-bar groups, weak to strong, do not hesitate to discontinue this at the forte. Behind all the music of

the Vienna classics there lurks the danger of monotonous rhythm—what I call the Viennese wooden fence—that divides everything off into four-bar phrases. Always feel the shape of the melodies and mould them freely. Get away from four-bar phrases.

In the repeat, the syncopated notes suggest a journey into Hades.

The form of the Adagio is A B A. The Allegro vivace movement is in rondo form and apparently has several themes, but closer examination shows them all to be related. The short Presto that occurs after the repeat of the Adagio in the tonic is also derived from the rondo theme. After a number of performances, the player will become joyfully aware of the work's unity when nearing the end, and will be able to communicate this feeling to his audience.

Sonata in C sharp minor, Op. 27, No. 2

Scarcely any sonata has had so much written about it as Op. 27, No. 2, though it only lasts sixteen minutes. In Beethoven's own time it was called the *Laube* (Arbour) sonata because it was thought to have been composed in an arbour. The nickname *Moonlight Sonata* came from the poet Rellstab who was inspired to call it that by a moonlit night on the Lake of Lucerne. Speaking of nicknames, the Sonata, Op. 53, which in German-speaking countries is called 'Waldstein-Sonate' after its dedicatee, is called *L'aurore* ('dawn') by the French. Op. 28 is called 'Pastoral Sonata' in France and England.

From various facts that have come to my knowledge I have conceived a different theory of the origin of the

work which I should like to mention here without claiming any historical authenticity for it.

There is in Vienna a manuscript of Beethoven's which contains a few lines from Mozart's *Don Giovanni* in Beethoven's undoubted hand: the passage after Don Giovanni has killed the Commendatore. Underneath Beethoven has transposed the passage into C sharp minor, and the absolute similarity of this with the first movement of Op. 27, No. 2 is quite unmistakable. In particular the postlude is note for note as in Mozart.

At the time one of Beethoven's aristocratic friends died and was laid out in state in his palace. One night Beethoven is said to have improvised as he sat by the corpse of his friend; is it so unlikely that Beethoven was reminded of the similar scene in *Don Giovanni* and that this was the reason for the striking similarity which we have mentioned? In any case, there is no romantic moonlight in this movement: it is rather a solemn dirge.

Beethoven's direction: 'Si deve suonare tutto questo pezzo delicatissamente e senza sordini' should be followed precisely: the whole movement should be played with the utmost gentleness and without the dampers, that is to say, *with* the pedal. The tempo should not drag: Beethoven indicated this by the *alla breve* sign. It is probably merely an accident that the first two bars have no legato slurs. The dotted rhythm in the fourth crotchet of the fifth bar must be executed very gently, and care should be taken to see that the last semiquaver (G sharp) is closely joined to the following long note. In bar 8 I play the last B in the upper part with the left hand to achieve a perfect legato. In bar 12, in the middle part, I play a C instead of a B for the fifth quaver. I can offer no documentary evidence but I find it difficult to forgo

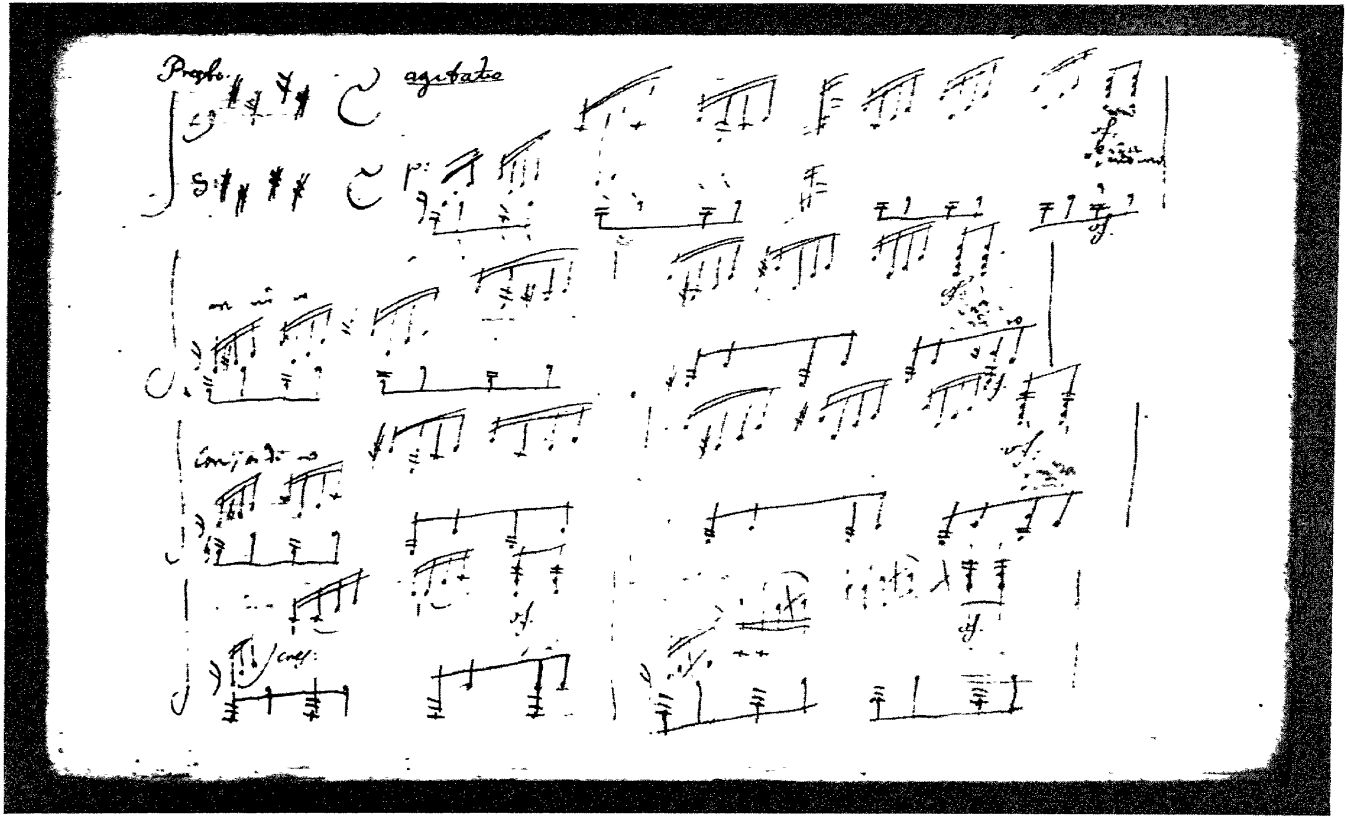
the step from C to C sharp in the middle part. But then, the first two pages of the manuscript are lost.

The Allegretto should not be played too fast, otherwise the many suspensions from bar 9 onwards will not receive their due value. To my mind, the three accompanying crotchets in bar 10 should be played with the strictest possible staccato in spite of the awkwardness this involves. In the Trio we meet in the left hand an A flat held for four bars and later on a D flat, both of which are marked *fortepiano*. These notes must therefore come through quite independently of the bass.

The last movement depicts a storm. In bars 1 and 2 and all similar bars there should be no crescendo. The first real crescendo is in bar 19 and in this bar, too, legato slurs appear for the first time. The sforzandos in bar 2 and elsewhere must give the effect of a flash of lightning. The first of the small notes in bars 153 and 155 coincide with the first bass-note. Notice that in bar 187, before the Adagio, the figure in the right hand was written by Beethoven in quavers: it must therefore be played slower than the preceding semiquavers. It may be of interest to mention that Liszt is said to have played the whole last movement in a relatively broad tempo, emphasizing the forte passages, however, with tremendous energy and expression.

Sonata in D major, Op. 28

Composed in 1801 in close proximity to the C sharp minor Sonata, it nevertheless differs fundamentally from that work. This sonata has been nicknamed the *Pastoral*, and not inaptly. There is a feeling of Nature in this piece, a



The beginning of the third movement of the Sonata, Op. 27, No. 2, in Beethoven's handwriting

presence of the god Pan such as we find only in the Pastoral Symphony itself. There, however, the themes are more clear-cut. In the piano sonata, there is a shimmering as of summer air, a murmuring of bees and a fragrance: one can almost feel the warm sun on one's skin. All our instincts are aroused, and, in a trance, natural man within us feels at one with mother earth.

By what means did Beethoven achieve this sense of joy and happiness? The calm tranquillity of the D which is repeated sixty times in the left hand contributes a great deal; the gradual rising and falling of the melody in small intervals, the repetition of similar phrases—all these elements give the work a sense of wideness and peace.

The three main ideas are easily discerned and they are all more or less related to one another. The codetta, too, is a transformation of the second idea. The development, the central section of which derives entirely from the last bar of the first subject, gives the impression of a brief afternoon storm; it is wonderful the way everything gradually comes to rest on the F sharp.

Then a merry sunbeam slips in like a child breaking in on a serious meeting—but it stops, suddenly frightened. The idea is repeated in the minor, turns to the tonic major, and once again the summery magic fills the recapitulation.

The simple ternary layout of the second movement needs little comment. Provided one exactly follows Beethoven's directions, *staccato* and *legato*, the idea of the movement will emerge of its own accord. Needless to say, the sforzandos in bars 13 and 14 should not all be equally loud; in bar 15 the C sharp remains sounding on its own. In the Trio, the tempo should remain the same; it should therefore sound leisurely and an alternation as

between horns and a solo flute should be aimed at. The tempo of the movement should be determined by the demisemiquavers in bars 71 ff. The *pp* of the preceding and succeeding bars will greatly modify the strength of the *sfz* in the penultimate bar. In the Scherzo see that the two quavers are separated from the following crotchet. The Trio offers an opportunity to play the melody with different tone colouring at each of its eight near-identical statements.

The last movement is founded on a drone-bass and has true pastoral character. The final Presto should be played with brilliance, and non legato in the final bars.

FIFTH LECTURE

Interpreters

It goes without saying that an artist's interpretation of a particular work is just as dependent on the environment from which he comes as on the schools where he acquired his skill and knowledge. His personal feelings and character will also play a great part. But I believe the deepest influence of all comes from the example set by the great masters of the keyboard.

In what follows I have no intention of criticizing the interpretations of particular artists, I merely want briefly to describe them. As I have already said, there is a piano 'method' by Carl Czerny which contains many references to Beethoven's own character and performances. The Liszt tradition was probably based very largely on this. His edition was a rather personal one, however, and is no longer entirely acceptable. He was followed by Eugène d'Albert and Hans von Bülow, masters whom I heard myself. Von Bülow, a man of great wit, and a strong personality, had wide influence at a time when the general musical public was still greatly in need of enlightenment. Quite aware of this state of affairs, he dispensed instruction in his recitals by boldly underlining his convictions. He made a habit of performing little-known works twice in succession, notably the great Sonata, Op. 106. His edition of the Diabelli Variations is invaluable. Eugène d'Albert was more a man of the concert-platform. His healthy and vigorous style of playing was an example to us all. Casella represents the modern musician, above all,

the composer, and his notes are most instructive, albeit somewhat Italian in character.

Artur Schnabel's outstanding intellectual qualities make his edition of the sonatas one of great interest; it is a rich source of enlightenment, and if studied closely can almost replace the personal tuition of the master himself. Sometimes, admittedly, he goes too far, especially in his requirement that every trill, every pause, and even a rest between two movements should be counted out. If one counts out every pause, all the spontaneity of the performance may go by the board. Schnabel made the deepest impression on me when he played freely and as if in private, entirely engrossed in the spirit of the work.

These artists made their greatest impact when they played not in accordance with an interpretation all cut and dried beforehand but when they surrendered to the sway of their imagination. It is a pity that we have no edition of Beethoven's sonatas by Busoni since he was one of the most personal and absolutely independent of interpreters as is shown by the analysis of the fugue from Op. 106 in his edition of Bach.

Whenever I listened to d'Albert and other great artists (Reger, Bartók) I often wondered how they achieved the astonishing musicality and inner logic of their performances. I came to see that it was a clear awareness of the harmonic progressions which made their playing so convincing and absorbing. No show was made of the ordinary course of events, but when a true modulation began it was significantly underlined. They led us with a sure hand from one key to another, from one section of the work to the next, giving us the impression of something that had grown organically. That may be what dis-

tinguishes interpreters who also compose from players who are fundamentally uncreative.

The Three Sonatas, Op. 31

These three sonatas, which were written in 1801 and 1802, represent a renewed search for the pianistic and creative possibilities latent in piano sonata form. The great diversity of the three works in itself is sufficient proof of that. While the first is serene and almost Haydnesque in style, the second, in D minor, is demonic, and the third is full of *joie de vivre* in so capricious a vein as we rarely meet in Beethoven.

It is not easy for us to discern the great progress from one work of Beethoven's to another because we know of the later developments. We cannot forget the 7th symphony when we listen to the 2nd; and when we are working at the C minor Sonata, Op. 10, we are unconsciously aware that Op. 111 was to come. Most difficult of all, perhaps, is to remember that Beethoven himself could know nothing of the works that he was called upon to create subsequently.

That he was seeking for new paths is clear from a remark which he made to his friend, the Bohemian violinist Wenzel Krumpholz: 'I am not satisfied with my works to date; from now on I want to take a different road.' That he was grappling with the problem of renovating the sonata is also shown by the reply he made to the publisher Hoffmeister who had conveyed to him a commission from a lady for a revolutionary sonata on new lines: 'Are you possessed by the devil, the whole lot of you, gentlemen—what, suggest to me that I should write

a sonata of that sort? At the time of the revolutionary fever, well, at that time it would have been worth considering, but now that everything is trying to get back into the old rut, Buonaparte has made his concordat with the Pope—a sonata of that sort? . . . Good heavens, a sonata of that sort at the beginning of this new Christian age—ho-ho! count me out of that, for nothing will come of it.—Now my reply, post-haste. The lady can have a sonata of mine, and indeed I will follow her general plan as far as the aesthetics of the thing is concerned—but I won't stick to her key-scheme. The price about 5 florins—for that she can enjoy the sonata for a year, during which neither I nor she may publish it. When that year has passed the sonata is mine exclusively—i.e. I can and shall publish it, while she can insist, if she thinks that this will redound to her honour, that I dedicate it to her.'

Let us now look at the rarely played

Sonata in G major, Op. 31, No. 1

First movement: after a dashing start, the main characteristic of the movement appears: the anticipation of the left hand by the right. The same pattern is repeated in F major. After the dominant, D major, has been reached, the pattern appears again in G, and modulates to F sharp, the dominant of B, in which key the second subject is introduced. A short codetta with a melancholy alternation of major and minor is reminiscent of Schubert. The development and recapitulation are normal; the extended coda is particularly charming. Its humour and delightful little surprises show us clearly just how Beethoven wished the whole movement to be conceived. Beethoven main-

tained his sense of humour, though it sometimes took a rather grim turn, to the very end.

It is doubtful whether the *piano* at the beginning of the movement is correct. I play it forte; at any rate, Beethoven wanted the third bar to be a contrast, as is shown by his direction *piano*.

The second movement: Have you ever come across an old country-house in the middle of an old-world park with a murmuring fountain? When the great venetian blinds are opened the light floods into a world long since vanished—a world of faded carpets, furniture of all periods, with an old spinet and a smell of withered rose-leaves. The atmosphere of such an old house fills one with nostalgia for a past in which there was still time to exchange sweet secrets with the flowers and listen to birdsong at eventide.

This is the kind of feeling I get in the second movement, with its ornaments, trills and its *adagio grazioso*—may Beethoven not have been looking back to the past quite deliberately for once? The form is A B A, A being in three sections. B, with its semiquaver staccatos, introduces rather more movement. It is important to play the ornaments of the main subject very fluently and without too strict a metrical division, while the bass keeps to strict time. When the opening theme, which is reminiscent of Haydn's *Mit Würd' und Hoheit angetan*, appears in the bass it must be played softly and transparently, not clumsily.

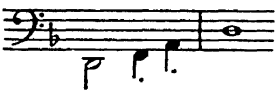
The third movement is a cheerful Rondo—the episodes are the D major section which flows along in triplets, and the section in the minor which is characterized by a series of modulations. The whole movement may be conceived as in sonata form with the contrapuntal passages in the

flat keys being the development.[1] In the coda, one must be careful not to take the bars marked *adagio* too slowly—all that the composer intended was an improvisatory freedom such as often occurs, later on, in Schubert.

Sonata in D minor, Op. 31, No. 2

First movement: 'Read Shakespeare's *Tempest*', Beethoven said when asked to explain the meaning of this sonata. It must be admitted, however, that this remark does not help us very much—it merely tells us that nature's demons, wind and water, have a hand in this movement.

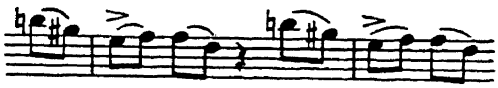
The arpeggio six-three chord of A major rises at the opening like a question mark, like an improvisation—there is no start on the tonic, not even the dominant is in its root-position—everything is vague and undetermined. Nevertheless this is the first subject, just as the succeeding allegro bars with their 'imbricated' motif contain the nucleus of the second subject. To make the first subject, when it appears in definitive shape in bar 21,



clearly recognizable for what it is, the initial arpeggio must not be played too slowly and the uppermost note must be given plenty of melodic force. This will best be done with extended fingers. For the second subject (bars 41 ff.), the fingering 4-2, 2-3, 4-2 and later (for the

[1] The customary term for Rondos whose central episode develops the first theme is *Sonata Rondo*. P.H.

broken diminished seventh) 2-4, 2-4, 2-4 is to be recommended; the latter fingering also in bars 13 ff. All these 'imbricated' figures must, of course, be played from the arm. From bar 22 onwards play the melody every time with the left hand, crossing over the right. The phrasing of the second subject is as follows:



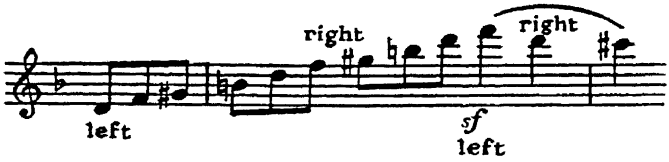
but for the third time I suggest:

Similarly the first Allegro of the movement. Referring to the second subject's sequel (bars 55 ff.) Beethoven said: 'The piano must break!'

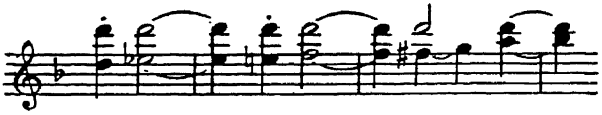
The repeat should be observed. The three broken chords at the beginning of the development should be played on three different levels of tone, the last in F sharp *ppp*. I play the B flat in the first triplet of bar 120 with the right hand.

Because of the recitatives which follow the main subject in the recapitulation, the work has sometimes been called the *Recitative Sonata*. These passages should have a fantastic, somehow indeterminate character. On the modern piano Beethoven's long pedal-marks are not always appropriate. I hold the chords C sharp–E–A and E–G–C silently with the left and use the pedal as necessary for the right hand.

I divide the passage in bar 170, beginning already in 169, between the left and right hand:



In the variant (bars 189 ff.), which it is possible to play in octaves on the modern piano, I prefer Beethoven's version with the harsh D:



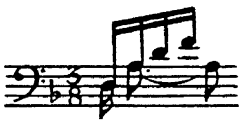
The final two chords should be played with great meaning and a slight emphasis on the interval of the third in the upper part (inversion of the third at the beginning of the movement). One feels that the whole movement has been striving after the calm of these last three bars from the very outset.

The second movement in binary form breathes an air of calm; only the second idea with its drum-like triplets has a marching motion. The second bar should be played as an appendage to the first. The second subject proper, in F major, which is marked-*dolce*, has a moving, childlike simplicity. The dreaded demisemiquaver-passages in the left hand at the repeat of the main subject can be given to the right hand: that was, however, probably not Beethoven's intention. Quiet concentration should overcome the difficulty. Notice that in bars 69 ff. duplets appear in place of the triplets.

It is strange that the whole movement should consist almost entirely of major chords, whereas the third move-

ment is wholly in the minor, with the exception of two brief episodes which seem all the brighter by contrast.

There is an interesting story that Beethoven composed the last movement in the twilight as he saw a rider galloping past through the mist. Perhaps that explains the notation of the left hand with its implied rhythm



which reproduces the fall of a horse's hooves. According to the sketch-books this rhythm (originally with a string quartet in mind?) was the germ of the movement.

Every four-bar strain must be taken as a unit with the emphasis on the third bar, as is confirmed by Beethoven's own expression marks (*sfz.—cresc.—dim.*). The form is sonata form: first subject, second subject, development, recapitulation and coda. Be careful not to play the movement too fast. It is only *Allegretto*—a light mist should veil the whole scene in spite of a few passionately excited passages. Beethoven only wrote *ff* twice in the movement.

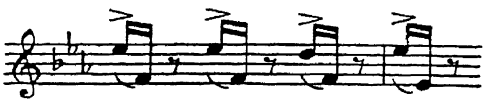
Sonata in E flat major, Op. 31, No. 3

One is inclined to exclaim: 'How otherwise upon me works this sign!'[1] yet here, too, the first movement begins away from the tonic chord.

For me the whole work has a feminine psyche, tender, supple, fiery, quick, changeable, rather capricious, even moody. The tempo must be determined by the passage

[1] Quotation from Goethe's *Faust*, Part I.

with the twelve demisemiquavers in the second subject group. Reinecke already demanded that the accent in the variant of the theme (bar 20) should come on the first note:



The hand should be lifted off every time.

The form of the movement is easily discerned.

The second movement, *Allegretto vivace*, is sometimes regarded as a substitute for a slow movement. That is not the case; it is rather the quiet, cantabile Minuet which follows that takes the place of a slow movement. Despite the *vivace*, however, the tempo should be slow enough for the demisemiquaver upbeats in bars 43 ff. to be audible after the semiquavers in the right hand. Nor should a graceful, singing line be lacking in the opening theme of the right hand. The sforzandos should only be relatively loud. The form is sonata form. Owing to the change of key, Riemann describes the passage from bar 43 onwards as a second subject. To my mind, the new idea already enters with the previous fortissimo in F major. Considerable technique is required in the left hand. Tiny, light lower-arm movements seem to help here; the main thing is to be absolutely loose. The change of fingers in the left hand in the closing theme must be practised. Anyone who heard d'Albert play this piece will not forget the parlando, the charm, the airiness of his playing—midsummer-night's-dream music by Beethoven.

The Minuet is warm and intimate, and the Trio must be phrased with deliberation. It inspired Saint-Saëns to write a set of brilliant and witty variations for two pianos.

The last movement, in sonata form, provides the virtuoso with a rewarding task. The opening is, as it were, the consequent of a non-existent antecedent. It starts off twice before it decides to be a real beginning. Both the beginning and the accompaniment of the second subject in the left hand should be played in a light non-legato style with detached fingers.

The appearance of the dominant of B flat major in bar 34 gives me the impression of a second idea more strongly than the actual second subject, since the latter merely reproduces the rhythm of the first. Everything must be exceedingly light and airy in this movement, and one's enjoyment of playing, of 'having a technique', must vie with the temperament and rhythmic verve of the music.

The Sonatas, Op. 49

The sonatas, Op. 49, which are also called *Sonates faciles*, are often thought to have been composed in an earlier period, or to have been intended as exercises for amateurs whose technique was not very advanced. No doubt Beethoven may have gone back to early works as he can be shown to have done in the case of the sonatas, Op. 2; the well-known Minuet of Op. 49, No. 2, goes back to the Septet, Op. 20. And as for Beethoven obliging an amateur; it would be altogether wrong to imagine him as a sort of Olympian god. He was not above taking an occasional hint from others, as is shown by the flashy violin part of the Sonata, Op. 47, written with a view to the style of Bridgetower, or by the easy piano part of the Triple Concerto, written for the Archduke Rudolf. It

would be wrong, however, to relegate the two sonatas to Beethoven's youth and dismiss them as unimportant. They contain a few characteristically late features such as the transfer of the melody to the left hand in the recapitulation of No. 1, and the coda of the same movement.

Sonata in G minor, Op. 49, No. 1

The work consists of two movements. The first is in strict sonata form, the second is called a Rondo. The episode in B flat is enclosed, however, by a little paragraph in G minor with semiquaver accompaniment, probably intended to prepare for the key of B flat. This modulation is unnecessary when the episode returns in G major, and is therefore omitted.

Sonata in G major, Op. 49, No. 2

Here, too, the first movement is in sonata form. The development is remarkably brief. The well-known Minuet has a lively little middle section which is omitted in the recapitulation. The Trio in C major is on the short side. A comparison with the Septet, Op. 20, is instructive.

Sonata in C major, Op. 53

This sonata was dedicated to Count Ferdinand von Waldstein, Beethoven's first patron in Bonn where the Count

was in the service of the Elector Maximilian, Beethoven's employer. When Beethoven left Bonn in 1792, Count Waldstein wrote in his autograph-book: 'Mozart's genius is still mourning the death of his ward. In the inexhaustible Haydn he found a refuge, but no employment. . . . Through unremitting industry you shall receive Mozart's spirit from the hands of Haydn.'

It is puzzling that there is no evidence of any further contact between the two men up to 1803/4 when this sonata was composed. In any case, Beethoven did dedicate one of his most important works to the Count as a token of gratitude.

The work is possibly the most pianistic of all Beethoven's works. It belongs to the series of works from Op. 50 to Op. 60 which represent the consummation of his art. Everything—contents, form, presentation, the proportions of the movements and their interrelation—combines to form a perfectly harmonious whole. Later works reveal further developments and achieve greater heights in one or other respect—but as far as the perfect balance of all the requirements is concerned the works between Op. 50 and 60 represent the summit.

The French call this sonata *L'aurore*, and the title suits it very well. The first movement in particular has the radiance of dawn, an 'aura' which reminds us of Goethe's 'Ganymed'; and perhaps it is more than a coincidence that a bird-call in Schubert's setting of that poem repeats exactly a certain figure in this sonata. But even without any such poetic interpretation, the work is obviously a masterpiece on its purely musical merits. It is remarkable for the way in which logical development and organic construction produce just the right emotional effect.

Let us look more closely at the first movement. It is important to realize how novel, for the period in which it was written, was the introduction of B flat major as early as the fifth bar in a C major work. This B flat is the sub-dominant of F, which is the sub-dominant of the tonic. But perhaps Beethoven's main concern was with the chromatically descending bass which moves from C to G. The harmonic ground-plan in the exposition is determined by the attainment of B major, the dominant of E major, in which key Beethoven introduces the second subject. Once again a case in which the second subject appears in the key a third above that of the first subject. A figurated subject brings pianistic delights which lead to the theme of the codetta. This is not easy to play if the *crescendo* and the *subito piano* are to sound emotionally justified. The *crescendo* ought perhaps to be combined with a slight broadening, *tempo primo* returning at the *p* sign. It is this passage which gives us the key to the correct tempo, which is usually taken too fast, thus forfeiting all the poetry of the small notes (3rd and 4th bar).

The magnificent development, which leads us first of all into deep, mist-shrouded ravines, gradually moves towards the pedal point on G above which the sun rises with a thundering roar. In its way, this seems to me an exact anticipation of Faust's Monologue from the second part of Goethe's work.

A difficult juncture are the bars marked with pauses, just before the end, with their *crescendo* and *piano subito*. Observe that the ritardando is written out in note-values the second time, and the same formula extended by an additional *ritardando* the third time. But above all, we must recreate the psychological impulse behind this threefold hiatus with its alternation of A and A flat.

The second movement, which is entitled *Introduzione*, is a substitute for the piece in F major which was originally intended but which Beethoven published separately as the *Andante favori*. Possibly his friends' objection that the movement was too long was the reason why he dropped it. In any case, we cannot, at this time, conceive of a more apt preparation for the Rondo than this *Introduzione*. It is likely that the E of the left hand in the second bar was intended to be played an octave lower. Although Beethoven used keyboards with a very extended upper range from Op. 53 onwards, the last note in the bass was F_1.

The last movement is a *thème montagnard*. The first C in the left hand is very important. The pedal-sign over the first eight bars can only be carried out with some cunning on modern pianos, yet it makes an essential contribution to the theme 'echoing from the mountains'. An extreme pianissimo in the right hand and a slight vibrating of the pedal will give the effect the composer had in mind. In form, the movement is a strict Rondo, its only irregularity being the brief suggestion of the third episode before the first in A minor.

The trill against the theme in the right hand should be executed continuously. Only where the melody plunges into its G is a brief pause necessary. The tempo will be determined by the need to keep something in reserve for the Prestissimo and by the clean execution of the semiquaver triplets in the third episode in which the hand should be kept very relaxed. In a word, do not take the movement too fast.

The fact that the Prestissimo is reminiscent of the duet *O namenlose Freude* from *Fidelio* suggests the kind of execution required. The octave scales should be played

glissando, which is often almost impossible on heavy pianos. Try playing the first octave very firmly. The modulatory section of the coda with its trills calls for loving devotion. In accordance with its bright, silvery C major tonality the whole work will come off best on a light piano with a bright tone.

SIXTH LECTURE

Beethoven's Instruments

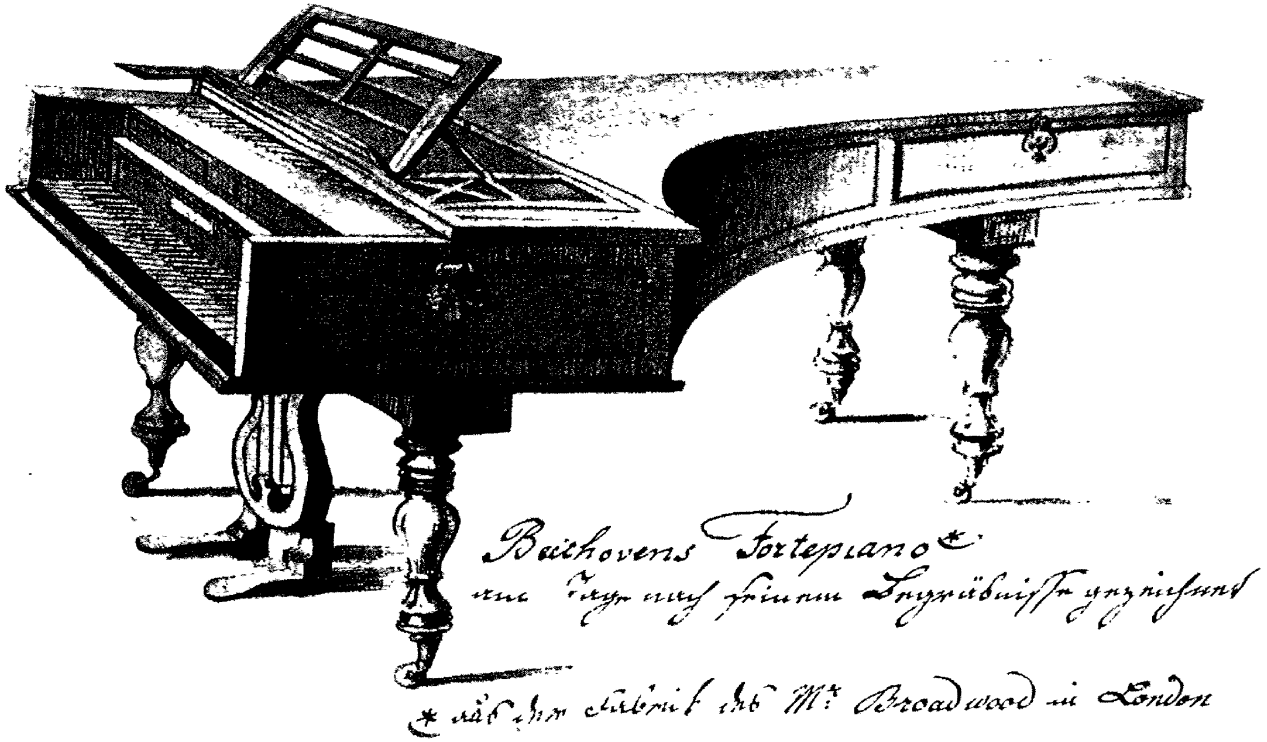
When I try to imagine the conditions which Beethoven encountered in Vienna when he arrived there in 1787 and when he returned there later on, I cannot help comparing them with the situation today when artists find in most large houses an up-to-date radio and record player but more often than not a totally untended piano. Admittedly, it is much cheaper to buy a modern record player today than it was to buy a piano in those days. In his young days, Beethoven would have found an occasional spinet and harpsichord in his friends' houses since people only acquired pianos very gradually. We know that Beethoven was given Walter, Broadwood and Erard grand pianos and that he owned Graf and Streicher grands. In letters to friends he waxed enthusiastic about the new invention of una, due, tre corde, and illustrations of his pianos show up to six pedals. The compass of his keyboards varied a great deal. Especially in the second half of his life he made alterations in his works which take into account the extended compass of the later instruments. But there are still many passages where a transfer to the now customary higher register may mean sacrificing beauties which arose from Beethoven's having made a virtue of necessity. To make up for a literal transposition that was not possible for him he often invented characteristic turns of phrase which it would be a pity to sacrifice. In the lower registers, too, there are now possibilities which were not available to him, but downward transposition and octave-

doubling are not always an improvement. Such matters have to be handled with good taste and great discretion. The ear must always be the ultimate judge.

Sonata in F major, Op. 54

Despised by some and ignored by others, this sonata is treated as a stepchild. Unjustly, however, insofar as it is a product of the mature Beethoven and his features are unmistakably present in it. The first movement of the work, which was composed in 1804, is remarkable for the abruptness of the second main idea in octaves. Many people criticize this for being a typical expression of Beethoven's offhandedness. I am inclined to think that we should somehow adapt this second subject to the first which is, after all, entitled *In tempo d'un Menuetto*. We shall be more likely to establish the unity of the movement if we do not turn it into a mere clatter of octaves. The form is A B A B Coda (A).

The second movement, *Allegretto*, is a piece which, if well played, can easily hold its own alongside the last movements of other early sonatas. The fact that only one idea is developed in uninterrupted motion is made up for by the wealth of modulations and the charmingly pianistic sounds it produces. The first part should be repeated, as directed; I omit the second repeat. One may imagine oneself on the bank of a river which passes by in changing patterns, long, calm waves alternating with eddies—but the element of water, the symbol of ever-renewed life, is always present.



Beethoven's Broadwood Grand Piano

Sonata in F minor, Op. 57

When we study this magnificent work we cannot fail to realize that we are confronted with one of the greatest peaks in the history of the sonata and that a player must have attained maturity to present a clear picture of it to the listener. Technical mastery must be complemented by the ability of unifying its vast outlines by highlighting each climax. Much wrong is done to this sonata, and one need only ask a pianist to write down the opening bars from memory to see how few have an accurate knowledge of the work.

The sonata appeared in 1807 but the sketches go back as far as 1804. As to its inception, Ferdinand Ries records that he once accompanied Beethoven on a walk in stormy weather during which Beethoven hummed and sang the whole time; on arriving home, he improvised for hours on end and then sent Ries home apologizing for not having given him a lesson that day. Beethoven had the manuscript of the work with him when he was asked in Grätz to play for the French general for whom Count Lichnowsky was giving a reception. Beethoven refused to appear before the French (who had just marched in), went off in anger and, with the manuscript in his hands, got caught in a sudden downpour. His friend Marie Bigot played it from a manuscript that had been soaked in the rain. The work was dedicated to Count Brunswick, the brother of Beethoven's beloved Therese Brunswick.

It is important to find the right tempo. Usually, the 12/8 is turned into four groups of triplet crotchets whereas what is required is the distinct playing of each

of the twelve quavers. In this work every note is so significant, so related to the whole, that any indistinctness will lead to the gravest errors in interpretation. The tempo should not be the kind of race into which players are sometimes misled by the title *Appassionata* for which Beethoven himself was not responsible, though it was probably invented in his lifetime and is quite apt. I do not see the point of slowing down on the appearance of the second subject though it is advocated by some distinguished editors; after all, the second subject is merely a transformation of the first. You should continue to play in the tempo at which you play the first three quavers. In view of the importance and the difficulty of deciding on the right tempo it may be well to follow the example of some great artists who, before they begin, make a point of recalling some characteristic theme about the tempo of which there can be no question (such as the horn-motif of the Ninth). In this case, the third subject in A flat minor (bar 51), which Riemann calls the 'epilogue', is a good theme to bear in mind. I find the power of this new idea too compelling to think of it as a mere epilogue.[1] That the repeat of the opening in G flat (bar 5) must sound different from the beginning itself is obvious; *pp* and a lead by the left are indicated.

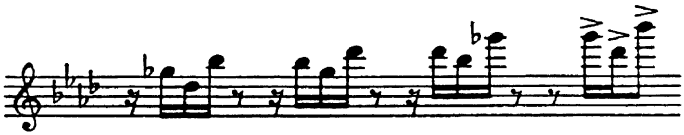
All appoggiaturas should, of course, come on the beat. The habit of writing out or even thinking out trills in exact time is pedantic. Trills and ornaments such as mordents and appoggiaturas are a test of the player's own judgement. A trill is any number of repetitions of two notes: how many should be left to the player to decide. The same applies to pauses: they should not be calculated

[1] Strictly speaking, Riemann's 'epilogue' is the transition between the second subject proper and the codetta. P.H.

in advance. They are interruptions of the rhythmic pulse and have various causes, meanings and effects. If the length of a pause were to be measured, its aim, namely the suspension of counting, would be denied. Feel them, don't count them!

The transition to the development is effected by the enharmonic change from A flat minor to G sharp minor; the latter is the relative minor of B major which is the dominant of the ensuing E major.

The following phrases containing trills should be 'orchestrated' in different colours. Ways of obtaining this are round or flat fingers, accenting the upper or lower parts, the use, or omission, of the pedal or soft pedal. At the close of the rising figures in bars 219 ff. the rhythm should be well articulated:

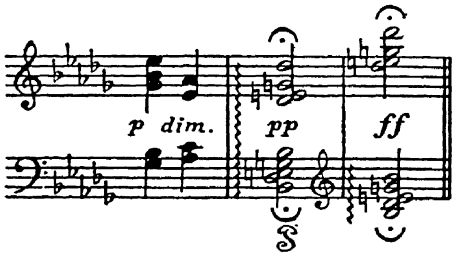


The D flat in bar 228 should be played with the right hand.

The fact that audiences have been known to applaud after the fortissimo chords in the Più allegro of the coda is a sign of their ignorance but psychologically interesting. In spite of Beethoven's direction to keep the pedal down, the last bars after the fortissimo F (bar 257) should be reduced, with the help of the soft pedal, to a volume which allows the melodic line to come through clearly.

The second movement in the solemn key of D flat major is in variation form. Notice the *Andante con moto*

but remember that this refers to the quavers, not crotchets. Most difficult is, perhaps, the first variation where an exact alternation between quaver chords and rests in the right hand is confronted with the perfect legato of the syncopated bass. In the subsequent variations the music rises to ever grander heights. The demisemiquavers must be played expressively, though lightly and tenderly. The *ff* which is printed in most editions at the climaxes of the third variation is not authentic. All brilliancy must be eschewed. The last variation becomes calmer and calmer. The penultimate bar, with the diminished seventh, really belongs to the previous bar (bar 95). The D flat in the treble of bar 96 should be played as a melody-note:



In the autograph, the arpeggio sign of the last chord applies only to the left hand. The unbroken touch of the right hand gives this chord its piercing intensity. The terrible relentlessness of the following bars should be obtained by stabbing at the keys with a fixed wrist.

According to Riemann, the last movement is in sonata form. I rather regard it as a Rondo whose first episode in C minor, though it opens with the rondo theme, goes off in a different direction. After the double-bar the theme comes back in a strange harmonization and then gives way to a second episode in B flat minor.

It is important to stress the anxiety inherent in this subject. Beethoven's instruction to repeat the long section after the double-bar is odd. It is never complied with, but anyone who has the necessary stamina should try it, taking the tempo *allegro ma non troppo* as directed and holding back his final reserves of strength, and—this applies to the whole work—seeing that the whole body is relaxed even in the greatest bursts of fury.

And so we leave this work, awestruck by such creative power. His first encounter with it must be an unforgettable experience for every musical person.

Sonata in F sharp ~~minor~~, Op. 78

Beethoven himself stoutly championed this sonata against the claims of the more popular ones. The dedication to Therese von Brunswick suggests that a great deal of deep personal feeling went into the work, so much so, indeed, that Reinecke thought it should always be played in private. I would not myself attribute the composer's championing of the work to such purely personal reasons, nor to the proverbial fondness of parents for their less successful children but rather to the fact that it represented a new style. Everything is in a state of flux here, cross-references and allusions appear throughout the work, though there is never any direct imitation; everything is homogeneous, yet everything is different. There is a meaning in every note which we feel but cannot explain. For me, the eighth bar of the Allegro is a concentration of the two introductory bars—thus, one may safely consider the Adagio the first subject. In the second movement we have the picture of a happy love, caressing and

conversing, until the piece ends with loud rejoicing. The form is A A B A B and Coda (derived from A).

Sonata in G major, Op. 79 (Sonatina)

'Sometimes even Homer nods', one is inclined to say in regard to this harmless little trifle which is usually and rightly called a Sonatina.

But it is possible to extract poetry from this landscape picture with its cuckoo calls in variegated keys. The *Presto alla tedesca* is a real presto. The *dolce* in bar 67 proves that the harmonic changes of the cuckoo-calls do not coincide with the four-bar phrases, in spite of the *p* sign of the bar before. The new four-bar phrase begins every time at the corresponding place. The *leggiermente* in bar 12, and the end of the first movement, should be played lightly and playfully.

The second movement has a melancholy air, of the kind expressed in Goethe's 'Schäfers Klagelied'. The first, fourth and seventh quavers of the bass-line should be somewhat accented.

The last movement, in rondo form, reminds us of the counter-statement to the first subject in the last movement of the G major concerto. The first episode is in E minor, the second in C major.

Sonata in E flat major, Op. 81A

This sonata was dedicated to the Archduke Rudolf, Beethoven's pupil in composition, and it bears the autograph title: 'Das Lebewohl. Bei der Abreise S. Kaiserl. Hoheit

des Verehrten Erzherzogs Rudolf. Wien, am 21. May 1809.' Beethoven was indignant when the publisher Breitkopf, with an eye on the international market, published the sonata with the French title *Les Adieux*. At the time, a wave of patriotic feeling was passing through the land. Beethoven was caught up in it and it led him to the use of German tempo directions and of the term *Hammerklavier*. During the occupation of Vienna by the French the Archduke had to leave the city, and Beethoven wanted to express his feelings of friendship towards his most distinguished patron. Later on, incidentally, he reverted to Italian in his tempo directions.

Thanks to the breadth of Beethoven's emotions, the grief of parting and the joy of reunion have acquired a universal human reference and application in this sonata, which is an example of the kind of programme music of which Beethoven himself said (referring to the Pastoral Symphony): 'Not painting, but the expression of feeling.'

In this sonata, too, we find the interwoven style which we have already met in Op. 78. Once again, everything is so interrelated that it even is doubtful where the second subject begins: if it is in bar 35 (bar 19 of the Allegro) then neither of the themes begins in the tonic and the treble is an inversion of the main subject; but perhaps it is the *espressivo* passage of bar 50 (bar 34 of the Allegro) which repeats the main subject note for note: we meet the three notes of the introduction everywhere. The clear B flat major in bar 50 is more of a quiet contrast to the main theme than bar 35; most likely, this is the second subject proper. That Beethoven used the notes G–F–E flat with conscious intent in the Allegro subject is shown by the *tenuto* mark in bar 18.

The coda is particularly tender and poetic. We hear

the posthorn vanishing in the distance and the beloved friend disappearing in a cloud of dust, yet the realm of absolute music is never abandoned.

The interwoven style also predominates in the second movement, entitled *L'Absence*, which recalls the introduction to the first movement. It has two themes of contrasting mood: a sigh of forsakenness at the beginning, and then a consoling cantabile—with the left hand entering somewhat rudely in staccato demisemiquavers: the staccato should be played in the usual Beethoven manner, that is, it should be a ringing, not a piercing staccato; when Beethoven wants the harsh kind he uses the wedge-shaped staccato sign. Unfortunately this distinction was abolished by nineteenth-century engravers.

The movement falls into two halves: from bar 21 onwards the first half is repeated note for note in another key. In this lament, the fingers must become spiritual feelers conveying the finest tremors of emotion to the listener's mind and heart.

After the introduction to the Finale, which stands for the first embrace of the reunited friends, there is the difficulty of giving adequate expression to the simple triads of the main theme. The movement is in sonata form. Its technical difficulties, specially those of the left hand, can best be overcome by using a loose hand and loose arm. The joy of reunion should not be stifled by too much panting and puffing but expressed in a free and happy style of playing.

SEVENTH LECTURE

Tempo and Metronome

In connexion with the subject of tempo and the observation of metronome markings I cannot help remembering the experience of Beethoven's pupil Ferdinand Ries when he endeavoured to secure a reprint of Beethoven's Symphonies in London. He asked Beethoven for metronome numbers, which the composer duly sent to Ries by letter. The letter did not arrive and Ries asked the master to send them again. Beethoven metronomized the symphonies again and sent the numbers to London. Meanwhile the first letter had arrived and it turned out that Beethoven had given completely different numbers each time. When he heard about it he cried: 'Let us not have any metronome numbers at all!' It is said that when Brahms was asked to supply metronome numbers for the Intermezzi he answered: 'Do you think I'm such a fool as to play them the same way every day?'

We have passed through three stages in the question of tempo. To begin with, there was the objective and academic attitude which Liszt later ridiculed as pedantic and 'Lipsian'. In the interpretation of Bach, in particular, it led to that dry professorial style of playing which makes Bach sound boring, and when applied to the other classics makes them appear to have been constructed with a tape-measure. Yet it is unquestionable that a great deal of good musical literature has been based on this academic foundation, and it is certainly more pleasant to hear an academically correct performance than a babbling and stammering one lit up by flashes of genius.

There followed the Romantic movement, the late, interesting, beautiful, delicate child of the Revolution. Since phases of development in interpretation always come later than the corresponding phases in the creative sphere, we reaped what the romantics Schumann and Liszt sowed, beauty and freedom certainly, but also considerable licence in the matter of pedalling and tempo as well as an excess of emotion.

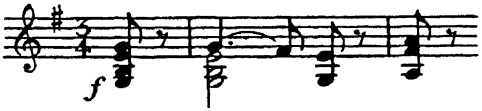
Then came the purifiers: Busoni, Stravinsky, Bartok, Hindemith, Toscanini. And we interpreters are now following in their footsteps. The kind of performance we aspire to is one that accords exactly with the composer's intentions, respects the note-values and all the composer's directions, is stripped of all unnecessary trimmings, but is not devoid of feeling and expression. Do not let us forget, however, that it is impossible for the composer to put everything in the score. Our aim should not be the kind of pure soil and sterile air in which nothing will grow. Without humus, without bacteria, there can be no life! It is all very well to examine the manuscript with a magnifying glass to try and see where the c of a 'crescendo' begins, so as to perform it in accordance with the text; one must also have the emotional capacity to shape the crescendo in the way Beethoven intended. Fidelity to the score is not enough, vital though it was to correct the subjective and irreverent attitude with its plush curtains and dimmed lights. Let me quote, therefore, what Schindler said about the playing of Baroness Dorothea Ertmann, to whom the Sonata, Op. 101, was dedicated:

'She divined even the most hidden intentions in Beethoven's works as certainly as if they were in black and white in front of her. . . . She appeared to have an inborn sense of rubato. . . . She gave a different nuance to the

main motif in the second movement of the Sonata, Op. 90, at every occurrence, sometimes flattering and caressing, sometimes melancholy. In this way this artist was able to sway her audience.'

Sonata in E minor, Op. 90

The interwoven style again predominates in this work. Rhythms and motifs undergo metamophorses producing patterns which differ externally but are inwardly related. Like the nymph who is turned into a laurel-tree or a reed, the divine soul lives on within the new form. Thus, the driving force in the first movement of Op. 90 is the rhythm



which occurs all over the place, even in the transition to the second subject and in the second subject itself though there it loses its anacrustic character, going, as it does, from a strong to a weak beat. The melodic element G–F sharp of the opening subject undergoes similar changes, in the second subject, in the codetta and at the end of the development. Bar 25 results from a combination of the rhythmic element of the main subject with the beginning of its melodic consequent.

The form is simple. Whether, as Riemann thinks, the second subject begins at bar 45 is open to doubt. Surely, the character of the movement does not change until bar 55, and Beethoven's *ritard.* before bar 55 and the subsequent *a tempo* show that the composer felt that

something new was starting at this point. Before the recapitulation there is a transition skilfully worked by augmentation and diminution, which it is quite difficult to bring off.

Even though the second movement is strictly committed to its rondo form, the interwoven style is still present in the developing sections and the coda. It is splendid, the way Beethoven abbreviates, twists and transforms the third bar of the rondo theme until the very last bar where it reappears in its first shape. Such things make us feel that Nature's laws of organic growth are reproduced on the spiritual level—we are reminded even of the inoculation of plants by the way a secondary theme is grafted onto simple, strong, primary material.

The sonata was composed in 1814 and dedicated to Count Moritz Lichnowsky, the brother of Karl, whom we have already met. The Archduke Rudolf made his own handwritten copy of it. The directions are only in German. Bülow rightly draws attention to the fact that when Beethoven wrote 'Nicht zu geschwind und sehr singbar vorzutragen' he was thinking of the average pianist's habit of rattling off all Rondos as if they were 'Rondeaux brillants'. The tempo must remain perfectly flowing, however, and in place of the rather indefinite and involved German words a better direction for the many non-German speaking players would be something like *Allegretto cantabile* or *amabile.*

Sonata in A major, Op. 101

Apart from the first movement of Op. 109, this sonata is the last in the interwoven style. The novel incorporation

of a fugue in the sonata scheme is not a structural device, but aims at enhanced expressiveness. That is the great difference between a Bach and a Beethoven fugue. Just as in the Ninth Symphony Beethoven thought it necessary to introduce the chorus in the last movement to give even grander expression to his visions than the instrumental resources of the other movements had enabled him to do, so in the late piano works he uses the fugue as a vehicle for the expression of strong, concentrated emotion. We shall return to this in our discussion of Op. 106. Here, in Op. 101, the form is still rather open; but the way one thing grows out of another, the way the form of the sonata is hidden, as the structure of a tree is concealed by the foliage, the way the syncopated notes become the very pulse of the work—all this is quite unique.

The intimate connexion between the movements is proved by the repeat of the beginning of the first movement before the Finale. The whole piece should sound like a continuous fantasia. This sonata demands everything: lyrical feeling, rhythm, absorption and virtuosity. The work is only for mature souls and affords greater interpretative difficulties than the Sonatas, Op. 109, Op. 110 and Op. 111.

On closer acquaintance we appreciate how well the Italian and German tempo directions supplement one another here.

A characteristic of the first movement is that any feeling of fulfilment, of finality, is denied until the coda motif. Everything remains open and undecided. The development resumes the syncopated rhythm we first find in the exposition. The best way to bring this out is to take pedal on every strong beat.

The second movement, *Alla Marcia*, should be played

rather in the manner of a string quartet. The independence of the parts leads to overlappings in the rhythm, which are not easy to negotiate within the fixed metre. The harmonic changes from the tonic F major to the upper third, A major, and the lower third, D flat major, which replace the usual tonic-dominant relation, also contribute an eccentric element. By such means Beethoven avoids over-emphasizing the heroic aspect of the march. His pedalling in the D flat major passage (bar 30) should be strictly observed. The Trio—a canon—has a 'curtain' of two bars, as Riemann calls those introductions which do not contain the fully developed material of the subject. In the manuscript, Beethoven thought of inserting a repeat after bar 10—an idea worth trying.[1]

The introduction to the last movement—*Adagio ma non troppo*—should be played with the soft pedal—una corda. It is faintly reminiscent of certain melismata in Bach's Chromatic Fantasia. It must never be allowed to touch the ground of reality, so that after the quotation from the first movement the worldliness and earthiness of the finale may be given full vent. The free fugato of the last movement behaves very austerely to begin with, but veers repeatedly into a mood of pianistic merriment. The form is sonata form, with the fugue representing the development.

The passage in bars 317 ff., where Beethoven seems to start the fugue all over again, is typical of the kind of humour he shows in the late quartets. It is amusing to sense the relief of an audience when instead of the strict fugato, he suddenly goes cheerful again and finishes the piece in gay excitement.

[1] Good editions, such as Heinrich Schenker's, contain this repeat. P.H.

EIGHTH LECTURE

Beethoven's Circle of Friends

It is possible to a large extent to deduce the composition of Beethoven's circle of friends from the dedications of his works. He dedicated Op. 2 to Joseph Haydn but the relationship with him was more that of pupil and teacher. The dedication of Op. 7 to the Countess Babette von Keglevics was perhaps already a token of manly affection. In Bonn, Beethoven was on friendly terms with the von Breuning family which consisted of a widow, three sons and a daughter. Whilst Frau von Breuning tried to be a mother to him, and teach him good manners, he became the intimate friend of the daughter Eleonore and left her a page from his album on his departure from Bonn.

His great patron in Bonn, Count Waldstein, has already been mentioned in connexion with the Sonata, Op. 53, which was dedicated to him. It was through the Count's good offices that Beethoven came to Vienna and gained admittance to aristocratic circles in that city. The Prince Carl von Lichnowsky and his wife gave him a cordial welcome, and he lived for a time in their palace. The Prince's brother, Count Moritz Lichnowsky, to whom Beethoven dedicated the Sonata, Op. 90, was also one of his great admirers. Through the Lichnowskys he was received by Count Browne, who became a champion of his music; the three piano sonatas, Op. 10, were dedicated to the Countess Anna Margarete von Browne. Beethoven was also on friendly terms with the Brunswick family. He dedicated the Fantasia, Op. 77, and the Sonata, Op. 57, to the Count Franz, and Op. 78 to his sister Therese.

A few of his pupils also became close friends. These included Ferdinand Ries who later went to England to devote himself to the publication of Beethoven's works in that country. He also wrote the 'Biographical Notes' on Beethoven's life with Wegeler. Carl Czerny should also be mentioned. He was the pupil who supplied valuable information about Beethoven's own interpretations in his pianoforte method. Since Czerny was the teacher of Liszt the interpretations of these two artists represent a direct line from Beethoven to us.

Beethoven made friends with the musicians at the Court Theatre, including the violinist Ignaz Schuppanzigh, the cellist Nikolaus Kraft, and the violinist Georg Hellmesberger and others. Among the singers who made a deep impression on him were Herr Demmer, who sang Florestan in *Fidelio*, and the two women Henriette Sontag and Wilhelmine Schröder-Devrient. The latter contributed a great deal to Beethoven's fame by her portrayal of Leonore in *Fidelio*.

The letters to the Immortal Beloved and the meeting with Bettina Brentano belong to this period. Her lively spirit, imagination and enthusiasm for Beethoven led to a freedom in her conversation with him that was rare. Her main purpose was probably the desire to supply Goethe with news about Beethoven. She put letters from Beethoven into circulation of which the authenticity is doubtful. Goethe himself described his meeting with Beethoven and summed it up by saying: 'I have never seen a more concentrated, energetic, fervent artist. I can well understand how queer this world must seem to him.'

It is not clear how much of what Bettina says about Beethoven is true but at least she did have the soul of an artist and was able to divine what went on in Beethoven's

mind and soul better than many a stickler for academic exactness. Goethe and Beethoven did not become great friends because they were both such strong characters. The shrewd, wordly-wise courtier Goethe was unable to fathom Beethoven's tempestuous nature.

I do not wish to say anything about Beethoven's 'Immortal Beloved' because there was great doubt about her personality for a long time and the stories that were fastened to her are too fantastic. But I will mention one possible explanation: the letter to the Immortal Beloved was found among Beethoven's effects. It had therefore never been sent. Is it not conceivable that Beethoven did not want such a beautiful letter to be lost and kept it for himself?

Beethoven was caused great anxiety by his nephew Karl and his unsuccessful attempt at suicide. Beethoven tried to fulfil his obligations towards his family but he was too ignorant of the world to do much good. It is well known that the hard of hearing easily tend to become suspicious. That may have been the reason why Beethoven's circle of friends became smaller as time went on. His best friends often had to suffer from his suspiciousness. For example, the faithful, though somewhat pedantic Schindler, whose task it was to check the takings for performances of *Fidelio* at the Court Theatre, was accused of inexactitudes in his accounts. He was only appeased when Beethoven called on him at the Opera House to apologize in person.

Some of his friends remained loyal to the end. Prince Lichnowsky would wait patiently in the ante-chamber when he knew that Beethoven was composing or improvising within. The older Beethoven became the more his fame extended and foreign musicians came to visit

him, often making long and difficult journeys to do so, but these visits only made Beethoven the more reserved and withdrawn. At the time of the Congress of Vienna Beethoven celebrated great triumphs; the Empress of Russia instructed Prince Narishkin to present him with 200 gold ducats in order to secure his appearance at her house, and he also took part in the concerts of the Austrian court.

Yet how difficult it is to bring the general public to realize what they owe to the memory of Ludwig van Beethoven, we are still finding today. For example, it needed the energetic lead of an artist like Elli Ney, who is a native of Bonn, to bring the plan for rebuilding the Beethoven Hall in Bonn to fruition.

Looking back, one may say that whilst Beethoven's many friends had some idea of the greatness of his personality and made every effort to understand him, life itself—the circumstances of the time, the wars and Beethoven's own character—often made it impossible for them to give him the kind of friendship he really needed.

Sonata in B flat major, Op. 106
(*Grosse Sonate für das Hammerklavier*)

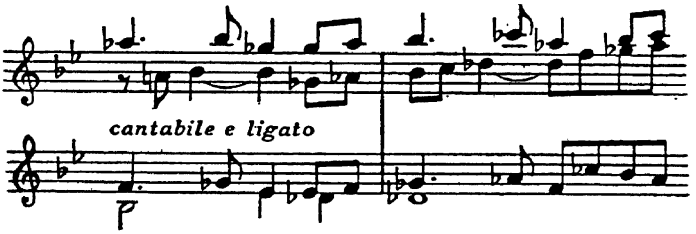
Published in 1819 by Artaria, and composed in 1818 about the same time as the Ninth Symphony, this is indisputedly the greatest of the sonatas, a fact which Beethoven himself expressed in these words: 'There you have a sonata which will make the pianists work, and which will be played in fifty years' time.' In fact, it had to wait for more than fifty years: it was only at the end of the last

century that Bülow won for it the place which it deserves in the concert-hall.

'The sonata was written in dismal circumstances; it is hard to have to write for one's bread,' is another statement of Beethoven's referring to this work. At the time, the soles of his shoes were so worn that he could not go out of doors.

Liszt's rendering of the work is said to have been the greatest feat any pianist might have been capable of. He scored the Adagio for strings, and this work was the last that he played before his death. Weingartner arranged the whole work for full orchestra.

In connexion with the dedication to the Archduke Rudolf, it is interesting to note that there is extant in the library of the Gesellschaft der Musikfreunde in Vienna a sheet of music in Beethoven's hand entitled: 'Kantate für Orchester und Chor auf den Text "Vivat, vivat Rudolfus" '—which coincides exactly with the opening of the sonata. This version for choir and orchestra confirms us in our opinion that Beethoven's metronome mark of ♩ = 138 for the first movement (and, incidentally, also that of the Adagio) is wrong, because too quick. It is unpleasant even on the piano to perform the piece at this tempo. In particular the passage in G flat after the start of the recapitulation (bar 239) with its rich harmonies



is impossible at this speed. The listener would fail to grasp the sequences and Beethoven's direction *cantabile* would be impossible to fulfil. But it would be utterly impossible for a choir to sing 'Vivat Rudolfus' at this speed.

The main subject, which Brahms imitated in his C major Sonata, Op. 1, contains the essential germs of the whole movement. To eliminate the difficulty of the initial skip by taking the first B flat major chord in the right hand would mean losing the tension of this mighty lion-like leap. On the other hand, it is possible to play the first bass-note with the right hand. Small hands may omit the D of the right hand on the fourth beat of the first, and the F on the fourth beat of the third bar. Notice the pedalling sign from the beginning to bar 4 and the pause which follows. The surprising D major in bar 37 is the dominant of G major, in which Beethoven intends to introduce the second subject. But before this, the hands must glide and wheel in perfect concord over the angelic figuration of the transition. The small > signs in bar 76

and also in bars 78, 82 and 84 probably indicate a slight lengthening of the note. The trill on the G in bar 106 and the following bars must be continued without a break. In bar 172 I play $\frac{e}{c}$ instead of $\frac{f}{c}$ which is harsher but seems more Beethovenish to me![1] Many editions have G sharp instead of G in bars 210 and 212 in the first quaver in the right hand.

[1] Yet *contrapuntally*, the F (contained in all editions) would seem harsher, breaking as it does the symmetry of the sequence. P.H.

Then follows the famous transition to the recapitulation in which Beethoven writes A sharp in bars 224–6, thereby anticipating the B flat in the return of the main subject. Many people think that all the A sharps ought to be A naturals, which would produce the F major chord, the dominant of B flat. If that is so, Beethoven forgot the natural before the A eight times. This assumption is supported by a preliminary sketch. Plausible though this may sound it seems to me quite possible all the same that when he came to work on the passage Beethoven introduced this crazy, concealed anticipation of B flat major; there are too many harmonic extravagances and metamorphoses in this work to reject the possibility that the simple cadence of F major to B flat major seemed too commonplace to him. In any case, it is hardly a matter of life or death, and a mistake in the tempo is much more serious than an error here. Nevertheless, this passage makes the loss of the manuscript particularly regrettable.

After the recapitulation comes the glorious transition to G flat major which is later changed to F sharp major. The second subject follows, in the main key of B flat. The coda recalls the original purpose of the work: one can see the congratulators withdrawing and hear their cheers dying away in the distance.

The Scherzo which, astonishingly, appeared after the great Adagio in the London edition, must glide swiftly past like a ghost. The exact repetition of the notes is difficult and a matter of keeping the wrist loose, not of changing fingers. The Trio, which resembles the one in the Sonata in E flat, Op. 7, must also give a feeling of insubstantiality. The canon concealed in the triplet-figures of the right hand should not be emphasized but should merely be allowed to glimmer through. The

Presto, 2/4 paragraph is a modification of the Trio subject. The great F major passage which covers the whole keyboard is, according to Lenz, one of the 'three great Amazon rivers of the piano'. In the coda, the conflict between B and B flat is an exciting stroke of genius.

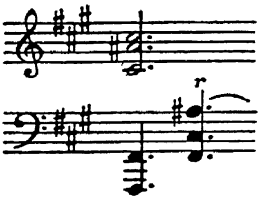
A pause should separate this movement from the Adagio sostenuto. This twenty-minute colloquy with the piano is perhaps the most beautiful contribution ever made to the literature of our instrument. The *Apassionato e con molto sentimento* which Beethoven requires seems to contradict the *mezza voce*, but the contradiction is only apparent, since when we have something to say that comes from the depths of the soul, we lower our voices to a whisper.

'The mausoleum of the collective anguish of the world' was Lenz's description of this movement; but it is in fact a passionate argument with God which ends in submission and humility, after the gift of heavenly consolation has been received. Metaphors and words are only upsetting here, however, and the statement that 'Music begins where language ends' is nowhere more applicable.

'Holy peace, how beautiful, how glorious. Here is God, here rest to serve Him,' Beethoven wrote in his sketchbook.

The first bar was added by Beethoven at a late stage. It serves to force the listener on to his knees. I regard the movement as consisting of two sections, i.e., the whole of the first part (which includes second and third groups in different keys) is repeated. What comes between is not a development but a cadenza in the nature of an improvisation. A coda is appended to the second repeat. Its passionate outcry, with the seven F sharps, demands a break before the re-entry of the first subject. The subject should

then be played quite softly and resignedly. The consolatory passage, with the A sharp pointing to the major, should be played with particular gentleness. Despite the new entry of the first idea in the minor, the resolution which transfigures the end has now taken place. The tenths must be struck together, not broken up. The following aid,



that is, playing the A sharp with the right hand, is better than an arpeggio, which Beethoven reserves for the last chord.

The way Beethoven leads into the last movement is one of his greatest strokes of genius: leading the player away from the sublimities back to the earthly conflict of the fugue, foregoing bar-lines, starting four times over and finally, after the great outburst in A major, attaining the F, which he had begun with as in a dream, establishing it now as the dominant of B flat—all this is psychologically magnificent.

It is not possible to analyse the fugue here. The student should refer to Busoni's consummate analysis in his edition of Bach. The fugue is difficult to play, certainly, but I believe that Beethoven's intention was not merely to write a fourth movement worthy of the preceding music, but also to give the pianist a rewarding task. But it needs a great master like Busoni to make us feel that the piece is well-written for the instrument.

Most pianists regard it as a mere contrapuntal exercise and many musicians criticize it severely on that account. It was, in fact, intended to be a fine-sounding piano-piece of great expressive power—the thematic work is merely the means to an end. With all the inversions, augmentations, crab canons, the fugue in D major within the fugue—'Stage on the stage', as Busoni calls it—and the collapse on the double trills, Beethoven intended to convey a great emotional experience. From the ruinous breakdown of the last page the opening of the fugue-subject rises like a phoenix and we realize that this leap of a tenth harks back to the beginning of the whole sonata. And so, despite all the suffering, the circle closes with a positive affirmation.

In this work, in *one* creation of the spirit, a mortal man has portrayed and sublimated all the facts of life, its rigours, injustices, joys, its heavenly consolations, the temporal and the eternal, the conceivable and the inconceivable.

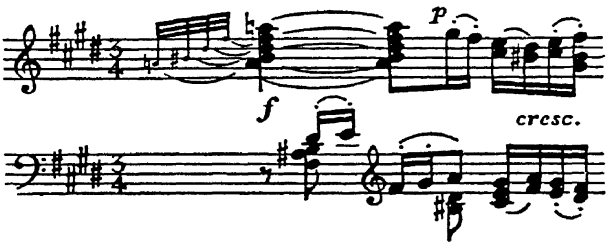
Sonata in E major, Op. 109

Dedicated to Maximiliane Brentano, this sonata was composed in 1820 and published by Schlesinger in Paris. Once again, Beethoven reveals a new side of his personality. The work has the charm and luminosity of an old sweetheart met again after twenty years, with the same noble features but spiritualized and more transparent.

The tonal sequence of the movements is Major-Minor-Major. The emotional sequence is Soft-Hard-Soft. The opening of the first movement is not easy to play: the

rocking, hovering effect must be 'described' with small arm movements. Finger technique alone will not obtain the required effect. The difference between the Vivace and the Adagio is only apparent. The whole thing must be of one piece, like a good improvisation. Every note should be illuminated with a golden light.

Bars 12, 13 and 14 are merely a paraphrase of bars 9, 10 and 11. All is melody, not passage-work. The manuscript contains, again and again, the words *ligato* or *legato* in red pencil. The *p* in bar 9 is only over the right hand. I continue to play forte in the left hand, thus:



The development should be played in one long, unbroken line. In bar 48 ($9\frac{1}{2}$ bars before the second Adagio) the recapitulation begins.

The movement is in strict sonata form, the *Adagio espressivo* being the second subject. It takes time for the many expression marks to become so identified with the player's own feelings that they do not appear mere labels but part of an organic and absolutely inevitable whole.

The chords in bars 75–77 are important. Insignificant though they may appear, they sum up the essence of what has gone before.

Though the second movement is marked *Prestissimo*, the time must be felt as a real 6/8, not 2/4 in triplets. Every quaver should therefore be given its full value. The

movement is in sonata form, the second subject beginning at bar 33. The third movement is in variation form and repeats the theme, this uniquely beautiful and simple song, at the end. This concluding repeat should be played even more tenderly and with the deepest expression. The variations without repeat marks are double variations. Below the last trill on B, one bar before the final statement of the theme, Bülow added an F sharp and D sharp to the melody on the fourth and sixth quavers. This is not to be recommended: the A should lead to the G sharp of the theme.

NINTH LECTURE

Beethoven Biographies

There is a great number of biographies of Beethoven. I should like to make a few personal comments on some of them. It seems to me that those by authors who knew Beethoven personally or lived in his immediate circle are more authentic and alive than those which are mere scholarly compilations of the facts of his life and work. Naturally his later biographers had access to certain sources which were not available to his own contemporaries. But that is not always of decisive importance.

The first writers who lived with Beethoven and may be considered to have been authentic witnesses of his life were his friends Ries and Wegeler. Ferdinand Ries was a highly-gifted pianist and a pupil of Beethoven's in Vienna. He later lived in London, and in the last years of Beethoven's life made great efforts to bring him to London and find good publishers and supporters for his works. The tokens of gratitude and the material assistance which he received from London were at any rate a great, albeit belated, joy to Beethoven on his death-bed. In co-operation with Dr. Franz Wegeler, a friend of Beethoven's youth, Ries published the *Biographical Notes on Ludwig van Beethoven* in 1838.

One of the most important witnesses of Beethoven's life was Anton Schindler. Later on, there broke out a bitter conflict of opinion about him which was evoked by Beethoven's own changing attitudes towards him.

On his death-bed Beethoven himself was asked who

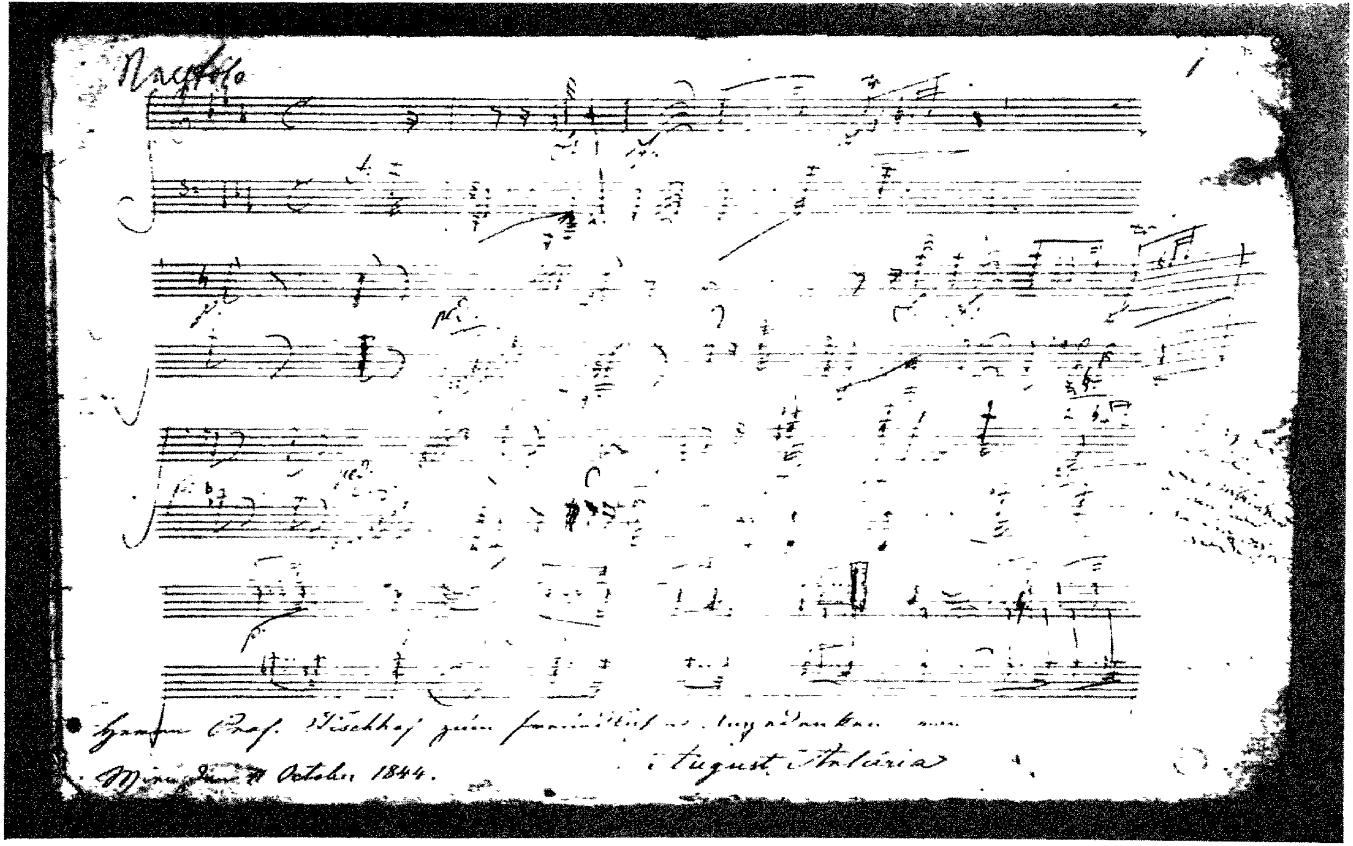
was best qualified to write his biography as he conceived it. He nominated Rochlitz. Johann Friedrich Rochlitz was a well-known author and as editor of the *Allgemeine musikalische Zeitung* in touch with every aspect of musical life.

When questioned about the principles on which a biography should be based, Beethoven replied: 'Only the whole truth!' And in his opinion a biography should not appear until ten years after the subject's death.

Schindler kept to that and did not publish his book on Beethoven until 1840. It is true that he was a pedant, but he was nevertheless a genuine friend of Beethoven, concerned with the truth and above all with fidelity to Beethoven's musical intentions. One thinks of his pious collection of sketches for a Tenth Symphony—in whose existence many people refuse to believe, since in their view a Tenth would have been impossible after the Ninth. All the same, we do know Beethoven's intentions: he was aspiring in that work towards a union of absolute music with religion.

The most important of the later biographers was the American, Alexander Wheelock Thayer, who devoted his life and resources to the writing of his work. It was edited by Hermann Deiters and completed by Hugo Riemann. Unfortunately Riemann used the work to substantiate his theory of the predominance of subjects starting on the upbeat; he also omitted to explain which parts were written by himself and which by Deiters. A new edition of Thayer's work would therefore be very welcome.

For the rest, I would merely like to sketch the impressions I have received from the innumerable biographies which have been written since then.



The opening of the Sonata, Op. 111, *in Beethoven's handwriting*

The biography by the Russian Wilhelm von Lenz, written in the middle of the last century, is fascinating because of the very personal point of view from which it was conceived. Often over-exuberant, it is full of the true enthusiasm and imagination which are characteristic of the romantic period in Russia.

Adolf Bernhard Marx went about his task of describing *Ludwig van Beethoven's Life and Work* (1859) with German thoroughness and exhaustiveness; his book not only became the main source of information about Beethoven to my mother's generation (1858–1947), but can still serve the younger generation of today.

The work of Paul Bekker (1911) is written in an essentially modern spirit and determined by a completely different judgement of Beethoven's music.

The most significant quality of Romain Rolland's writings on Beethoven is their poetic force and the Frenchman's insight into Beethoven's artistic personality.

Thomas-San Galli's biography is another beautiful and distinguished work.

The most important of the recent works on Beethoven is the book by Walter Riezler. It is not only a vividly written biography but also takes into account the problems of form which occur in Beethoven. His analysis of the first movement of the 'Eroica' is exemplary. You will find here something of the spirit which enabled Wilhelm Furtwängler to be such a unique interpreter of Beethoven's music.

The thematic-bibliographical catalogue compiled by Georg Kinsky, which was published after the author's death by Hans Halm under the title *Das Werk Beethovens*, is a compendium of everything one could wish to know about Beethoven's complete works, and I should like to

end my little survey with a reference to this book which contains exhaustive details about the date of origin, autograph, publication, first edition, references in letters, dedication and literature of each work.

Finally, a word about the books which deal specifically with the piano sonatas: the most important are Karl Reinecke's book; Theodor Pfeiffer's *Studien bei Hans von Bülow*; Jacques-Gabriel Prod'homme's *Beethoven's Pianoforte Sonatas*; and Tovey's great work, *A Companion to Beethoven's Pianoforte Sonatas.*

Sonata in A flat major, Op. 110

Composed in December 1821, without a dedication, at the time when Beethoven was writing the *Missa solemnis.* The childlike simplicity of the main subjects warms the heart as one remembers all the vicissitudes that the composer had to overcome before he could reach this point. If we call Op. 111 a masculine work, this sonata is feminine, though such descriptions do not go to the heart of the matter. The Adagio with the two fugues foreshadows the 'Danksagung eines Genesenen an die Gottheit', from Op. 132. Beethoven writes 'Ermattet klagend' over the Arioso—'Neue Kraft fühlend', as in Op. 132, could be written over the fugues. The style of all three last piano sonatas strongly points towards the last quartets.

In the first movement it should be remembered that the primal roots of every rhythm are to be found in breathing, the heart-beat, or the dance-step. The only question is, what are the rhythmic units? They are the crotchets here, and by referring the *Moderato* to them, we shall keep the tempo from sagging. Yet, in the final bars, every

note must be given its utmost value. In the fifth bar from the end the opening subject appears in the left hand. The movement is in sonata form, with a notably simple development.

The Scherzo should be thought of in 2-bar strains (4/4) with the accent on the second bar. The Trio shows that the whole movement must be taken fairly steadily, so that the Chopinesque filigree figuration in the right hand can achieve its full poetic effect. The main notes in the left hand (D flat, to start with) ought perhaps, ideally, to continue sounding. In the coda, the chords fall on the unaccented bars and this gives a pleasantly comforting effect to the final F major chord which comes on a strong bar.

No break should be made before the next movement. Rubinstein used to tie the last left hand F in the Scherzo to the Adagio.

Care should be taken not to strike the chords in the left too loudly during the so-called *Bebung* (marked by Beethoven with the fingering 4-3). In the semiquaver accompaniment of the Arioso the keys should not be completely released at all: the chords should be packed as tightly together as possible.

The *sanglots intercoupés* at the repeat of the Arioso (bar 116) must be played as sensitively as possible, likewise the resurgence of the heart-beats in the last G major chords (bar 132).

The second fugue with the inversion of the fugal subject presents the considerable difficulty of integrating the rhythmic augmentation and diminution into the context, and of developing the accompanying figure of the end from the fugue subject. That the diminution is not exactly twice the speed of the first statement is shown by

Beethoven's own *meno allegro* and the subsequent *più moto*.

Great intensity of touch and skilful pedalling are demanded by the high-lying, radiantly transfigured melody of the end. Any acceleration in the last bars would be wrong.

Sonata in C minor, Op. 111

Dedicated to the Archduke Rudolf, this work puts the finishing touch to the colossal structure of the thirty-two sonatas, and we find in it a summing-up of Beethoven's whole nature, a testament of his spiritual world which left nothing for him to say in the form of the piano sonata. At least, that is how it appears to us poor mortals.

The two movements of this work symbolize this world and the world to come. Thus, the relentless figuration of the first movement in which Beethoven expressed life's hard struggle should be chiselled out with steely fingers, whilst the Arietta, which represents the transcendental, should be played with a touch so dematerialized as not to seem to be of this world. How is this to be achieved? It is the spirit that creates for itself the body to dwell in; it is the idea that discovers the necessary technique. Be completely conscious of the relative unimportance of details; be conscious of the eternal laws that rule the stars, and then your hands and fingers will become 'magnetic' and conjure up a transcendental light from wood and strings.

The first movement, *Maestoso*, should be begun in the grand manner. What was said about the dreaded leaps at the beginning of Op. 106 also applies here. Beethoven may have been aware that bars 11 and 12 (upper part)

contain the upbeat of the first subject of the Allegro in double augmentation. On the other hand, I cannot entirely agree that there is an affinity between the second subject and the first, as demonstrated by Schenker (Riezler). In this connexion, there is also the question whether the second minim in bar 115 should be E flat or C. It is true that the harmonization of the two parallel passages is different, but I think the interval of the diminished seventh, existing between bass and treble in the exposition, is important and should recur here in the form of F sharp-E flat.

The Arietta in variation form requires a complete change of attitude on the part of the player. In the first variation the pedal should be used so carefully that the cello-like part in the left hand can come through quite clearly. The time signatures 6/16 and 12/32, alternating with the basic 9/16, might suggest that bars 33 and 49 are longer, but the three quaver units always remain the same, in accordance with the subject—whether they are divided into triplets, semiquavers, demisemiquavers or hemidemisemiquavers.

The section from bar 106 to 129 between the fouth and fifth variation (the fifth is a double variation) with the modulation to E flat, introduced by the seven B flats in the lower part in bars 112 and 113, should be made to sound like an improvisation, preparing for the great sixth variation. At the end one should be conscious of the beginning of the subject and its inversion in the bass. The tie in bar 161 comes off better if the G is taken by the left hand.

We have come to the end. It should have become clear

by now that Beethoven possessed within himself the creative power of nature herself. Tremendously subjective though he was, he raised the personal to the level of the typical and the universal and gave us an example of how it is possible in spite of material and human limitations to reveal the eternal in the temporal.