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## Practical performance considerations for the Andante con moto of Beethoven's Piano Concerto in G Major, Op. 58

Young Eun Kim

*Louisiana State University and Agricultural and Mechanical College*

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PRACTICAL PERFORMANCE CONSIDERATIONS  
FOR THE *ANDANTE CON MOTO* OF  
BEETHOVEN'S PIANO CONCERTO IN G MAJOR, OP. 58

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
Young Eun Kim  
B.M., Tennessee Technological University, 2008  
M.M., University of Tennessee, 2010  
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## **Abstract**

The purpose of this monograph is to provide a thorough analysis of the *Andante con moto* of Beethoven's Fourth Piano Concerto, focusing on a variety of interpretative options for the performer. The sources of interpretive options will include conventional formal and harmonic analysis, consultation of existing scholarly research on the subject, historical performance practices, and possible musical implications of the application of the Orpheus program as proposed by Owen Jander.

The formal and theoretical analysis refers to significant scholarly works and includes a variety of interpretive options, detailing possibilities for phrasing, formal musical structure, and the overall function and purpose of the movement within the context of the concerto. The discussion of historical performance factors includes period instruments, historical performance venues, and the application of the Orpheus program to the movement.

The conclusion of this endeavor produces a thorough analysis of the *Andante con moto* of Beethoven's Fourth Piano Concerto that raises and discusses issues that should be considered by performers of this staple of the piano repertoire. A recommended interpretation of the movement is presented for consideration.

## Introduction

Beethoven's Fourth Piano Concerto has long been regarded as one of the composer's greatest and most original works. With its intriguing and mysterious alterations to traditional formal conventions (the first movement opens with piano rather than orchestra, the *dolce* character of the first movement is assigned to the first theme group rather than the second, the second movement segues directly into the Rondo) and distinctly introspective overall mood (especially compared to the other Beethoven piano concerti), this concerto has often been deemed enigmatic and peculiar. Of particular interest is the second movement of the concerto, *Andante con moto*, which has been the subject of much controversy and discussion. With its unconventional formal structure, unusual orchestration and brevity, the *Andante con moto* attracts the musical and intellectual interest of both performers and listeners.

The purpose of this monograph is to provide a thorough analysis of the *Andante con moto* of Beethoven's Fourth Piano Concerto, focusing on a variety of interpretative options for the performer. The sources of interpretive options will include conventional formal and harmonic analysis, consultation of existing scholarly research on the subject, a consideration of historical performance practices, and possible musical implications of the application of the Orpheus program as proposed by Owen Jander.<sup>1</sup>

Chapter One will place Beethoven's Fourth Piano Concerto within its historical context. The discussion will include the work's position within the composer's compositional output, stylistic characteristics of the era in which the work was written, the instruments used for performances during that time, general performance practices of the time period, initial reception

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<sup>1</sup> Owen Jander, "Beethoven's 'Orpheus in Hades': The 'Andante con moto' of the Fourth Piano Concerto," *19th-Century Music* 8, no. 3 (Spring 1985): 195-212, <http://www.jstor.org/stable/746511> (accessed December 4, 2012).

of the work, and the cultural milieu of the era with a particular focus on Owen Jander's research on the social and artistic trends regarding the Orpheus program.

Chapter Two will proceed with a formal and theoretical analysis of the *Andante con moto*. Included will be a variety of interpretive options culled from the analysis, detailing possibilities for phrasing, formal musical structure, and the overall function and purpose of the movement within the context of the concerto. The analysis and resulting interpretive options will highlight the movement's unusual characteristics, which in turn highlights the need for further study and more information.

Chapter Three will focus on practical applications for performance within the historical context of the work, including pianistic and orchestral implications in regard to period instruments that may stipulate certain specifications for dynamics, timbres, and tempo. Specific to the pianist would be the various options for pedaling, especially in light of the distinct colors produced by the pedals of the period instrument—the six-octave Viennese fortepiano. In addition to these historical performance practice implications, this chapter will address possible interpretative options that may be drawn from the application of the Orpheus program to the movement. To clarify, it is not the position of the author to suggest that any program is necessary for a musically convincing interpretation of the work. Furthermore, it is not the position of the author to imply that Beethoven had the Orpheus program, or any program at all, in mind when the concerto was composed. Even if Beethoven did have a specific program, he clearly did not believe it necessary enough to mention to any performer or listener.

Though a brief literature review of the scholarly works of Hanslick, Dahlhaus, Adorno, Hoeckner, and Chua will be included as representatives of the opposing camps of absolute music advocates and programmatic music proponents (along with the more recent studies in narrativity

done by Newcomb, Hatten, Maus, et al.), it is not within the scope of this document to delve into this centuries-long argument; rather, the overview will simply provide scholarly context for the debate, with the conclusion that the middle ground results in a balanced perspective: programs are not absolutely necessary for convincing interpretations but may provide additional insight not explicitly indicated in the score or surmised from theoretical analysis. It is my suggestion that the Orpheus program is simply one possible source of interpretative options, amongst the more traditional sources such as formal and harmonic analysis, historical performance practices, and information regarding period instruments. As long as the program does not suggest an interpretive decision that goes directly against what the score indicates, the program may shed some light on new, previously unconsidered ideas. Hence, the conclusion may indicate that along with all the other factors that facilitate the performer's interpretation of a piece, a program may provide additional interpretive options that are not specifically indicated in the score.

It is the goal of this endeavor to produce a thorough analysis of the *Andante con moto* of Beethoven's Fourth Piano Concerto that will raise and discuss issues that should be considered by performers of this staple of the piano repertoire.



## Chapter One: Historical Context

Beethoven composed his Fourth Piano Concerto in 1805-6, and the work was published and publicly premiered in 1808.<sup>2</sup> Chronologically, the work falls in what is often referred to as Beethoven's "heroic period;" however, this concerto does not seem to conform to the usual characteristics associated with a composition from this period. When compared to the overtly virtuosic works of extroverted spirit from the same time period (Piano Sonata in C Major, Op. 53: 1803-4, Piano Sonata in F minor, Op. 57: 1804-5, Symphony No. 5 in C minor, Op. 67: 1804-8), the Fourth Piano Concerto stands out due to its overall introspective nature. The peculiarity of the work is further amplified by the concerto beginning with just the soloist instead of an orchestral tutti. Other unique aspects are found throughout the first movement, including the *dolce* character of the first theme group and the development section, which Tovey deems "the most complicated passage in all Beethoven's concertos."<sup>3</sup> Also unusual are the non-tonic opening of the third movement and the key relationships between the individual movements.

However, it can be argued that the most peculiar aspect of this concerto is the second movement. From the beginning, the stark juxtaposition between the musical material from the orchestra and that of the soloist sets up an interaction between the two opposing forces that had not been heard before that point. Out of all the movements of all the Beethoven piano concerti, this second movement is the only one in which the piano does not play its traditional continuo (non-solo, supportive accompaniment) role at some point.<sup>4</sup> Furthermore, the lack of a traditional formal structure has left many listeners and performers baffled at the meaning and function of this unusually succinct movement. Also of interest are the specific markings in this movement

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<sup>2</sup> Carl Dahlhaus, *Ludwig van Beethoven: Approaches to his Music*, trans. Mary Whittall (Oxford: Clarendon Press, 1991), xix.

<sup>3</sup> Donald Francis Tovey, *Essays in Musical Analysis Vol. III: Concertos* (London: Oxford University Press, 1940), 79.

<sup>4</sup> Tibor Szász, "Beethoven's *basso continuo*: Notation and Performance," *Performing Beethoven*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1994), 2.

for the fortepiano's use of one, two, and three strings for particular notes in the score. These notations arose from the fact that the six-octave fortepiano for which Beethoven composed this piece was capable of shifting from a single-string sound to a two-string sound to a sound that activated all three strings on each key. The old five-octave fortepianos mostly had keys that only had two strings for each key; thus, this specific marking in the second movement of the score could not have been realized on the old instruments.<sup>5</sup> Ironically, the same specific marking is also unplayable on today's modern instruments; however, since the dynamic range has been greatly increased on today's pianos, it can be asserted that the many shades of volume producible can somewhat imitate the differences in sound produced by the six-octave fortepiano of Beethoven's day.

Although it does seem that Beethoven was writing specifically for the six-octave fortepiano that could shift between one, two, and three strings, it should be noted that Beethoven was known to be continually unhappy with the instruments of his time. He felt that the instruments he had could not produce the kinds of sounds, volume, or even pitches that he envisioned in his mind. While the composer was genuinely excited about the various innovations for the fortepiano during his lifetime, it is common knowledge that his musical imagination was often more forward-looking, so much so that his ideas required greater capabilities (specifically more pitches) than those available on the instruments of the time of his compositions. Thus, the following question might be considered: if Beethoven envisioned a more expansive instrument than that which was available at the time of his compositions, does using a historical fortepiano make a performance more or less "authentic?" Additionally, can a historically "correct" size for an orchestra be specified when ensembles of Beethoven's time often varied in size depending on

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<sup>5</sup> Owen Jander, "Beethoven's 'Orpheus in Hades': The 'Andante con moto' of the Fourth Piano Concerto," *19th-Century Music* 8, no. 3 (Spring 1985): 204, <http://www.jstor.org/stable/746511> (accessed December 4, 2012).

the availability of players in the various towns in which the performances were given? Granted, there is something to be said about an orchestra much reduced in size compared to the number of players required for a Mahler symphony; however, calculating the specific parameters for a historically “authentic” performance may be more elusive than practical, to say nothing of the impracticality of each orchestra member performing on a different instrument depending on if a work is from a particular time period during which a particular instrument was widely used. Potentially, any given orchestra member would perform on a different instrument for each of the three different pieces on a single concert if each work was composed during different time periods when various innovations were being made on string or wind instruments.

Nonetheless, it is useful to be aware of the historical instruments that were used during a particular time period and of the corresponding performance practices, as the information can at least serve as a starting point for discussions on how to best perform a certain work from that era. In general, the instruments of Beethoven’s time had greater ease in playing softer dynamics and faster tempi. The smaller frames and lighter actions of the fortepianos enabled pianists to carry out the above-mentioned traits. Likewise, the gut strings, lower string tension, and lighter bows of the string instruments facilitated the softer sounds and ease in agility of the time. In contrast, the greatly increased capability of modern pianos to produce *f*, *ff*, and *fff* dynamic levels may more closely align with the sounds Beethoven conceived, given the infamous anecdotes of Beethoven breaking many strings on the instruments of his time in efforts to produce louder volumes in his performances.

Beethoven himself was the soloist for the public premiere of his Fourth Piano Concerto. Partially due to all the strings Beethoven broke in the performance, partially due to the overall hasty preparations for the concert, and perhaps somewhat due to the inherent nature of the work,

the concerto was not an overwhelming success. In fact, for the next thirty years or so, “the Fourth Piano Concerto was entirely overshadowed by the more brilliant and symphonic Third Concerto and by the imposing and majestic Fifth.”<sup>6</sup> Even in the present day, it remains far less performed than the other Beethoven piano concerti.

On the same concert program as the Fourth Piano Concerto were Beethoven’s Fifth and Sixth Symphonies. The composer had started the fifth symphony a year before beginning work on the Fourth Piano Concerto and continued working on the symphony through 1808. Within the same time period, Beethoven also began and finished his sixth symphony (1807-8). Interestingly, these three works represent various markers on a continuum that ranges from absolute music to explicitly programmatic music. It can be construed that of these three works, the Fifth Symphony is closest to the absolute music side of the spectrum, with its extensive motivic development of the opening 4-note statement. The Sixth Symphony, with its extramusical associations in its title and movement subtitles, represents the other end of the above-mentioned continuum. The Fourth Piano Concerto, with its unusual formal and harmonic construction, has often been associated with the Orpheus story, particularly in regards to the second movement. Even as early as 1830, A.B. Marx observed the connection between the Orpheus plot and the second movement of this concerto.<sup>7</sup> This comment was also credited to Liszt by Tovey in his analysis of the concerto.<sup>8</sup> Although it has been speculated that this movement is a musical representation of the Orpheus plot, the work lacks explicit programmatic indications from the composer; therefore, it can be placed somewhere in between the Fifth and Sixth Symphonies on the above-mentioned

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<sup>6</sup> Charles Patrick Fuery, “Beethoven’s Fourth piano concerto op. 58 its strategy and design: an analytic and performance practice study” (DMA monograph, Stanford University, 1984), p. 31, microfilm.

<sup>7</sup> Joseph Kerman, “Representing a Relationship: Notes on a Beethoven Concerto,” *Representations*, no. 39 (Summer 1992): 83. <http://www.jstor.org/stable/2928596> (accessed December 4, 2012).

<sup>8</sup> Donald Francis Tovey, *Essays in Musical Analysis Vol. III: Concertos* (London: Oxford University Press, 1940), 80.

continuum. Coincidentally, the chronological order of composition (1804: Fifth Symphony, 1805: Fourth Piano Concerto, 1807: Sixth Symphony) is the same order these works follow along the continuum from absolute music to programmatic music.

Perhaps the placement of these three works along the programmatic spectrum suggests that the composer felt equally free to explicitly indicate a program for a particular work as he was to give no indication of a program. Clearly, Beethoven did not feel that an explicit program was necessary for the Fourth Piano Concerto; however, given the historical context and cultural milieu of the work's composition, consideration of the Orpheus program may be historically justified and may provide musical insight for a more informed performance, particularly of the second movement.

Jander asserts that the culture in Vienna during the time Beethoven worked on the Fourth Piano Concerto supports the idea that Beethoven had the Orpheus story in mind when composing the second movement of the work, which in turn, possibly influenced the rest of the work. One of the two main sources of the Orpheus story was Ovid's *Metamorphoses*, book X and XI. Because Ovid was considered to be a scandalous author, all of his works were banned in Vienna. However, after a long term of censorship, Vienna finally had a liberal breakthrough that caused the popularity of Ovid's works to increase exponentially. In only fifteen years, the previously banned *Metamorphoses* containing the Orpheus story was issued in Vienna eight times. In 1791, the year before Beethoven moved to Vienna, a special edition of Ovid's works was published that was sponsored by a group that included Beethoven's patron Franz Joseph von Lobkowitz who hosted the first private performance of the Fourth Piano Concerto, Josef Sonnleithner who was the librettist of *Fidelio*, and Cajetan Giannatasio del Rio who was the teacher of Beethoven's

beloved nephew.<sup>9</sup> Given this particular circle of people in Beethoven's life, Jander seems to indicate that Beethoven was likely influenced by the sudden and prevalent popularity of Ovid's works.

Jander also claims that Beethoven was also influenced by three different operatic versions of the Orpheus story: Gluck's *Orfeo*, Johann Gottlieb Naumann's *Orpheus and Euridice*, and Friedrich August Kanne's *Orpheus, eine grosse Oper in zwey Augzügen*, all of which were either in Beethoven's possession or had a good chance of being in his possession due to personal contacts.<sup>10</sup> It was within this cultural environment that the Fourth Piano Concerto was composed.

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<sup>9</sup> Owen Jander, "Beethoven's 'Orpheus in Hades': The 'Andante con moto' of the Fourth Piano Concerto," *19th-Century Music* 8, no. 3 (Spring 1985): 198, <http://www.jstor.org/stable/746511> (accessed December 4, 2012).

<sup>10</sup> *Ibid.*, 198-200.

## Chapter Two: Theoretical Analysis

Once a piece is placed within the historical context of its inception, it is useful to examine the work from a purely theoretical standpoint. Several analyses of the second movement of Beethoven's Fourth Piano Concerto will be used as reference points from which to present a series of interpretive options for the performer. The analytical works of Cone, Kerman, Jander, Rosen, and Tovey will be addressed in this chapter, with a particular emphasis on the practical performance applications of these analyses. While the above-mentioned scholars provide interesting and valuable insight to this peculiar movement, the perspective of the performer is often limited or altogether excluded in the analyses. It is the focus of this chapter to raise and discuss the following questions: What can the performer take away from these theoretical studies? How are the analyses applicable to a performer's interpretation of the movement?

Cone's perspective on this second movement is based on a mostly even and proportional division of the measures based on harmonic progressions. He proposes that the movement is essentially a two-part form (with a Coda); each part is further divided into two, the second of which is a varied repetition of the first. This division is supported by the overall harmonic progression of i-i-V-i in E minor (see Example 1).<sup>11</sup>

Example 1: Cone's formal analysis of the *Andante con moto*

A (13 mm.)	mm. 1-5, 6-13	(i)
A' (13 mm.)	mm. 14-18, 19-26	(i)
B (13 mm.)	mm. 26-32, 33-38	(V)
B' (26 mm.)	mm. 39-44, 45-64	(i)
Coda (9 mm.)	mm. 64-72	(i)

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<sup>11</sup> Edward T. Cone, "Beethoven's Orpheus—Or Jander's?" *19th-Century Music* 8, no. 3 (Spring 1985): 284. <http://www.jstor.org/stable/746519> (accessed December 4, 2012).

A copy of the two-piano reduction of the *Andante con moto* is provided in the following pages for convenient reference (see Example 2).

Example 2: Two-piano reduction of Beethoven's *Andante con moto* from the Fourth Piano Concerto, Op. 58

34

*Andante con moto.*

SOLO. *molto can-  
pp*

*Andante con moto.*

TUTTI. *f* *sempre staccato*

*-tabile*

*pp molto espressivo*

*pp*

*sempre staccato*

*f*

*sempre f*



(Example 2 continued)

This musical score is for a piano piece, likely for a single piano (I). It is divided into four systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 30 and ends at measure 50. The first system (measures 30-36) features a melodic line in the treble staff with dynamic markings of *pp* and *pp*, and a rhythmic accompaniment in the bass staff. The second system (measures 37-42) includes a section marked 'A' in the treble staff with a *pp* dynamic, and a section marked 'A' in the bass staff with a *p dim.* dynamic. The third system (measures 43-47) features a section marked 'A' in the treble staff with a *pp* dynamic, and a section marked 'A' in the bass staff with a *pizz.* dynamic. The fourth system (measures 48-50) features a section marked 'A' in the treble staff with a *pp* dynamic, and a section marked 'A' in the bass staff with a *pizz.* dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

30 *pp* *pp* *pp* 35

37 *pp* *p dim.* *sempre* *dimin.* 42

43 *pp* *pp* *pizz.* 47

48 50

Edition Peters 8328

(Example 2 continued)

36

due e poi tre corde

(m.s.)

a 3 corde

cresc. sin' al

ff

6

6

(m.s.)

tr

due, poi una corda

dim. sin' al pp

tr

61

pp

a tempo

arco

a tempo

ppp

arco

65

p

Segue il Rondo.

Segue il Rondo.

Edition Peters.

8328

One must admit that Cone's analysis is tidy, proportional, and harmonically reasonable. Each of the first three sections contains phrases of exactly the same length (13 measures each), and the fourth section contains exactly double the number of measures found in earlier sections (26 measures). Furthermore, each phrase is supported by a convincing cadence. Moreover, Cone's detailed comparison of the analogous portions between the B and B' sections are quite logical in the harmonic sense (see Example 3).<sup>12</sup>

Example 3: Cone's measure-by-measure comparison between B and B' in the  
*Andante con moto*

mm. 33-34	m. 35	m. 36	m. 37	m. 38	(V)
mm. 45-46	mm. 47-48	mm. 49-50	mm. 51-54	mm. 55-63	(V)

Although the harmonic progressions do line up in the measure-by-measure comparison, the aural component of the work does not seem to support Cone's lumping of measures 39-64 together as one cohesive section (B'). For the performer to try to communicate Cone's formal divisions of the movement, a great effort would need to be put forth to underplay the clear aural changes at measures 47 and 56. Even though Cone goes so far as to assert that he finds "no justification for the major thematic and temporal break in the program... at m. 47,"<sup>13</sup> there are distinct changes that would be overwhelmingly convincing and justified to the listener. For example, in measure 47, there is a significant arrival point on the downbeat, which is validated by the sudden changes in texture (for both the piano and orchestra), register, rhythm, and musical content (see Example 4).

<sup>12</sup> Edward T. Cone, "Beethoven's Orpheus—Or Jander's?" *19th-Century Music* 8, no. 3 (Spring 1985): 284. <http://www.jstor.org/stable/746519> (accessed December 4, 2012).

<sup>13</sup> *Ibid.*

Example 4: *Andante con moto*: mm. 43-52. Shifts in texture, register, rhythm, and content at measure 47

The musical score for Example 4, measures 43-52, is presented in two systems. The first system covers measures 43 to 46, and the second system covers measures 47 to 52. The piano part (I) is in G major, 3/4 time. In measure 43, the piano part begins with a fortissimo (*pp*) dynamic, playing a series of chords. In measure 47, the piano part shifts to a thinner texture, primarily using single-note arpeggios and single-note melodic material. The orchestra part (I) is also in G major, 3/4 time. In measure 43, it plays double octaves marked *arco*. In measure 47, it shifts to chords marked *pizz.* (pizzicato). The piano part reaches its highest pitch (G<sup>6</sup>) in measure 47, juxtaposed by one of its lowest pitches (E<sup>2</sup>). The rhythm changes to sixteenth notes, and the syncopated rhythm is a change from the traditional metric emphases from the previous measures. The score is published by Edition Peters, number 8328.

Here, the piano part shifts from a mostly homophonic, chorale texture with many chords to a much thinner texture that is mostly comprised of single-note arpeggios and single-note melodic material. The texture of the orchestra part shifts from double octaves played “*arco*” to chords marked “*pizz.*” It is also here that the piano reaches the highest pitch of the entire movement (G<sup>6</sup>), which is juxtaposed by one of the piano’s lowest pitches in this movement—E<sup>2</sup>. Beethoven seems to be exploiting the wide range of the keyboard, resulting in the widest register gap between the hands up to this point in the movement—over four octaves. Another marked change is the rhythm employed at this juncture; sixteenth notes are the most commonly used subdivision of the beat, whereas before, the piano mostly plays quarter notes and eighth notes. Additionally, the syncopated rhythm is a change from the traditional metric emphases from the previous

measures. The musical material beginning in measure 47 is also something that has not been heard before in this movement; the numerous chromatic alterations as well as the wide range of the melody set this moment apart as something new. While the previous melodic material for the piano contained a range of an octave at the most, this section begins with a musical gesture in the right hand that spans two octaves in five measures. Given all these remarkable musical shifts, it would be quite difficult on the part of both the performer and listener to not hear this measure as a significant arrival point as well as the beginning of a new section.

Cone's analysis of measures 39-64 as one section is further undermined by the cadenza that begins in measure 56. The trills that precede the cadenza in measure 55 clearly indicate that a momentous occasion is about to occur, particularly with the crescendo to *ff* that is marked in that measure; additionally, the final trill before the cadenza is marked with a fermata, further heightening the anticipation of a significant musical arrival point (see Example 5).

Example 5: *Andante con moto*: mm. 53-57. Trills preceding cadenza in measure 55



For the performer to somehow underplay this moment as a passage that cohesively belongs to the same section that began sixteen measures ago seems unrealistic and musically unreasonable, given the notated indications in the score.

While Cone's analysis of the first three sections of this movement seems coherent and musically—specifically aurally—conceivable, the assertion of the fourth section as a cohesive

unit that includes such a marked change at measure 47 and a cadenza at measure 56 seems to go against the aural experience of this movement. This is not to say that Cone's harmonic analysis of this final section is invalid; after all, his side-by-side comparison of B and B' does line up quite nicely harmonically. However, the harmonic cohesion of the section seems to be a more subtle, underlying organization rather than one that can easily be aurally detected.

Kerman's general assessment of this movement is that it "has a story but no standard 'form' or plot, no conventional schema of repetitions, modulations, recapitulations, and the like, which are more or less prescribed from work to work."<sup>14</sup> Kerman's main approach for analysis of this movement is the use of *topoi*, derived from Ratner's theory of "topics." While Kerman seems to mostly agree with Cone's four-part segmentation of the movement, he focuses more on the character of the musical materials and the relationship between the characters. For Kerman, "rough is *forte* and *staccato*, unharmonized octaves, jumpy melodic lines, and odd, jagged rhythms. Plaintive is *molto cantabile*, smooth harmony, songlike melody with appoggiaturas."<sup>15</sup> The overall idea of the movement can be understood as the plaintive piano part gradually calming down the rough orchestra, with the orchestra music becoming quieter and finally resolving in the tonic (which has previously in the movement been the departure point for most of the orchestra's music). For the performer then, the structural goal of the movement would be the point at which the piano soothes the orchestra into arriving at a quiet dynamic in the tonic. Thus the first musical arrival point would be measure 47, after a continuous, protracted diminuendo. Each musical statement and interaction between the orchestra and piano up to this point would be played with the overall decrescendo in mind, ensuring that each passage marked *p* or *pp* is gradually terraced down to the harmonic and dynamic arrival point of measure 47. In

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<sup>14</sup> Joseph Kerman, "Representing a Relationship: Notes on a Beethoven Concerto," *Representations*, no. 39 (Summer 1992): 94. <http://www.jstor.org/stable/2928596> (accessed April 12, 2012).

<sup>15</sup> *Ibid.*, 81.

essence, the material at the onset of the protracted diminuendo, though marked *p* and *pp* must not be played so softly that there is no room to get softer.

Kerman attributes nonmusical, human qualities to the musical material exchanged between the orchestra and piano; “the strings and the piano...are seen as agents who attempt, guide, accept, succeed, and enjoy or suffer a relationship.”<sup>16</sup> Kerman proposes that in the *Andante con moto*, the piano “overcomes a hostile community and then experiences some kind of failure.”<sup>17</sup> This failure, or what Kerman also calls “a sudden crisis”<sup>18</sup> is illustrated in the cadenza that represents “desperation, frustration, loss of control, breakdown.”<sup>19</sup> This surge of negative emotion, this psychological and musical dissonance, is resolved when the orchestra and piano finally come together in measure 64—the first time that the orchestra plays a chord marked *arco* at the same time the piano has the same notes. Kerman suggests that the two agents are now “comforting” each other instead of “confronting.”<sup>20</sup>

While Kerman does make nonmusical associations and attributes human actions and qualities to the musical material of this movement, Jander goes even further to specify the characters to represent the musical material of the orchestra and the piano. He assigns the rough orchestra material to the Furies of the Underworld and the plaintive piano part to Orpheus and his lyre. Jander proposes to divide the movement into five parts (as Cone does), but the sections are divided differently than in Cone’s analysis due to Jander’s application of the Orpheus program (see Example 6):

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<sup>16</sup> Joseph Kerman, “Representing a Relationship: Notes on a Beethoven Concerto,” *Representations*, no. 39 (Summer 1992): 82. <http://www.jstor.org/stable/2928596> (accessed April 12, 2012).

<sup>17</sup> *Ibid.*, 83.

<sup>18</sup> *Ibid.*, 90.

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*, 91

Example 6: Jander's analysis of the *Andante con moto*: Application of the Orpheus story

I: mm. 1-38.	Orpheus addresses the hostile Furies of the Underworld. A dialogue between the orchestra and the piano, with phrases of ever shorter lengths.
II: mm. 38-47:	The Furies are won over by the Orphic song. This section is one protracted decrescendo.
III: mm. 47-55.	Orpheus, now playing his lyre, guides Euridice through the gloom of the Underworld. Piano solo, with four pizzicato chords in the strings to emphasize the harp imagery of the piano arpeggios.
IV: mm. 55-64.	Orpheus breaks his vow and looks back at Euridice.
V: mm. 64-72.	Euridice falls back into the darkness and is reclaimed by the Furies of the Underworld. <sup>21</sup>

While the divisions within the movement seem to be based mostly on programmatic elements of the Orpheus legend, Jander's analysis of the various sections does coincide with overt musical gestures found in the score. Jander's section II lines up with Cone's section B', but Jander's analysis proceeds to segment Cone's section B' into four distinct passages, each of which commences with a marked musical event. It seems that once the specific program details are stripped away, Jander's analysis parallels somewhat that of Kerman in regard to the importance placed on various musical events, such as the texture and register change in measure 47 and the cadenza that begins in measure 56. The main difference is in the interpretation of the function of the downbeat of measure 47. While Kerman views this moment as the first climax that was built from the beginning, Jander interprets this as the beginning of a new section. With either interpretation, measure 47 marks a significant moment.

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<sup>21</sup> Owen Jander, "Beethoven's 'Orpheus in Hades': The 'Andante con moto' of the Fourth Piano Concerto," *19th-Century Music* 8, no. 3 (Spring 1985): 205, <http://www.jstor.org/stable/746511> (accessed December 4, 2012).



The performance implications of Jander's analysis involve more major arrival points than Cone's. The performer would emphasize the structural junctures of this movement by taking a modicum of extra time before commencing each successive section, such as measures 47, 56 and 64. While this interpretation highlights the contrasting musical events within the movement, the danger of over-segmenting the music should be considered by the performer. Having too many major arrival points within such a short movement can often undermine the importance of each of them since there are so many successively.

In an effort to combine and unify the various theoretical ideas presented thus far, the following analysis proposes a blend of different aspects from the examined formal interpretation:

Measures 1-26:	Opening introduction of two strongly contrasted themes.
Measures 26-46:	Transition that eventually merges the two themes into one docile character.
Measures 47-54:	The major arrival point of the movement in which both the orchestra and piano commune in a <i>dolce</i> E minor.
Measures 55-63:	Brief digression away from tonic, full of turbulence and conflict
Measures 64-72:	Reaffirmation of the tonic

With this analysis, the performer would arrive at only one major structural juncture by way of an extensive decrescendo. The other obvious musical events would still be highlighted but set on a lower level of importance in regard to the overall structure of the movement.

In regard to the function of the *Andante con moto* in the context of the whole concerto, Kerman asserts that the comforting union of the orchestra and piano at the end of the movement not only resolves the crisis demonstrated in the cadenza and the argumentative passages at the opening of the movement, it also resolves “the entire train of events initiated by the initial

encounter of the Allegro moderato [in which] the relational dissonance remains unresolved within that movement itself.”<sup>22</sup>

Rosen describes the function of this movement within the context of the whole concerto as a transitory one:

...it is to be conceived almost as an expanded E minor chord, and is not an independent piece but must be played, by Beethoven’s own direction, without a pause before the last movement. Its only short modulation is not to its own dominant but to VII, D major, which is the dominant of the finale... Much of the poetry of this slow movement derives from its incomplete nature: it defines and establishes, not itself, but something to come.<sup>23</sup>

Rosen’s assertion that the *Andante con moto* is more closely linked to the rondo than the first movement is supported by the *Segue il Rondo* at the end of the movement; no such connecting indication exists between the first two movements. Careful deliberation on the timing of the transition between the last two movements can convey a sense of cohesion that links the movements almost as one continuous musical concept. A minimal amount of time between the movements could facilitate a smooth segue. Additionally, careful consideration of the role of the dynamic markings in facilitating the segue between the movements is important. At the end of the *Andante con moto*, the solo part is written at a *piano* dynamic level while the orchestra has a *pianissimo* marking. The piano part contains a melodic gesture that highlights a dissonant F# that eventually resolves to the tonic E. While the F# is certainly to be emphasized, as indicated by the fermata, the E is also crucial in this gesture, as it serves as the pitch that ties the last two movements together. The amount of time spent on the F# should be balanced by the consideration of how long the resolving E will sound. The volume levels of both the F# and the

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<sup>22</sup> Joseph Kerman, “Representing a Relationship: Notes on a Beethoven Concerto,” *Representations*, no. 39 (Summer 1992): 96. <http://www.jstor.org/stable/2928596> (accessed April 12, 2012).

<sup>23</sup> Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, Expanded Ed. (New York: W.W. Norton & Company, 1997), 392.

E also need to be higher than that of the orchestra, which is directed to sustain a *pianissimo* level at both the end of the second movement as well as the beginning of the third (see Example 7).

Example 7: *Andante con moto*: mm. 65-72, segue into the Rondo

The musical score for Example 7 shows the transition from the second movement to the Rondo. The score is in G major, 2/4 time. It features piano (p) and pianissimo (pp) dynamics, and includes markings for 'Segue il Rondo.' and 'Rondo. Vivace. TUTTI.'

The dynamic control of both the orchestra and piano is crucial in connecting the *Andante con moto* to the Rondo if the harmonic link between the movements is to be made clear. The final orchestral sonority of the second movement is an E minor chord with E4 as the top voice. The same E4 is the top pitch in the orchestral opening of the third movement, this time supported by a C major chord. Interestingly, the two chords share two common tones: E and G. The B in the E minor chord moves to a C in the C major chord that opens the Rondo. This parsimonious voice leading serves to further solidify the harmonic connection between the two movements.

While the theoretical analysis of a particular work is absolutely essential to an effective performance, it is also useful to consider other factors, including the historical context of the work. The issues regarding period instruments, performance practice of the era, and any cultural influences may provide additional insight and possible interpretative options not explicitly indicated in the score or surmised from theoretical analysis.

### Chapter Three: Performance Considerations

The brief introduction of this document placed Beethoven's Fourth Piano Concerto within the historical context of its inception and original performance; it also provided a cultural framework from which an informed perspective of the background of the work, composer, and musical milieu could be derived. In the present chapter, the details of the work's historical context are expanded upon, but more importantly, the main focus is to investigate the practical performance implications that can be culled from these details and how they may be applied in the *Andante con moto*. The aim of the investigation is not so much to discover or recommend a particular interpretation of the movement or to insist on a single way to perform the music; rather, the overall goal is to bring to the attention of the performer various issues and ideas that may be useful to consider for an effective performance of the movement.

One of the important issues to consider when performing any given work is the interpretation of the dynamic markings in the score. Clearly, a *forte* marking in a Mozart piano sonata does not mean the exact same volume as what Aaron Copland intended when he marked a particular passage in his compositions *forte*. Mozart's piano was completely different than the modern grand piano available to Copland in that the dynamic capabilities were more limited; therefore, the meaning of a *forte* marking in Mozart's music generally indicates less volume than that of Copland. As mentioned before, the smaller frame and lighter action of the fortepianos of Beethoven's time resulted in softer dynamic capabilities and faster tempi than those commonly employed on today's modern concert instruments. Additionally, the materials for hammers and strings, as well as the manner in which the strings are strung on modern pianos, have greatly increased the instrument's capabilities to produce louder and heavier sounds. Does this mean that current pianists should play the *forte* passages in Beethoven's *Andante con moto* more softly so as to try to replicate the decibel range produced by a fortepiano? Even if it were possible for a

modern piano to produce sounds at a similar volume as a fortepiano, it is still not capable of imitating the timbre of the older instrument. It is here that all of the historical performance enthusiasts would encourage the use of a historically accurate fortepiano—one that replicates as closely as possible the instrument of Beethoven’s time. However, if a fortepiano was used in a performance of this movement, it would be significantly overshadowed by the modern day orchestra. Naturally, the next modification would be to gather an orchestra in which all the members perform on period instruments.

With all the “historically correct” instruments in use, another facet of dynamics needs to be considered: the audience’s perception of the volume as influenced by the performance venue in which the instrument is played. Performance venues have historically grown in size and space, with recent concert halls accommodating thousands of audience members. In such venues, how effective would a “*Beethovenian*” *forte* played on the fortepiano be? Would the patrons in the ninety-eighth row of seats perceive it as a *forte* sound? Should then all works be performed in performance venues that most closely resemble those from the time of original performance? There are certainly many who would argue that a more intimate setting of a recital hall would better serve the diminutive dynamic forces of a period orchestra and fortepiano. In such a setting, they would claim, the subtle nuances and shifts in dynamics of a narrower range could be more easily perceived and enjoyed.

Once the instruments and the performance venues have been approved as “historically accurate” as possible, we must then consider the issues of programming. Obviously, one cannot expect performers to move to a different hall to use different instruments for each piece in a single concert, depending on if the works are from the Baroque, early Romantic, or Contemporary eras. How then should various pieces from different eras be accommodated?

Perhaps certain venues will host only certain kinds of programs? For example, a small hall could be used for mostly Baroque and early Classical music, a slightly larger hall for late Classical and Romantic music, and yet another for mostly Contemporary pieces. Would these specialized, small halls create more demand for performances since a smaller number of audience members can be accommodated at one time? Would the increased number of performances result in more pay for the musicians? Perhaps greater financial rewards for musicians would initiate a rise in cultural importance in our communities for the musical arts. Questionable is the likelihood of audiences evolving to adjust to the homogeneous programming; going to an hour-long concert of all Baroque music or all Classical music is not exactly a popular idea in the current culture (although these “themed” concerts do occur occasionally). In the end, would the onset of homogenous programming endanger the classical genre even more if today’s audiences do not adapt and continue to demand diversified music from a variety of time periods in concerts?

Another issue for the performer to consider is the range of definitions for tempo markings given by the composer. The indications for tempo can be related to the instruments used at the time of composition. Since the fortepiano had a much lighter action than the modern piano, an *Allegro* marking for a fortepiano may very well have indicated a faster tempo than is usually executed on a Steinway with a much heavier action. In turn, Beethoven’s *Andante con moto* was likely performed at a faster tempo than the tempo that today’s performers and audiences would consider *andante*. Does this mean the modern pianist should play this movement at a tempo that is faster than what is usually perceived as *andante* in the twenty-first century? There are those who argue that tempi have slowed down significantly during the course of the last century and that modern tempi are too slow to be truly reflective of the composer’s intentions. This is certainly true when comparing historical recordings from the last century by performers such as

Rachmaninoff and Debussy to modern recordings—present day pianists generally tend to play pieces slower than they used to be performed. But what the present day audience perceives as *andante* or *allegro* should be taken into consideration by the modern pianist. If the modern audience perceives the tempo of a historically correct *andante con moto* as the present day definition of *moderato* or even *allegro moderato*, has not a significant portion of the musical intent been lost? The performer must consider and contend with the conflict between the *andante con moto* that the composer originally intended according to the musical trends of the period (largely due to the nature of the instruments of the time) and the tempo that the current audience understands as *andante con moto*. Granted, there is the option of cultivating a more educated audience—one to whom it eventually becomes second-nature to assign different definitions of tempo markings for pieces that were composed in specific time periods. Perhaps audiences could be trained over time to recognize that a Beethoven *andante con moto* may be close to a Shostakovich *moderato*. The ultimate skeptic would interject that current research has no definitive way of confirming the exact tempi that were associated with various indications in the score, especially considering the fact that no recordings of Beethoven performing his own works exist. The only historical references available are Czerny's metronome markings, which have not always been enthusiastically received by pianists as a reputable source of musical interpretation.

Even after the greatest efforts are exerted to replicate historical circumstances (instruments, halls, tempi), and given the ideal that all the performers have a deep understanding of era-appropriate phrasing, musical gestures, and articulations, do these elements combined provide a more authentic or effective performance than its modern counterpart? Is an authentic performance an attainable reality? Clearly, a distinct division exists among scholars and performers.

Given the recent surge in research in historical performance practices and the growing popularity of Early Music ensembles and period orchestras, many scholars and performers advocate the use of historical instruments in appropriately sized performance venues with music performed at faster tempi. Correspondingly, more and more recordings are being released (and presumably purchased) that are produced in the circumstances described above. According to Lindley, “repeatedly the use of more authentic instruments has led resourceful players to discover the virtues of authentic performing practices.”<sup>24</sup> His article “Authentic Instruments, Authentic Playing” lists many examples of various benefits different period instruments provide. In regard to replicas of the harpsichords that were used in the late 17<sup>th</sup>- and early 18<sup>th</sup> –centuries in Versailles, he notes that “a well quilled and regulated instrument...is a haven for the development of a supple technique in which ornaments nourish rather than interfere with the coherence of the line.”<sup>25</sup> Perhaps the lighter action would indeed facilitate coherently ornamented lines and a more supple technique.

On the other side of the argument, one could demonstrate that ornaments performed on modern pianos by concert artists also “nourish” the musical line rather than “interfere” with it; it would be difficult to objectively argue that pianists such as András Schiff and Angela Hewitt need period instruments to play ornaments effectively. Comparably, is a fortepiano necessary for a pianist to give a convincing performance of Beethoven’s *Andante con moto*? The concert Steinway certainly has an incredible range of sounds and colors that can be used to effectively communicate musical ideas. In support of this perspective, Leech-Wilkinson asks “might it not be argued that it is entirely desirable that performances of music from any period should operate within a sound-world which seems appropriate to the age in which the performances themselves

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<sup>24</sup> Mark Lindley, “Authentic Instruments, Authentic Playing,” *The Musical Times* 118, no. 1610 Early Music Number (April 1977): 285. <http://www.jstor.org/stable/958046> (accessed March 16, 2013).

<sup>25</sup> *Ibid.*



are created?”<sup>26</sup> This perspective encourages the use of modern instruments in today’s halls and brings attention to the idea that a wide range of effective interpretive options exist for the performer in this modern setting. Also advocated by this perspective would be the use of a range of dynamics and tempi that correspond to the current audiences’ understanding and definitions of *forte* and *andante con moto*, which would better communicate the moods and musical ideas in the score to this particular audience. Of course, as definitions and expectations of dynamics and tempi evolve over time, the performers would be encouraged to adjust accordingly. Along a similar line of thought, Temperley asserts that he “[does] not recognize that the mode of performance that suited the composer is necessarily the best for all time.”<sup>27</sup> In essence, he believes that a performance of Beethoven’s *Andante con moto* should not try to exactly replicate the circumstances (instrument, venue, and dynamics) of the performances given in that time period because the audiences’ reception has changed over time, as have the ideas and understanding of the music by the performers. This particular perspective urges performers to place greater importance on the understanding of the audience rather than the conditions of the original performance of the work.

Does the latter argument insinuate that performers should abandon all efforts in researching the historical context of a work? Not necessarily, but there is certainly less emphasis placed in recreating the findings of the research. Ultimately, it is up to the performer to make an *informed* decision concerning the extent to which he will attempt to recreate the historical details surrounding the piece. As discussed previously, the argument for using historical instruments and

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<sup>26</sup> Daniel Leech-Wilkinson, “What We Are Doing with Early Music Is Genuinely Authentic to Such a Small Degree That the Word Loses Most of Its Intended Meaning,” *Early Music* 12, no. 1 (February 1984): 14. <http://www.jstor.org/stable/3127147> (accessed March 16, 2013).

<sup>27</sup> Nicholas Temperley, “The Movement Puts a Stronger Premium on Novelty than on Accuracy, and Fosters Misrepresentation,” *Early Music* 12 no. 1 (February 1984): 18. <http://www.jstor.org/stable/3127148> (accessed March 16, 2013).

the counterargument for using modern instruments both have valid points. These arguments point to a more fundamental philosophical issue that must be considered by every performer, which concerns the ultimate question of “What is it that should be communicated?” In determining how to best communicate the music, the performer should consider whether or not the music is greatly dependent on the kind of instrument and hall being used. In a performance of Beethoven’s *Andante con moto* using a modern instrument, does the vehicle of communication alter the musical message to a significant degree? Specifically considering the use of a modern piano that is not capable of shifting between *una corda*, *due corda*, and *tre corde*, as indicated in the cadenza passage of the movement, is the musical sacrifice too significant to justify not using a period instrument? (see Example 8)

Example 8: *Andante con moto*: mm. 53-60. Markings for *una corda*, *due corda*, and *tre corde*

The image displays a musical score for measures 53-60 of Beethoven's *Andante con moto*. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The key signature is one sharp (F#). The tempo is *Andante con moto*. The score includes various markings and dynamics. Two specific markings are highlighted with red boxes: "due e poi tre corde" in measure 55 and "due, poi una corda dim. sin' al pp" in measure 60. The score also includes markings for *cresc. sin' al*, *ff*, *a 3 corde*, and *(m. s.)*. The piano part features sixteenth-note patterns and trills. The violin part features a long, sustained note in measure 60.

Can the varying hues of color attainable using the *una corda* pedal on a Steinway concert grand effectively communicate the intended effect? One could argue that the *una corda* marking in the music could be executed by playing extremely softly while using the modern *una corda* pedal. Perhaps the *due corda* marking could be imitated by playing with slightly more volume while still depressing the *una corda* pedal, which not only changes the volume but also the timbre of the sound. The *tre corda* would be achieved by terminating the use of the *una corda* pedal. Granted, the exact timbres of the various indications for the fortepiano cannot be replicated on a concert grand, but are the proportional differences in volume and color enough to achieve the intended effect? Given Beethoven's dissatisfaction with the fortepianos of his day, is today's Steinway closer to what he had in mind? Of course, a definitive answer will never be found, and perhaps the modern piano has evolved into an instrument capable of sounds that Beethoven could not have begun to conceive, but the issue of how historical details could be adapted and applied to modern instruments is still one to be considered. These ideas can help inform the pianist who is not completely convinced that a historical instrument is always necessary to communicate an authentic rendition of the music.

While proponents of both camps, the historical practice side and the modern side, each offer valid arguments, it is important to note that a truly authentic performance may not be an attainable reality. Even when considering composers who perform their own works, various discrepancies exist between successive performances in regards to dynamics, tempo, pedaling, and the use of *rubato*. Sometimes composers perform pieces in ways that go directly against what they themselves have written in the score. This begs the question, if even the composer himself does not consistently produce a certain way to perform his works, is there such an entity that can be labeled as an authentic rendition of a work? It is helpful for the performer to keep in

mind that the process of interpreting and performing a given work involves three main parties: the composer, the performer, and the audience. Oftentimes, the balance that is struck by a performer in assigning various levels of importance to each respective party is precarious at best and will likely fluctuate over time.

In addition to the consideration of these historical performance practice implications and the underlying philosophical issues, it may also be useful to address possible interpretative options that may be drawn from the application of the Orpheus program to the *Andante con moto*. To reiterate, the purpose of the following discussion is not to suggest that any program is necessary for a musically convincing interpretation of the work. It is not the position of the author to assert that Beethoven had the Orpheus program, or any program at all, in mind when the concerto was composed. In fact, whether or not Beethoven was thinking of a specific program is irrelevant since the composer clearly did not feel that it was necessary for the performer or listener to know about it. Had he thought it was indeed necessary for the listener or performer to have the story in mind to better understand and interpret the music, he could have given a written indication, as he had no reason to conceal this information. A prime example to support this claim can be found in the programmatic indications given by the composer in his Sixth Symphony, which was composed in the same time period as the Fourth Piano Concerto.

The basic claims for and against programmatic elements in instrumental music (without text) has been long debated throughout the centuries. While it is not within the scope of this document to delve into this centuries-long argument, a brief literature review of the scholarly works of Hanslick, Dahlhaus, Adorno, Hoeckner, and Chua will be included as representatives of the opposing camps of absolute music advocates and programmatic music proponents, along with the more recent studies in narrativity done by Newcomb, Hatten, Maus, et al. This overview

will simply provide scholarly context for the debate, with the conclusion that the middle ground results in a balanced perspective: programs are not absolutely necessary for convincing interpretations but may provide additional insight not explicitly indicated in the score or surmised from theoretical analysis.

On one end of the spectrum is Eduard Hanslick who in his famous treatise on the aesthetics of music boldly asserted that “the representation of feeling is not the content of music.”<sup>28</sup> More specifically, he claimed that “the representation of a specific feeling or emotional state is not at all among the characteristic powers of music.”<sup>29</sup> This perspective does not deny the fact that listening to music can cause a person to feel various emotions or make specific associations; however, this school of thought holds that these emotions and associations are dependent on each listener’s experiences. In essence, different people will make different associations while listening to the same piece at the same time by the same performers due to each listener’s unique life experiences. Instead of focusing on specific emotions, Hanslick’s perspective proposes a formalist approach wherein the structure of the work is the concrete source of beauty. Consequent studies can be found in the writings of Peter Kivy, who makes the distinction between being emotionally affected by music and assigning specific labels to the feelings, and in turn, the music.<sup>30</sup>

To varying degrees, the writings of Dahlhaus, Adorno, Hoeckner, and Chua support the opposite end of the spectrum—that which advocates programmatic music, or at least the idea that even absolute music inevitably includes extramusical associations.<sup>31</sup> Dahlhaus strongly believed

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<sup>28</sup> Eduard Hanslick, *On the Musically Beautiful: A Contribution towards the Revision of the Aesthetics of Music*, trans. and ed. Geoffrey Payzant (Indianapolis: Hackett Publishing Company, 1986), 8.

<sup>29</sup> *Ibid.*, 9.

<sup>30</sup> Peter Kivy, *Music Alone: Philosophical Reflections on the Purely Musical Experience* (Ithaca: Cornell University Press, 1990).

<sup>31</sup> Max Paddison, *Adorno’s Aesthetics of Music* (Cambridge: Cambridge University Press, 1997).

that “instrumental music, lacking in object and function...required a legitimizing doctrine so as not to appear as pleasant but empty noise.”<sup>32</sup> The strong advocates for programmatic music eventually led way to recent studies in narrativity done by scholars such as Newcomb, Hatten, and Maus,<sup>33</sup> who focus less on specific programs and subjects and more on general psychological associations such as “evolving pattern[s] of mental states.”<sup>34</sup>

While Jander’s work on asserting the Orpheus story as the program behind Beethoven’s *Andante con moto* clearly sides with the programmatic music advocates, the goal of the ensuing discussion is not to validate or argue against the program; rather, the aim is to cull any possible interpretive options for the performer previously left unaddressed by means of score study, theoretical analysis, and research on historical performance practices.

A copy of the Jander’s application of the Orpheus plot to the *Andante con moto* is provided in the following pages for convenient reference (see Example 9).

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Berthold Hoeckner, *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment* (Princeton: Princeton University Press, 2002).

Chua, Daniel K. L. *Absolute Music and the Construction of Meaning* (New York: Cambridge University Press, 1999).

<sup>32</sup> Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: The University of Chicago Press, 1989), 152.

<sup>33</sup> Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. (Bloomington: Indiana University Press, 1994).

Fred Maus, “Narrative, Drama, and Emotion in Instrumental Music.” *The Journal of Aesthetics and Art Criticism* 55, no. 3 (Summer 1997): 293-303. <http://www.jstor.org/stable/431799> (accessed December 6, 2012).

<sup>34</sup> Anthony Newcomb, “Once More ‘Between Absolute and Program Music’: Schumann’s Second Symphony.” *19th-Century Music* 7, no. 3 (1984): 233-250. <http://www.jstor.org/stable/746379> (accessed December 6, 2012).

Example 9: Jander's application of the Orpheus story to the *Andante con moto*

19TH  
CENTURY  
MUSIC

PROGRAM

Andante con moto [ $\text{♩} = 42$ ]

Strings

*f* *sempre staccato*

FURIES: Ha! Wer wagt es hier zu nah'n!  
(Kanne, act I, sc. xiii, line 2)

(Ha! Who dares approach this place!)

6

Solo \*

*pp* *molto cantabile*

ORPHEUS: Ich wandle froh die Schreckensbahn.  
(line 1)

(I tread this path of terrors gladly.)

14

Strings

*f* *sempre staccato*

FURIES: Ha! Verwegner geh zurück! (line 4)

(Hah! Trespasser, go back!)

19

Solo

*pp* *molto espressivo*

ORPHEUS: Ich suche meines Lebens Glück. (line 3)

(I seek the joy of my life.)

(Example 9 continued)

26

Solo

Strings

*f* *sempre staccato* *sempre f*

OWEN  
JANDER  
Beethoven's  
Orpheus

FURIES: Du betäubst nicht unser Ohr.  
 ORPHEUS: Eröffnet mir das dunkle Thor.  
 FURIES: Nimmer öffnet sich diess Thor.  
 ORPHEUS: Ihr Saiten rauscht im hellen Chor.  
 (lines 6–9)

(You do not deceive us. Open to me the dark portal.  
 Never will this portal open. You, strings, resonate in  
 clear chorus.)

33

Solo

Strings

*pp* *pp* *f*

FURIES: Zurück! Zurück! Zurück! [Kanne, line 13]  
 ORPHEUS: Erbarmt euch! Erbarmt euch! (Naumann)

(Go back! Go back! Go back! Have pity! Have pity!)

38

43

Solo

Strings

*p alio* *sempre alio* *pp*

Drawn-out decrescendo, cf. Gluck, "Ah! quale incognito affetto . . ." and "Le porte stridano . . ." (see p. 197). ("Ah, what unfamiliar sweet emotion causes

our implacable fury to be suspended?", "The gates creak on their black hinges, and they leave the passage secure and free to the victor!")

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(Example 9 continued)

19TH  
CENTURY  
MUSIC

Orpheus, playing his lyre, leads Euridice through the gloom of the Underworld (my own gloss of Virgil and Ovid).

Orpheus is concerned for his wife, out of longing and fear (*"aus Sehnsucht, und aus Furcht"*: 1791 translation of Ovid).

Cum subita incautum dementia cepit amantem . . . restitit, Eurydicenque suam iam luce sub ipsa, immemor heu! victusque animi respexit. (Virgil, 488–91)  
(A sudden frenzy seized Orpheus, unwary in his love . . . He stopped, and on the very verge of light, unmindful, alas! and vanquished in purpose, he looked back on Euridice, now his own.)

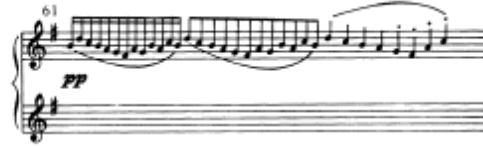
Ibi omnis effusus labor atque immitis rupta tyranni foedera, terque fragor stagnis auditus Avernis. Illa 'quis et me' inquit 'miseram et te perdidit, Orpheu, quis tantus furor?' (Virgil, 492–95)

(In that moment all his toil was spent, the ruthless tyrant's pact was broken. And three times a crash was heard in the swamps of Avernis. She cried, "What madness, Orpheus, what dreadful madness has ruined my unhappy self and thee?"')

(Example 9 continued)



Et protinus illa relapsa est.  
(Ovid, 57)  
(And instantly she slipped back.)



OWEN  
JANDER  
Beethoven's  
Orpheus

Et ex oculis subito, ceu fumus in auras  
commixtus tenuis . . .  
(Virgil, 499–500)  
(And straightaway from his sight, like  
smoke mingling with thin air . . .)



fugit diversa . . . (Virgil, 500)  
(. . . she vanished afar.)



En iterum crudelia retro fata vocant  
conditque natantia lumina somnus.  
(Virgil, 495–96)  
(Lo, again the cruel fates call me back, and sleep veils  
my swimming eyes.)



Supremumque 'vale' quod iam  
vix auribus ille acciperet dixit . . .  
(Ovid, 62–63)  
(She spoke one last "farewell,"  
which scarcely reached his ears.)



. . . revolutaque rursus eodem est.  
(Ovid, 63)  
(. . . and she fell back to the place whence she had  
come.)



Bracchiaque intendens prendique et prendere certans  
nil nisi cedentes infelix arripit auras.  
(Ovid, 58–59)  
(And he stretched out his arms, eager to clasp her or  
to feel her clasp. Unhappy one, he clasped nothing  
but the yielding air.)

In a ten-year retrospective article regarding his original proposal to apply the Orpheus story to the *Andante con moto*, Jander asserts that several performance implications can and should be assimilated into the performer's interpretation.<sup>35</sup> One of the main issues concerns a faster tempo for the orchestra's opening material so that when the piano solo enters, the tempo can be pulled back to reinforce the idea of two completely separate antagonistic characters—the Furies of the Underworld and Orpheus and his lyre. Jander claims that this difference in tempo between the orchestra and pianist is supported by Czerny's suggestions that the movement should not be performed at a slow tempo but that the pianist should pull back the tempo to provide more contrast in character. Jander believes that the idea of Orpheus subduing the Furies of Hades is indicated by the dialogue between the two forces, with the Furies' replies becoming successively more succinct in measures 26-38 until Orpheus wins by having the final word. In Jander's opinion, "the telescoping phraseology...progresses hand-in-hand with a gradual reconciling of the two conflicting tempi"<sup>36</sup> (see Example 10).

Example 10: *Andante con moto*: mm. 26-38. Orpheus subdues the Furies, calming the orchestra's tempo to match the piano's

<sup>35</sup> Owen Jander, "Orpheus Revisited: A Ten-Year Retrospect on the *Andante con moto* of Beethoven's Fourth Piano Concerto." *19th-Century Music* 19, no. 1 (Summer 1995): 31-49. <http://www.jstor.org/stable/746718> (accessed December 4, 2012).

<sup>36</sup> *Ibid.*, 47.

To continue the plotline of Orpheus soothing the Furies, the orchestra begins a protracted decrescendo in measure 38 until the Furies finally succumb to both Orpheus' tempo and dynamic level (see Example 11):

Example 11: *Andante con moto*: mm. 38-46. Furies completely subdued, with dynamics and tempo now matching those of Orpheus

The musical score for Example 11 shows measures 38 to 46. The Solo part (Piano) is in the upper staves, and the Strings part is in the lower staves. The Solo part begins with a decrescendo in measure 38, marked with a hairpin and the word 'dim.'. The Strings part also begins with a decrescendo in measure 38, marked with a hairpin and the word 'dim.'. The Solo part continues with a decrescendo through measure 46, marked with a hairpin and the word 'sempre dim.'. The Strings part continues with a decrescendo through measure 46, marked with a hairpin and the word 'pp'.

While the dynamics that represent the Furies being subdued are notated in the score, the reconciliation of the contrasting tempi is not. Jander argues that this would not be an interpretive possibility if not for the program. This assertion may very well be true; however, it should be mentioned that there is a school of thought that advocates modifying tempi to fit the various characters and moods of a particular theme or passage.

While Jander's fluctuating tempo idea may be effective, it can be argued that maintaining one consistent tempo between the orchestra and piano parts can also be quite effective, while still highlighting the contrasts in character and mood. Beethoven, in a way, "writes in" the contrast in speed and character through the use of different note values and articulation markings. For example, the orchestra has notes of very short values, most of them marked *staccato*; the shortest note value in the orchestra's opening phrases is a thirty-second note marked *staccato*. The piano part, on the other hand, is mostly comprised of quarter notes marked *legato*; the shortest note value in the piano's opening phrases is a sixteenth-note marked *legato*. These contrasts in note

values and articulation give the impression that there is more motion and speed associated with the orchestra part, while there is considerable less movement in the piano solo. Given these marked contrasts in perceived speed between the parts, specifically indicated in the score, is it necessary then, to add contrasting tempi as well? One can argue that a uniform tempo can provide underlying cohesion between the contrasting characters and even heighten tension by restricting the extreme fluctuations in tempi.

Another interpretive option made available to the performer through the Orpheus story is the greater length of time the final fermata of the movement is held. The final measure corresponds to the point in the story when Orpheus reaches out for a final attempt to clasp Euridice but only finds air (see Example 12):

Example 12: *Andante con moto*: mm. 72. Orpheus reaches out for one last touch only to find air



Given the dramatic yearning and despair found in the story at this point, Jander suggests holding out the fermata for as long as possible, until “the last dying of the note” to represent Orpheus’s “poignant *loss* of his true love.”<sup>37</sup>

A particularly surprising example of a performance implication derived from the Orpheus program involves the arpeggiation of the chords found in the piano solo part up through the first half of the movement (through measure 45). While Beethoven gave no indication to roll any

<sup>37</sup> Owen Jander, “Orpheus Revisited: A Ten-Year Retrospect on the *Andante con moto* of Beethoven’s Fourth Piano Concerto.” *19th-Century Music* 19, no. 1 (Summer 1995): 37. <http://www.jstor.org/stable/746718> (accessed December 4, 2012).

chords in this score, proponents of this practice claim that the arpeggiation better illustrates Orpheus and his lyre. Surprisingly, a number of pianists have adopted this suggestion, including Robert Levin (with conductor Christopher Hogwood) and Andrew Willis (with conductor Karl Middleman).<sup>38</sup> Even though this performance practice does not go directly against what is notated in the score, it does add a significant effect not given in the score. Granted, performers constantly add personal ideas of interpretation such as subtle nuances in phrase shapes, dynamics, pedaling, and the use of *rubato*, even though these may not be explicitly indicated as permissible in the score. Perhaps the arpeggiation of the chords in the movement can be perceived in a similar category of interpretive additions. However, the performer should be forewarned that the adoption of this practice is considered quite controversial since such a significant addition to the score alters a large portion of the movement. Since Beethoven's habits of specificity in notation and numerous revisions for each work are well known, any substantial change should be carefully considered.

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<sup>38</sup> Owen Jander, "Orpheus Revisited: A Ten-Year Retrospect on the Andante con moto of Beethoven's Fourth Piano Concerto." *19th-Century Music* 19, no. 1 (Summer 1995): 47-48. <http://www.jstor.org/stable/746718> (accessed December 4, 2012).

## Conclusion

By examining the *Andante con moto* of Beethoven's Fourth Piano Concerto from a variety of perspectives, several practical performance options have been highlighted. Conventional formal and theoretical analysis in combination with consultation of existing scholarly research on the subject detailed possibilities for phrasing, various arrival points in the formal structure, and the overall function and purpose of the movement within the context of the concerto.

Examining the historical context of the work has also brought forth many issues to be considered by the performer. Historical factors including period instruments for both the pianist and orchestra, the more intimate performance venues of Beethoven's day as opposed to the larger halls of the present, and the evolution of audiences' understanding of dynamics and tempo have been considered for possible application by today's performers. The opposing side of the argument that advocates the use of modern instruments in modern halls was also discussed to provide a side-by-side comparison of the benefits and disadvantages to each argument. No matter what kind of instrument or venue is used, indications for dynamics, timbres, and tempo must be carefully considered. Specific to the pianist were discussions regarding the various options for utilizing the *una corda* pedal, especially in light of the distinct colors produced by the pedals of the period instrument.

In addition to these historical performance practice implications, the possible interpretative options that may be drawn from the application of the Orpheus program to the movement were considered. In order to better communicate the story of Orpheus battling the Furies of the Underworld to rescue Eurydice, modifications in tempo and arpeggiation of chords in the piano part were carefully deliberated.

Ultimately, the purpose of this study has been to provide a thorough analysis of the *Andante con moto* of Beethoven's Fourth Piano Concerto, focusing on a variety of interpretative options for the performer. The aim is not to insist on a particular interpretation but to raise questions about various considerations that should be brought to the attention of the performer who wishes to make well-informed decisions regarding interpretations in performance. While the author holds the belief that no absolute, authentic rendition of any work exists, the following interpretation is presented for consideration as a culmination and synthesis of various performance options:

The *Andante con moto* can be conceived as one gradual build-up to the major arrival point about two-thirds of the way through movement. The build-up actually is largely comprised of a protracted decrescendo, but the resulting tension is released at the point where both the orchestra and piano commune in a *dolce* E minor. A consistent tempo between the orchestra and piano throughout the movement can not only highlight the contrasting characters but also heighten the dramatic tension. The use of modern instruments in modern performance venues renders the arpeggiation of the opening chords unnecessary. Though not historically accurate, the modern Steinway and accompanying orchestra are still capable of providing dynamic contrasts and changes in timbre. While a Steinway cannot literally shift from *una corda* to *du corde* and *tre corde*, it can produce a wide range of colors to represent the changes in timbre that Beethoven intended. The modern pianist can play softly using the *una corda* pedal for the *una corda* marking; for the *du corde*, more volume should be added to the sound while still utilizing the *una corda* pedal. The *tre corde* marking can be observed by lifting the *una corda* pedal.

These accommodations made on modern instruments in present day halls better reflect the cultural context of modern performers and audiences, who are accustomed to and often prefer



the sounds of current instruments. It is important to note that performers on modern instruments should not necessarily attempt to reproduce the exact sounds of period instruments; rather any modifications made to the sound should be idiomatic to the current instruments. Otherwise, the performer runs the risk of simply making the modern instrument sound inferior and leaving the full sound and timbre potentials unrealized. It is much more important to focus on communicating the music of Beethoven as effectively as possible.

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## **Vita**

Young Eun Kim will receive a Doctor of Musical Arts degree in Piano Performance with a minor in Music Theory from Louisiana State University in May 2013. Previous degrees include a Master's degree in Piano Performance from the University of Tennessee—Knoxville (2010) and a Bachelor's degree in Piano Performance from Tennessee Technological University (2008).