

SUGGESTIONS FOR THE PERFORMANCE OF BEETHOVEN'S SONATA OPUS 22 IN Bb

By PETER FEUCHTWANGER

You will notice that I will on occasion draw the attention of the pianist to certain problems, by posing questions without offering a solution. When a player is confronted by a problem, he should be encouraged to find his own answer to it, as in so many cases there are more solutions than one.

Sometimes I will warn a performer to avoid a common fault or bad habit. I will also often refer to the voice or other instruments - which is not to imply that the piano does not have its own very individual quality, nor that Beethoven did not write idiomatically for the instrument, but in order to enrich the pianist's imagination and awareness of intonation which on a keyboard, with its fixed pitch, can only be aspired to.

In order to see this sonata in its proper perspective, it is essential that the performer be well acquainted with Beethoven's chamber music and orchestral works, as well as with that of his contemporaries and predecessors. Where ornamentation is concerned, the pianist must be familiar with the practice of the Baroque and Early Classical period, but must not forget that by the time this sonata was written, certain changes in performing practice had occurred. Therefore, the pianist has to consider the problem of whether the various trills should start on the upper or on the main note. The extent to which opinions differ can be seen from the fingering employed by different editors in the numerous existing editions of the sonatas. However, of even greater concern is the question of how the trill should be accommodated within the phrase without disrupting the free declamation and the melodic line.

Music cannot be put into a strait-jacket. Once one has learnt the rules there is no reason why one cannot break them. However, without sounding too dogmatic, grace notes should generally start on the beat, but even here there can be exceptions. Regarding tempo, I compare Czerny and Schnabel's metronome markings before suggesting my own. We must not forget that Czerny, a pupil of Beethoven, was held in high esteem by the composer. Beethoven not only entrusted him with the first performance of his fifth piano concerto, but also with the musical education of his beloved nephew, Carl.

I have taken Czerny's metronome marking from his '*Über Den Richtigen Vortrag Der Sämtlichen Beethoven'schen Klavierwerke*' (Universal Edition) which differs slightly from the metronome

marking in his complete edition of the sonatas. This shows that he did not treat the matter lightly, but with typical integrity reexamined the question of tempi.

Schnabel's metronome markings (taken from his complete edition of the sonatas, published by Simon & Schuster, N.York) reveal an entirely different personality and approach. The fact that he was born 91 years later than Czerny and played a more modern instrument may also have had a bearing on his different choice of tempi. His interpretation had a marked influence on more than one generation of pianists.

Whatever the tempo one chooses, one has to bear in mind that time cannot be independent of events. To quote Leibnitz - Events do not take place in time, they express time. That is why two pianists choosing the same tempo will nevertheless sound different - i.e., one will sound slower, the other faster - depending on the distribution of the internal elements of each performance.

1st Movement Allegro con Brio

Czerny gives the metronome marking

$$\text{♩} = 76$$

Schnabel prescribes a faster tempo of

$$\text{♩} = 160 - 168$$

I would recommend a metronome marking of

$$\text{♩} = 144$$

Bars 1 - 2

Part of the first motif (Bb A Bb F - afterwards referred to as Fig.A) will appear all through the sonata, in its original form, augmented, or slightly altered (sometimes in the shape of the four first notes of the dies irae, whether chance or not, it will certainly change our attitude to it**), and is of the greatest importance as a motivic connection, the recognition of which should influence the player's performance. i.e., in terms of agogics, or rubato. Of course, recognition alone is not enough. The point is what has one to do once the motif has been recognised? It is like seeing and

reacting to a familiar face in a Crowd. It is important to hear the intervals of this motif very clearly - to be able to sing the minor 2nd and the 4th, and feel the tension of these two intervals.

The pianist should at first sing and then play Bb Ab Bb, and follow it immediately by playing Bb A Bb. He will hear at once that the minor 2nd will have a different meaning. A further priority would be to get the right balance of the thirds, and the right balance between the thirds and the octave in the left hand.

It is also essential to ask oneself what the staccati mean. Are they very short, like a pizzicato (but beware - pizzicato strings have resonance!) or merely a separation, which is what the term staccato actually means. It will help the pianist to imagine the sound of other instruments - strings or woodwind. The pianist must be careful not to treat every staccato in the same way. As an example, refer to the beginning of the slow movement of the Brahms Bb Sextet Opus 18:



The first viola does not play the two 1/16ths short*, and it is certainly not a pizzicato, but Brahms makes sure that those two notes should be well separated and not played on one bow. When Brahms transcribed this movement for piano for Clara Schumann's birthday on September 13th 1860, he kept the staccato markings on the two 1/16th notes, but any pianist who would play these notes short whenever they appear, would completely distort the meaning of the theme.

The other question the pianist must ask himself is how much, if any, pedal should be used to achieve the desired effect.

The last beat of Bar 2 & Bar 3 should be played with the right hand only, not with both hands; although this may prove to be much easier, it would result in a loss of the necessary tension. The player can devise an exercise for this passage and practise it

5 3 4 2
1

One should also practise the 1/16th notes separately, then play the 1/4 notes with the left hand above the right, and then play the 1/16th notes with the left hand, and 1/4 notes with the right hand, and finally all with one hand as Beethoven intended.

* European and American terms for time-values are used throughout. The English equivalent being:

<i>half-note</i>	-	<i>minim</i>
<i>quarter-note</i>	-	<i>crotchet</i>
<i>eighth-note</i>	-	<i>quaver</i>
<i>sixteenth-note</i>	-	<i>semi-quaver</i>
<i>thirty-second note</i>	-	<i>demi-semi-quaver</i>

** In the end of this article you will find a list of all bars, where motif A appears in the shape of the four first notes of the *dies irae*.

Bars 4 - 7

The *fp* should be understood correctly - the Bb in the right hand must not be hit, but played expressively from the key. The left hand participates, but the *forte* is not only on the first 1/16 note, the *p* is reached only on the second beat. Care must be taken not to accentuate the A on the last beat of this bar. (Fig.B) The player should go to the next bar without an accent. It is essential to hear the four bars as one long phrase, in spite of a clear breath on the rest in bar 6. One must also beware not to accentuate the G on the last beat of bar 5 (imagine singing this phrase), and not to exaggerate the stress of the *appoggiatura* in bar 6. A crescendo in bar 6 must start from *p* and again - no accent on the A!

Bars 8 & 9

Be careful not to rush the 1/16th note figures and try not to make an ugly 'bump' on the 1st and 3rd beats of bars 8 & 9 - the notes before the leap to a higher register.

As before, remember also, to listen carefully to the intervals of Fig. A. Sing them before playing them, and imagine a string player's intonation. Be careful not to tense up your arm - lower your wrist before the leap from one register to another. It should be executed in a continuous motion with an elliptical movement anti-clockwise in the right hand, and clockwise in the left.

Bar 10

Note the difference in articulation of this bar and the parallel bar in the reprise (bar 137). In bar 10 the Bb is slurred to the following ascending scale in both hands, whereas, in bar 137 the Bb at the beginning of the bar is marked *staccato*, thus separated from the ensuing notes.

Since no autograph manuscript of this sonata is known to exist, we do not know whether this discrepancy is due to the engraver's carelessness or whether, as in so many instances with Beethoven, Schubert and many other composers, the reprise presents us with deliberate, subtle differences.

Bars 11/12

Play Fig.A with the left hand only. Do not arrange the passage between the two hands. Keep your arm and wrist free.

Be sure to feel bar 11 as a light bar - in fact the last bar in a period of eight. Under no circumstances make it sound like a first bar.

Bar 13

Be careful not to hit the F in either hand of this bar. Regard the sf as expressive rather than loud. Imagine it being played on a string instrument.

Bars 14/15

Try to create a perfect legato, and listen especially well to the leading notes.

Decide which balance these two bars require, and which voice you want to bring out. Be like a conductor rehearsing an orchestra or think of a chamber music group (a string trio, or a group of woodwind players) who would strive for an ideal balance.

Bars 16 - 21

As before the sf is not only on one note in the right hand of bars 16, 18 & 20. Be careful not to play the three first Cs in the left and right hand all in the same way. Regard the second C as an upbeat to the following C which, however, under no circumstances should be overaccentuated, as one must feel the pull towards bar 18.

Try and find the ideal melodic articulation for these five bars. Do not accentuate the beginning of bars 17 or 19. Again, bar 21 is not a first bar, but concludes a six bar period.

Bars 22 - 29

Be careful not to play the left hand mechanically. The trill has to be very even - a perfect pp. (but still audible!) must be achieved. Feel the mounting tension in the right hand, when the upward striving interval becomes larger, but without getting louder. Balance the chord well in bar 26, and listen to the dissonance which is created between C and D in the right hand and the C# in the left.

Bar 27

Start the crescendo from pp and cultivate a perfect legato in the right hand.

Bars 30/31 - 36

Make sure the sf is strong - either f or mf but never percussive. Do not start the decrescendo in bar 35 too early, and make sure that you achieve as near a perfect legato as possible in the last one and a half bars.

Bars 38/39 - 43

Ask yourself if the right hand of this 5 1/2 period is syncopated, or if it is written out rubato and independent of the left hand. As Mozart wrote in a letter: "*When the left hand does not know what the right is doing,*" meaning that the left hand keeps strict time and is oblivious to the fluctuation of tempi in the right. These bars should be played pp with the sforzati played piano.

Bars 44 - 47

Beethoven did not put a dynamic marking before the crescendo in bar 44. I would start the crescendo from p or mp. The sequence is broken in bar 46, and therefore this bar must come as a surprise. Practise these four bars slowly. Sing each interval, and do not play them mechanically, especially the third beat of bars 44 & 45. Even a

trill can be expressive and should be practised with various fingerings. (e.g., 3 1 4 2 with an elliptical anticlockwise motion). Listen constantly to the long chords in the left hand for the duration of the whole bar, and understand their harmonic function.*

Bars 47/48 - 55

Play the broken octaves f, not ff, and try to find the canon between the left and right hand. Ask yourself which instruments in the orchestra would play the left hand figure, and if you decide woodwind or strings, how the staccato would sound on the chosen instruments. Be careful not to hit the half notes f in bars 50 & 51, and don't play them legato but

Don't forget that notation is like shorthand. Study  Carl Philipp Emanuel Bach's - '*Versuch über die wahre Art das Clavier zu spielen*' - ('Essay on the true Art of playing the keyboard instruments'), which had such an influence on a whole generation of composers including Beethoven. In this work he stipulates that only in special cases should notes be held to their full value. However, do not forget that style of interpretation has changed considerably since C.P.E. Bach's death, as also have keyboard instruments themselves.

Cultivate your legato in the bass of bars 52 - 55. Be very aware of the intervals of the minor second and the fourths. Don't start the crescendo too early in bar 53. Treat also the right hand melodically, and be specially aware of the step of the minor 2nds between C# - D, E - F, F# - G. The F in bar 55 will sound low after the F# in the previous bar, as a leading note to E.

* *Some pianists sustain the left hand chord in bars 44-46 (and 175-177) with the pedal, thereby having the left hand free to take over certain notes written for the right hand. I strongly advise against such practice as Beethoven, excellent pianist that he was, indicates such arrangements wherever he wants them (e.g., Sonata Op.110, first movement, bar 70).*

One should not divide passages between two hands purely for technical convenience, where this is not specifically indicated by the composer. Examples of such musically unjustified arrangements abound. They include Op.110, first movement, bars 12, 14 and 16; the beginning of the Sonatas Opp 106 & 111 and, to cite from another composer, Chopin's study Op.10 No.4 bar 79.

In the first movement of the Sonata Op.2 No.2 (bars 84, 85, 88, 89 and again bars 303, 304, 307, 308), Beethoven goes to the trouble of specifically fingering the right hand passage,

thereby clearly indicating his intention that it be played by the right hand alone. Played as Beethoven intended, this passage causes immense technical difficulties on our modern instruments with their wider keys. It also testifies to Beethoven's prodigious pianistic ability and to the suppleness and extension of his hand. Before resorting to the necessary evil of an arrangement, one should at least attempt to obey the composer's instructions by practicing the passage as it is written.

To make an arrangement is only justifiable if it serves a musical end, or if the pianist has exceptionally small hands. To do otherwise, is to deprive the music of its necessary tension, and the inherent danger that is so much part of music as it is of life.

Bars 56 - 61

Play the left hand tremolo very softly. Think of a timpani or a tremolo on the lower strings. Do not neglect the articulation in the right hand where a derivation of Fig.A appears in augmentation. Listen well to the dissonance of the major and minor 9ths. Also be sure to continue the decrescendo to the end of bar 61.

Bars 62 - 68

The ff must be sudden, but be careful not to produce a hard sound. Play the sf vigorously, but at the same time expressively. Once more think of strings and the right bowing, or of woodwind. This will enable you to find the right way to execute not only the long sf notes, but also the short staccato 8th notes. Be sure not to make a diminuendo at the end of the descending line, so that the p entry at Fig.A in bar 66 is not prepared. Be very conscious of the rests in the final two bars.

Bars 68/69 - 74

Make a small diminuendo from the beginning of bar 70 to the crescendo which leads into the ff. As in bars 62-65, play a ff which should not sound percussive, and watch the balance, since this time the octaves are only in the left hand and could easily overpower the right. Sing the passage and watch your intonation when you sing the Eb's and the descending A G F# E, and remember that a string player makes a difference between an F# and a Gb. After the minor 2nds Eb D, the major 2nds E D will sound quite different. With the right awareness of the intonation of these intervals, bar 75, where the dominant of the relative minor of Bb is reached, will sound even more inevitable. Regarding the fp refer to bar 4.

Bars 75 - 80

Keep the tremolo in the left hand very much in the background. As in bars 57, 59, 60 & 61, be very aware of the dissonance of the major and minor 9ths - feel the tension and the relaxation when the dissonance resolves.

Bars 81 - 82

Hear the canon in the left hand, but without breaking the ascending line of the bass. As in a Bach fugue, be aware of an entry without drawing

attention to it unnecessarily. Always think of the continuation, and that no contrast is convincing without unity. Be careful that the soprano which enters ff in bar 82, does not overstep the mark - the notes must still speak. Once again think of strings.

Bars 83 - 127

Practice the 1/16th notes, which derive from, and are a combination of Fig.A and Fig.B (straight and inverted) slowly but without resorting to spelling it out. Be conscious of all the intervals, otherwise these sequences could easily sound mechanical and repetitive. For clarity I would recommend the use of finger pedal, which Beethoven notates carefully in the left hand, from bars 92 - 104. Use pedal only if the passage sounds too dry, which will depend very much on your skill, your instrument, and the acoustics. Some editions have a p in bar 101, taken from the first edition. In view of the decrescendo in bar 104, which leads to the p in the next bar, this seems illogical.

Reflect where the climax has been reached previously, and if the decrescendo starts from ff, or if we have come down dynamically already at an earlier point. It is always of the greatest importance to establish when and where a dynamic climax occurs.

Don't play the intervals in the bass from bars 105 to 123, nor the continuation of the scale in the right hand of bars 124/125 mechanically, but listen carefully to every interval and watch the intonation, as if you played it on a low string instrument. Be very careful not to get tense in the right hand. The hand must remain still. Imagine an elliptical movement anti-clockwise. Make sure that the crescendo in bar 120 starts from a real pp. Play bar 119 even more softly than bar 116. Create the right balance of the 7th in the left hand in bar 124, and practice by repeating the left hand and playing it with every 8th note of the right, in order to hear the dissonances well. It is too easy to forget a long note by concentrating only on the moving voice. Make sure that the good balance of the chord in bar 126 is achieved with the left hand softer than the right, with a clear 3rd in the two upper voices. Keep the pause in bar 127 long enough so that the reprise will seem inevitable, growing out of the dominant 7th. Since Beethoven writes a decrescendo in bar 124, which ends pp in bar 126, make sure that you don't play bar 124 too softly. Start it from a good mp or mf.

Bar 137

Take note of the difference in articulation between this bar and bar 10 in the exposition (already referred to).

Bars 138/139 - 140

Play out the stretto imitation between left and right, so that each voice reacts to the other, and does not merely imitate it 'parrot-fashion.' Recognise the importance of these bars and the six bars following, as these are the only bars in an

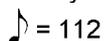
otherwise unaltered reprise which differ from the parallel passage in the exposition. Compare bars 142 - 146 with the same sequence in bars 13 - 15, and notice that Beethoven writes two extra bars starting from the higher Ab, before reaching the dominant in bar 147.

2nd Movement Adagio con molta espressione

There should be no long pause between the end of the first movement and the beginning of the second. The pp Eb chords of the left hand of the Adagio should grow out of the last ff Bb chord, without preparation, as if materializing. It is as though they had always been there, and we just had not noticed them before - like stepping onto a conveyor belt and being carried along by it. The beginning of the Chopin F minor Ballade is a similar case.

The tempo should not be too slow.

Czemy's metronome marking is

 = 112

Schnabel's is much slower –

 = 84

I suggest a metronome marking between

 = 92 - 104

Most slow movements are played too slowly nowadays. Bach's Sarabandes, or Chopin's slow movements or so-called 'slow pieces,' suffer the most. The best examples are Chopin's Etudes Op.10 No.6, or even more so Op.10 No.3, where the first autograph is marked vivace.

Several conductors who specialise in the Baroque and the Classical period, have rescued the slow movements from the overly slow tempi to which we have become accustomed. Only a few pianists seem to have learned a lesson from them. This movement should be played only marginally slower than the Adagio ma non tanto e cantabile from the string trio in G.* Although Beethoven writes a time signature of 3/4, it is a typical 9/8 movement, and the 3/4 is only written to warn the string players from choosing too slow a tempo.

In the Adagio con molta espressione, a faster tempo without sounding rushed can only be achieved by keeping the bass well in the background, and hearing three beats to the bar. The left hand should first be practised without the pedal. Fingers should never leave the key, like a string player's bow which is always in contact with the string. Think of three notes on one bow. Balance the chords well, and ask yourself which of the three notes of the triad should be the loudest or the softest. I suggest one should be sparing with the pedal - maybe a separate pedal on each 1/8th note. The right hand, which is an inversion of Fig.B1 should enter pp. but cantabile. I play the grace note in bars 1 and 2 on the beat.

Bars 3 - 4

The turn should be executed thus:



Be careful not to make a crescendo to the F. On the second beat. On the contrary, think of a diminuendo. Think also of a diminuendo from the second to the third beat of bar 4, where Fig.A appears, but this time 'con molta espressione.'

* Like this sonata, the three trios Opus 9; three sets of variations (one of them for piano and cello) and the six songs Opus 48, were also dedicated to Count Johann Georg von Browne.

Bar 5

Feel the diminuendo with the resolution from the first to the second beat, and the mounting tension of the arpeggio which leads to the high Bb.

Bars 6 - 12

Although Beethoven does not indicate where the crescendo in bar 6 should end, and he does not write a diminuendo anywhere, I would recommend a diminuendo starting on the last beat of bar 7, or as Heinrich Schenker recommends in his edition*, from the second beat of bar 8. To keep the crescendo going to the end of bar 11, seems wrong to me. In bar 11, the sforzati should not be loud, but expressive - every sf slightly more intense than the previous one. Make a diminuendo from the pp of the first beat in bar 12 to the resolution of the second. Pedal the last sf chord in bar 11, and release the pedal on the first note of the next bar. Renew the pedal immediately after, with a clean pedal change on the second beat. It is interesting to note that Beethoven marks the end of this section with a double bar, before which he puts an 1/8th rest, where one can take a deep breath. You will have noticed that this is the first rest since the entry of the right hand in bar 1, so if you have to breathe before, which a singer would have to do in such a long passage, you will have to do it very unobtrusively. The line should not be broken for twelve bars. Try to sing those bars, and find out for yourself where you can take an inconspicuous breath without destroying the line. This reason alone supports my advocating a faster metronome marking. Czerny may not have been far off the mark after all, but maybe we have lost the art of playing slow music at a faster pace without rushing. It may also have something to do with our modern instruments.

Bars 12/13 - 17

A new and much richer sonority is required, although we are still in pp; the orchestration has changed. Be careful not to destroy the line by

accentuating the trill unnecessarily. Worse still would be to accentuate the end of the trill. Do not start the crescendo in bar 15 too early. Pay special attention to the sighs in bars 16 - 17, and to the dissonances in these bars.

Bars 18 - 21

Make a diminuendo towards the dominant harmony in bar 18. Therefore, make sure that the previous bar - pp - is not played too softly. In order to avoid unnecessary tension when you play the left hand of bar 18, make sure that your hand is in such a position that the resting second finger is in line with your arm. The fifth finger will reach further in towards the lid of the piano, whereas the thumb, which always has to remain free, will have to manipulate the key close to its edge. One has to practise this passage well, as unevenness in the repeated Bb, or failure to sound the note, would take the support away, on which the descending and consoling right hand melody is dependent. Feel, but do not let anyone hear the bar line in bar 19. Too easily, the change of the third finger to the fifth on the Bb's with the thicker texture of the dissonant chord at the beginning of the bar, and the shift of position, can create a 'bump.' Practice this shift of position, so there will be no gap between the two Bb's, like a good change of bow on a violin. Be careful not to hurry the turn in bar 20, which should start before the beat.



Practise the grace note D of the second beat of this bar, on and before the beat, and decide for yourself which is the right way for you. I play it on the beat.

The end of bar 20, and the beginning of bar 21 is a reinterpretation of the end of bars 6/7 of the first movement (Fig.B).

Bars 22 - 26

Enter bar 22 in diminuendo. Make sure the following chords in the left hand are played lightly, with an inward, not downward movement, and without emphasizing the change in register. Slightly stress the first of the slurred 1/8th notes in the right hand.

* Universal

Bar 24

Don't exaggerate the crescendo, which should start p after a diminuendo in the last bar. Play the sf on the high F expressively - no easy feat in this register.

Bar 25

Before playing the sequence of 1/32nd notes in this bar, sing the passage; pay great attention to the half steps, and to the Eb after the E if, and the

C after the C#. You will also notice that accentuating the rising interval of the 4th will sound most disagreeable.

Bar 26

Don't reduce the weight of the arm when playing the chromatic run to the sf top F. and reflect how much crescendo (which starts from p!) is allotted to the left hand. Practice bars 24 & 26 first with a crescendo in the right hand only, then with the crescendo also in the left. In bar 24, the crescendo has to start in the left hand, having a tied note in the right. Beware of a 'bump' on the last beat of the left hand, under the tied high F.

Bars 27 - 30

Play the rising left hand figure very melodically and legatissimo - with no accent on the third beat F. Play it in diminuendo from the previous note E. Play the sf expressively. Feel the dotted 1/16th at the end of bars 27 & 28, giving it the attention it deserves before the 1/32nd note resolves into the next bar. Feel it almost in a baroque fashion, but of course without resorting to over-dotting.

Bar 29

See that this bar is rhythmically in exact relation to the previous two bars



Don't start the crescendo too early. (Have you recognized Fig A?) and have a real subito p in bar 30, where I play the grace notes on the beat. Some pianists play them before, thus reducing the impact of the clash of the B in the right hand, with the Bb of the left, and the A in the alto voice.

Give the rests their full length.

Bars 31 - 38

In bar 31, the mysterious dominant of C minor will produce the surprise that Beethoven intended. However, before playing the low left hand octaves, think which harmony you really expected, so you can relish the contradiction even more against the background of expectation. Make sure you play the left hand octaves from the key, and very evenly. Think of a cellist and a double bass player who would play them *louré*, i.e., three notes on a bow. As in bars 1 and 2, I play the grace note in the right hand on the beat. In bars 32 & 33, one should give the right weight to the appoggiatura chords, but play them still pp. Balance them well. Be sparing with the crescendo in bar 33, but realize the dramatic effect it creates with the sf appoggiaturas in bar 34. Return immediately to p (not pp), but make a bigger crescendo this time, starting on the fifth or sixth 1/8th which comprises Fig B1 and Fig.A.

Differentiate well between the soprano and alto which form a dialogue. Make the crescendo in the alto voice to the next appoggiaturas - bars 35 - 36 & 37 - 38, less than the crescendo in the soprano voice - bars 34-35, 36-37 & 38.

Understand the harmonic progression well, and play the sequences at first without their appoggiaturas.

Bars 39 - 46

Play the 6/4 of Ab minor in bar 39 p not pp. Find the right balance between the two voices which move in 1/16th notes and pay special attention to the little wailing figure in the soprano, which can so easily be covered by the two lower voices. Work first on two voices alone - make an exercise by playing the tenor with the right hand, the alto or the soprano with the left hand above it. Do such exercises in every possible combination, especially in bars 43 & 44, where the bass - repeated Bb's - can thicken the four-part texture. Be very aware of the three crescendi in bars 43/44/45, which each time lose a little bit in strength, as if being taken over by exhaustion, the last one starting later and not ending in p but in pp subito. From bar 45, the music gradually calms down after the pain and inner turmoil of the preceding section. Be aware of the agogic subtlety of the two bars which lead us back into the reprise. Sing the last bar (bar 46) and you will realize that a singer's subtle portamento will be necessary between the F and the middle C. (On a piano this can so easily receive a wrong accent.) Imagine a soprano who moves from the middle voice to the chest register without an audible break. Take a little time.

Bars 47 - 56

Compare bars 50 - 54 with bars 4 - 7 in the exposition, and treat the variation as a singer would in an Italian aria. This time Beethoven does away with the final cadences of bars 11 & 12. With one bar less he leads straight into the arpeggio (this time in triplets) and without the double bar of the parallel passage.

Bars 59/60 - 65

Observe the rest in bar 59 - don't cover it with the pedal, otherwise, the surprise of the tonic minor will be impaired.

Give this passage a new colour to differentiate it from its equivalent in the major. Play pp (but still audibly) and don't start the crescendo too early! To enhance the surprise harmony in bar 63, lead into it with a diminuendo, and play the sf, molto espressivo, and not too loudly! You can lead into it either without a break, or possibly, with a very discreet comma (cesura). Be very conscious of these extra two bars.

Bar 65 - 77

After all that has just happened, the entry of the soprano melody should sound ethereal. Remember that the G has not been heard in this pitch since bar 53, and there, only as a passing note. As the third of the tonic Eb, it was last heard in this level in bar 51. In the whole of this second group, now in the tonic, one has a feeling of resignation. Therefore, it cannot be played the same way as the parallel passage in the exposition, where it appeared in the dominant. I would end this movement with hardly any ritardando. It should just fade away into the distance.

Please note that the exposition ended in subito p, whereas the reprise ends with a subito pp!

3rd Movement Menuetto

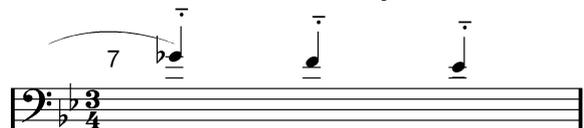
Czerny's metronome marking is

 = 120

Schnabel favours  = 100

Either of these two tempi, or a tempo in between the two can work, but this also depends on the tempo of the previous movement. Each pianist has to find his own tempo, as every human being has his own pulse which can quicken or slow down according to his mental or physical condition or age. Again, I would not wait very long between the movements, in order to clarify the motivic connection between the two. Whichever tempo one chooses, it must not be hurried. The driving force towards the fourth bar is slightly counteracted by the appearance of the augmentation of Fig.A on the first and second beats in the left hand of bars 2 and 3. Do not accentuate the beginning of bar 2, nor play the left hand staccato in bar 1 too drily. You may use a short pedal, but in no circumstances connect the Bb to the next group. Make the dynamic climax on the last 1/4 of bar three, which should lead in diminuendo to the appoggiatura of bar 4.

Do not play the staccato on the G in bar 7, where a dynamic climax is reached, too short. Feel the 1/16th rest which follows as a short breath: a connection, rather than a separation. Don't give the 1/4 notes in the tenor of the left hand octaves their full value. Play them:



Make a clear difference between the dotted 1/8th with a legato slur to the short note at the beginning of the theme, and the staccato dotted 1/8ths and 1/16ths in bar 3, but don't play them too short.

In bars 5 & 6, I would use finger pedal, or short pedals in a dry acoustic. Listen well to the syncopated sustained F in the bass, which creates a clashing dissonance with the tenor on the third beat of bar 6. Notice the false relation between tenor and soprano! Sing the soprano in bars 6/7 (Fig.B 1) before playing it, paying special attention to the difference between the major and minor 2nds. Practise it in the tempo of the Adagio and compare it to bars 34 - 38 of the previous movement. Do not play the upbeat A in bar 7 too short - don't forget that every note, even the shortest, must speak.

Bars 9 - 16, 17 - 30

Balance the triple trill well, and start it from p. The first beat of bar 10 should not be ff yet, as it occurs only after the 1/8th rest. Ask yourself the

recurring question regarding staccati - how would you play them in bars 10/11? (strings? woodwind?)

The second beat of bar 14 is not *ff* any more. Play it only *f*, but *espressivo*. Don't start the decrescendo too early in the next bar, nor the crescendo in bar 21. Play the left hand figure in this, and the next bar, *non legato*, but not *staccato*! Imagine a bassoon, or separate bows on a low string instrument. Make the dynamic climax on the dominant ninth (on the third beat of bar 23) but don't exceed *mf*.

Sing the intervals of this figure; it must never be played automatically. Ask yourself if you want a *subito p* in bar 24, or if you prefer a *diminuendo* from the last beat of the previous bar.

Bar 24 - 30

As in bar 1, don't play the *staccato Bb* in the left hand too drily. Bring out the dialogue between the soprano and alto, but beware - let the alto react to the soprano and not imitate it 'parrot-fashion.' Pay attention to the change of registers. Start a crescendo in bar 28 from *pp*, but do not exceed a *mf* before the *subito p* in bar 30.

Minore

Bars 31 - 38

The *Minore* should not be played too loudly, and also not too *legato* (separate bows on a string instrument). You will have to decide whether you would like to increase the pace, or play it at the same tempo as the *Menuetto*. Act spontaneously.

Czerny does not mention a new metronome marking, whereas Schnabel increases the tempo to metronome

$$\text{♩} = 132$$

I, myself, would increase the tempo only marginally, if at all. In this way, the deviation of the motif of the *Minore* (trio) from Fig.B is quite clear. A new, exaggeratedly fast tempo would destroy that motivic unity. Play the syncopated *sf* chords with great energy, but don't 'bang' them. Think of the balance whenever you play chords. The middle voice in the right hand of bars 35 & 36 must be heard clearly, also in bars 37 & 38, where Beethoven does not provide the middle voice with separate stems.

Don't play the left hand mechanically - hear the intervals well, with special attention to the augmented 2nd. I would suggest a crescendo starting on the last beat of bar 35.

End this section with great vigour and energy and without slowing down, but remember that the last chord closes the 8-bar period, therefore should not be unduly accentuated. It should not be played *staccato*, nor too long.

Bars 38/39 - 46

A change in orchestration and dynamics may have occurred; you may want to play the 1/16th notes more *legato* and *espressivo*. Concentrate on the continuation of the right hand, and don't accentuate the entry of the imitation in the left.

When you reach the *sf* in bars 39 & 41, ask yourself: does it apply to all four voices, or are some voices exempt? As in bar 35, I suggest a crescendo in bar 44, but this time starting from the first beat.

4th Movement Rondo Allegretto

Czerny's metronome marking for this movement

$$\text{♩} = 69$$

Schnabel chooses a faster tempo

$$\text{♩} = 80 \quad - \quad 84$$

I would recommend

$$\text{♩} = 69 \quad - \quad 72$$

The Rondo should be played only marginally faster than the *Poco Allegretto e Grazioso* of the *Sonata Op.7* which is not dissimilar in character.

Bars 1 - 18

Once again, do not wait too long after the end of the *Menuetto*, but let this movement glide in gently, observing that it starts with a rest, so that the first *F#* of the melody is accentless. The 1/16th notes at the beginning derive from Fig.B, and the chromaticism of bars 1 and 2 recall bars 1 and 2 of the *Adagio*. Make sure not to accentuate the second bar. Rather, play the chromatic 1/8th notes in *diminuendo*. Keep the repeated *F* in the left hand very much in the background, and play the lowest voice clearly, but *legato* and *espressivo*, without overshadowing the right hand melody. Play two beats in the bar, not four. At the beginning of bars 5 and 6, a variant of Fig.A makes an appearance. The cadence of bars 7 and 8 is very similar to that of bars 7 and 8 of the *Menuetto*. Play the octaves from bars 8 - 12, *molto legato* and *dolce*.

Balance the four voices of bars 12/13 - 14 in string quartet fashion. Practise each voice on its own, then gradually add the other voices, and play them in different combinations. The tenor *F*s must obviously be very much in the background. Listen well to the dissonance of the major 7th, and the sweet sound of the minor 6th. Be careful not to blur this passage with excessive pedal, but avoid playing it too drily. Remember always that Beethoven loved the use of the pedal, and employed it in a very special way.

The third and fourth octaves in bar 15 should be well separated, but not played too short. There is no *p* at the beginning of bar 16. It may have been an oversight. Ask yourself whether you want to play *p* already on the first beat, or starting it only on the second beat, just before the crescendo. Would you start the trill on the upper note, or on the main note? Whatever your decision, the trill must be played *p*, gracefully, without 'scrambling' the notes, and without an accent on the dotted 1/16th note *D*, which still has to be played louder

than the other voices. The dissonance must be expressive - the voices perfectly balanced.

Bars 18/19 - 22, 22/23 - 31

The sf upbeat to bar 19 would be played with an upbow on stringed instruments. Don't play it too loudly. Play it purposefully, but *espressivo*. The down beat of the next bar should be played *p* or *mp*. Regarding the trill, refer to bar 17 and to the introduction, but this time it should start on the main note. In bar 21.

I would play the turn (*gruppetto*) in the following way:



The arpeggios in bars 22/23/24 should be played with finger pedal as in the first movement (bars 92 - 104) and in the Menuetto (bars 5 - 6) resorting to the sustaining pedal only if the acoustic is too dry, or if you prefer a richer sonority.

Be rhythmically exact, start the crescendo from *p* and don't exceed *f* on the second beat of bar 24. Pay attention to the rests in bars 20, 22, 25, 26, and examine whether the 1/4 notes should sound through the rest, or if Beethoven used an approximate notation, and the 1/4 notes should be released together with the 1/16 notes in the other voice(s). Concerning the duration of notes - refer to Carl Philipp Emanuel Bach, as previously cited.

In bars 29 and 30 the 1/4 notes should sound through the rest, as the bass has a continuous legato melody. Articulate the other voices well, and don't cover the rests with pedal. The syncopations in bars 24/25/26 are transformed in bars 27 and 31 into a written out *rubato*. (Remember Mozart's letter "when the left hand does not know what the right is doing") In these bars therefore, play the right hand octaves freely and expressively against a rhythmically strict left hand.

Bars 32 - 39

Regarding pedal and finger pedal, refer to bars 22-24. Play the broken chords lightly, but never mechanically, and pay attention to the downward moving bass in the three bars of the crescendo. Use pedal on the first beat of bars 32, 34, 36, 37 and 38, but lift or change it on the dotted 1/4 note, where the silent finger change from 1 - 5 will occur. Listen well to the harmony you are creating with every added note in the bass. Play very much from the key, and keep the notes well down. By no means hurry the right hand 1/32nd notes on the second beat of bar 39. (Derivation of Fig.B in diminution.)

Bars 40 - 49

Pay attention to the dialogue with the lower voice leading, and be careful not to make a crescendo. Play it leisurely. The trills must not stick out from their surroundings and should end

with a *tum*. Make a *diminuendo* on the second beat of bar 46 to the beginning of the crescendo in bar 48, which has to end on an expressive agogic *sf*, to lead back smoothly and *p* into the rondo theme. The gradually increasing pace changing from 1/16ths to triplets to 1/32nd notes, must be achieved subtly. The impression will be one of acceleration without a change of pulse.

Bars 67/68 - 71/72

Be careful not to rush the 1/32nd notes in bar 68, and also to play both hands well together. Keep a good balance between the four voices, and try to maintain a certain transparency in the lower register which can too easily sound 'muddy.' Regarding the rest in bar 69 - refer to bar 20. Separate the chords in bars 69 and 70 without playing them too short. The three fortes which Beethoven writes in bars 69/70, and which appear one after the other, need to exude great energy, and have a completely different meaning from the *sf* in bars 68 and 71. Play these *sforzati* more expressively with more agogic inflexions, but without sacrificing their energy. The bass of bar 71 can be played really short, as a string player would, with short separate bows or even *pizzicato*.

Bars 72 - 80

Keep the texture light, and play the thirds of the left hand very short and clear, and with a great sense of direction. Listen well to the intervals. Don't play mechanically. Give prominence in the right hand to the moving voice, while keeping the repeated notes well in the background.

In bar 75, with the beginning of the crescendo, we encounter a new texture. Beethoven writes four parts, where earlier he had only three, expressed in sheer pianistic terms. Don't tense the right hand thumb. Avoid an ugly sound on the syncopated *sf* F in bar 78. Be careful when you play loudly in this register of the piano; it can sound thin and percussive. Play it against a welljudged balance of the left hand chords. Don't rush the 1/32nd figure in the second half of the bar, and pay attention to the appearance of Fig.A in the alto, with a clear sounding, well balanced, soprano voice above it. Don't just imitate this bar 'parrot-fashion' an octave lower in the next bar. Re-orchestrate it, and react to what you have just heard.

Bars 80/81 - 102

Execute the contrapuntal writing very precisely, but beware of sounding academic. As before - let one voice react to the other spontaneously. Consider bars 81, 83, 85 and 87 the strong bars. Make a very slight *diminuendo* from these bars to the next. Only in this way will this section make harmonic sense - the second bar always being the resolution. The *sf*, as on so many previous occasions, should be forceful, but never lacking expression. Beware of hardening the tone. The rhythm must be very exact, but 'buoyant'. Give the

dotted 1/8ths their full value, and don't rush the fast notes. Regarding the 1/16th rest in bars 86 and 88 refer to similar passages before. Solve the technical difficulties in bars 89 - 94 intelligently. Practise individual voices and play first the thirds with both hands, before mastering them with one. Always consider whether the upper or the lower voice in a third should dominate. Try and feel a sense of adventure in such a passage. Listen especially well to the false relations, and try to do justice to the enormous energy which this passage exudes. Articulate well.

Bars 103 - 111

This passage, which eventually leads back to the rondo theme in an inner voice, is full of surprises, both harmonically and rhythmically. Do not play the first four bars too softly, so that the pp chord with the bass A, will sound softer still and mysterious. Be aware of the change of emphasis in bar 109, without getting louder. Play the trill in bars 110 and 111 absolutely in time, but not mechanically, and start the crescendo from pianissimo.* The change from Gb to G will remind you of bars 59 - 61 in the first movement. Play the crescendo to the last note of the trill, and start the rondo theme with subito p. Have you noticed the difference in the number of bars compared to the 'lead in' bars 40 - 49?

* Practise trill using the fingering 3 1 4 2, with an elliptical, anti-clockwise movement.

Bars 112 - 129

Give prominence to the upper voice of the theme in the left hand, but also play the right hand accompanying figure expressively. After all, we know the rondo theme by now, whereas the right hand counterpoint has something new to say. Play the octave span very legato, and notice that playing an octave upwards feels agogically different than when playing it downwards. Which of the two has more tension? Sing an octave span, and ask a string or woodwind player to demonstrate it to you.

Compare bars 117/118 - 119 to bars 6/7 and 8, and play them first in their simplified form before playing the variation. Make a crescendo to the f of bar 118, without however accentuating the first note Bb, and continue the f to the last note of the bar, starting the next bar subito piano. Give the 1/4 notes in the left hand their full length, and keep the part-playing clear. Don't make a crescendo in bar 119. On the contrary, make a diminuendo, and take a little time before the return of the rondo theme, in octaves and piano. Be exact with the slurring of the broken octaves in bars 121/122 and be careful not to get louder before the start of the crescendo. Play the broken octaves pianissimo. Some pianists emphasize the higher note, which makes the lower note sound like a grace note. (There is controversy regarding this practice.) Note the difference between the

slurred broken octaves here, as opposed to the broken octaves in bars 48 - 51 and 179 - 182 of the first movement, which Czerny says should be played legato and not slurred.

Bar 152

Avoid a 'bump' with the thumb of the right hand, when it takes over from the left in the second group of the arpeggio. Invest the last group with its sf with enough agogic inflection to enhance the return of the rondo theme, this time in the key of the sub-dominant.

Bars 153 - 164

The trill in bar 154 in the higher register must sound very transparent. This whole section should sound rather uncertain as if Beethoven were wondering how to return to the rondo theme in its right key. Be rhythmically exact in bars 162/163 and 164 which, paradoxically, should sound free. (Bars 162 & 163 should be played non legato, 164 legato.)

As earlier, the sf just before the return of the rondo, which has found again its right key, should be expressive and needs time. Listen well to the dominant F in the bass.

Bars 165 - 181

Rhythmically the triplets should take their cue from the triplets in the previous bars, but their character has changed entirely. Before, the triplets were striving to get somewhere. Now that we have arrived, the whole passage should be played nonchalantly, with a slight emphasis on the beginning of the triplet. Make a smooth transition from the triplets to the subito p 1/32nd notes in bars 170 & 171. The crescendo starting in bar 168 before the subito p should not reach a real f. The f is only achieved on the second beat of bar 171, but be careful not to accentuate the top E and continue the f until the end of the bar, as the p in the next bar appears subito. Play the Rondo theme first in its original version, and juxtapose it immediately with its varied form.

One or two generations earlier, musicians would have varied the theme of their own accord, even without the composer's indication. Make it sound like an improvisation. Don't rush the triplet octaves in bars 173 and 175 - rather, hold the tempo back a little. Separate them well, play them very light, bouncing off the key, and always give more emphasis to the first of the two. Be careful not to play the second octave too early. The right hand should sound again like a written out rubato rather than a syncopation, and very independent of the strict left hand. In spite of the 1/16th rests which separate these octaves, the melodic line must in no circumstances be broken.

Bars 182/183 - 199

Coda

Before the continuous flow of 1/32nd notes in the left hand, there is a holding back on the sf chords of bars 182 - 184 without actually slackening the tempo. Keep the chords well down, giving them their full value. Use pedal but

change it cleanly before every chord. Pay special attention to the independent alto voice and never rush it. Don't play the sf aggressively. The repetition of the four bar phrase from bar 186 will sound quicker, because of the continuous 1/32nds of the left hand, but by no means rush this passage and the ensuing bars. Keep the reins tight. Separate well the chords in bars 185/189/191. Play them short and light, whereas the last three fortissimo chords in bar 193 should be played more broadly. From bar 19A, the Rondo theme makes an altered appearance in close imitation. By starting earlier in the bar than originally, the emphasis has changed. Give prominence to the upper voice - play the lower voice more softly.

After the fortissimo chords which end on the first beat of bar 194, the final statement of the theme must be played *molto tranquillo* and very legato. Make a dynamic difference between the *p* in bar 194 and the *pp* two bars later. Reach bars 196 and 198 in *diminuendo*. Under no circumstances place an accent on the beginning of these bars, which complete the previous phrase. Play the iambic cadential chords in time - the last two ff must be strongly emphasized, and should come as a surprise - almost like a rude awakening after pleasant and gentle daydreaming. However, the sonata is not finished yet! Don't overlook the 1/8th rest. Hold the tension for a while longer. Keep the suspense. To throw away an ending could ruin an otherwise convincing performance.

Appendix:

list of all bars where motif A appears in the shape of the four first notes of the *dies irae*:

1st movement

bar 3, 2nd quarter-note
 bar 8, 2nd and 4th quarter-note
 bar 9, 2nd and 4th quarter-note
 bar 12, 2nd quarter-note
 bar 42/43, left hand
 bar 68, 4th quarter-note
 bar 69, 2nd and 4th quarter-note
 bar 70, 2nd and 4th quarter-note
 bar 83, 2nd and 3th quarter-note
 bar 87, 2nd and 3th quarter-note
 bar 91, 2nd and 3th quarter-note
 bar 93, 3th quarter-note
 bar 95, 2nd and 4th quarter-note
 bar 97, 2nd quarter-note
 bar 99, 2nd and 4th quarter-note
 bar 101, 2nd quarter-note
 bar 103, 2nd and 4th quarter-note
 bar 130, 2nd quarter-note
 bar 135, 2nd and 4th quarter-note

bar 136, 2nd and 4th quarter-note
 bar 141, 1st and 4th quarter-note

2nd movement

bar 29, 8th und 9th eighth-note right hand
 bar 34, 8th und 9th eighth-note right hand
 bar 35, 8th und 9th eighth-note right hand
 bar 36, 8th und 9th eighth-note right hand
 bar 37, 8th und 9th eighth-note right hand
 bar 38, 8th und 9th eighth-note right hand
 bar 39, 8th und 9th eighth-note right hand
 bar 39, 5th und 6th eighth-note left hand
 bar 40, 5th und 6th eighth-note right hand
 bar 40, 8th und 9th eighth-note left hand
 bar 41, 1st und 2nd eighth-note right hand
 bar 41, 8th und 9th eighth-note right hand
 bar 42, 8th und 9th eighth-note right hand
 bar 42, 5th und 6th eighth-note left hand
 bar 45, 5th und 6th eighth-note right hand
 bar 45, 8th und 9th eighth-note right hand
 bar 76, 8th und 9th eighth-note right hand
 bar 76, 8th und 9th eighth-note left hand

3. movement

figure A never appears in the shape of the *dies irae*.

4. movement

bar 78, 4th eighth-note right hand
 bar 79, 4th eighth-note right hand
 bar 101, 4th eighth-note right hand
 bar 102, 4th eighth-note right hand

First published in Arietta, Journal of the Beethoven Piano Society of Europe, Vol. 3, Spring 2002

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