
**INTERPRETATION THROUGH THE APPLICATION OF MUSIC SCHOLARSHIP:
REFLECTIONS ON BEETHOVEN’S “GRAND SONATE PATHÉTIQUE”
NO. 8 IN C MINOR, OP. 13, 1798-9.**

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Lively interpretation of iconic works relies not so much on “resolving the past” but rather on constant renewal through application of musical scholarship. Of many issues raised by musicological scholarship in relation to the Pathétique, this paper focuses on: 1) how works written for early pianos can be translated and performed on the modern piano in light of the perspective of eighteenth century musical thought; 2) readings of aspects the structure and formal plan by musicologists and 3) some score details subject to different interpretations.

The interest and significance of contemporary documents for performers and teachers is highlighted by two reports from Beethoven’s time that draw attention to the eighteenth century view of several aspects of the “Pathétique.” Firstly, a review in the *Allgemeine musikalische Zeitung* 2 (19 February, 1800), soon after the publication of the work in late 1799 stated:

This well-written sonata is not unjustly called pathetic, for it really does have a definitely passionate character. Noble melancholy is announced in the effective, well, and flowingly modulated Grave in C minor, which occasionally interrupts the fiery Allegro theme that gives much expression to the very vigorous agitation of an earnest soul.

In the Adagio in A flat major, which, however, must not be taken slowly and which has a beautiful and flowing melody as well as modulations and good motion, the soul is rocked into a state of repose and a feeling of solace from which it is awakened again by the rondo on the first *tone* of the Allegro, in both meanings of the word. In this way the chief emotion forming the basis of the sonata is carried out; by this means the sonata itself gains unity and inner life and thus real aesthetic value... (Senner, 1999, p. 147)

The writer eloquently describes the content of the work in terms of the expressive contrasts inherent in the music discourse on the eighteenth century topic, “pathetic” while noting the requirement for a tempo in the Adagio that is “not too slow.” He also draws attention to the keys of C minor and A-flat major, fitted so well to the expressive requirements. Wayne Senner, the editor and translator of this contemporary review points out that in contrast to many later commentators the “affective importance” of Beethoven’s striking modulations in the *Adagio* are recognised here without criticism (Senner, 1999, p. 148).

Another report, from *Zeitung für die elegante Welt* 7 dated 6 August 1807, (pp. 997-98), titled: M...s, “Grand Sonate pathétique pour le clavecin ou piano-forte comp. et ded. S.A

Msgr. Le Prince Charl. De Lichnowsky par L. van Beethoven, O XIII. Pr. 16 gr.," also translated by Wayne Senner states:

This sonata is in C minor. It begins with a Grave of sublime character, which fades away into an excitingly fiery Allegro di molto. The Grave returns twice for only a few beats, but the heroic effect maintains the upper hand. The following Adagio cantabile (in A-flat major) flows over into milder sentiments. But in the Rondo allegro, which concludes the work, the high mindedness of a resolved heart is announced again in a powerful and beautiful expression, uniting tender feeling and energy within itself... (Senner, 1999, p. 148)

Both reviewers praise the return of mood in the third movement and draw attention to the key of C minor, to the 'sublime character' of the *Grave* and the fiery *Allegro di molto*. The first writer describes the contrasts inherent in the work in terms of pathos, the "poetic idea" and source of invention or *topos* (topics of ideas and arguments) of Beethoven's Op. 13.

The title "Pathétique" (given by Beethoven) seems to have contributed to the immediate and continued popularity of the work since its publication, although Elaine Sisman has explained that the familiar term "conceals as much as it reveals":

The adjective *pathetic* and the noun *pathos* actually comprise two different strands of meaning that need to be untangled. Both have claims as well as a somewhat ambiguous status, in rhetoric and aesthetics. Moreover, they sometimes veer off into the related concepts of the sentimental and the sublime, also of great importance to the later eighteenth century. *Pathétique* thus points to a subject with wide ramifications." (Sisman, 1994, p. 81)

In her article, Sisman has persuasively explained the significance of rhetoric (defined by Aristotle as "the faculty of discovering all the available means of persuasion") in this period. Beethoven's strong engagement with the idea can be shown through the way he structured his own writing, especially in the Heiligenstadt Testament, according to the principles of rhetoric in terms of structure, elevated tone and figures of speech. Sisman reminds us that the principal parts of the traditional persuasive letter are: the introduction, which secures the goodwill of the reader, in the case of the Heiligenstadt Testament by an exhortation intended to anticipate and then disarm criticism ("O you men...how greatly do you wrong me"), then follows the narration of facts, the history of the malady and its treatment; the supporting evidence, for example, Beethoven's inability to hear shepherds piping =; the frequent refrain of refuting his enemies' arguments; and finally the conclusion, which reveals again Beethoven's good qualities as well as his despair in a final plea to sway the emotions of the reader. Sisman explains that pathos "is an inevitable component of all rhetorical persuasion and is considered part of *inventio*, invention, the first of the five parts of rhetoric. (Sisman,

1994, p. 87) Beethoven's knowledge of key literary works discussing rhetoric has also been noted by several writers.

Numerous documents by music theorists, Beethoven, and his contemporaries detail the eighteenth century view of the requirements of musical expressivity and more specific topics such the 'pathetic.' Friedrich Schiller's statement, that "the pathetic can only be aesthetic in so far as it is sublime" in *Über das Pathetische* (On the Pathetic, 1793) (Quoted Beghin, 1997, 41) relates to the constant juxtaposition of intensity and high drama with sublime lyricism and expressivity in this sonata. Other writers including Sulzer and Koch "differentiated between two principal classes of accents: the grammatical,... concerning declamation and meter and ...the oratorical with its intensified version, the pathetic, in which the sense of the words requires a particular emphasis and tone of voice" (Sisman, 1994, p. 89). Schiller's friend, Christian Gottfried Körner identified "*ethos* (or character) with the permanent, and *pathos* (or affect) with transitory emotional states of the soul." (Sisman, 1994, p. 89). Körner states that "we cannot directly discern what we call character either in the real world or in any work of art whatsoever, but can only deduce it from what is contained in the features of individual states." (Dahlhaus, 1991, p. 133). Acknowledging Körner's ideas, Dahlhaus also links them directly to the "Pathétique" particularly adapting Korner's idea of musical feet to the musical patterns of the Pathétique and noting the pervasive use of two separate but related musical feet, namely $\text{♩}|\text{♩}|\text{♩}|\text{♩}$ and $\text{♩}|\text{♩}|\text{♩}|\text{♩}$ serves as a means to establish formal relationships in this work and in Beethoven's music more generally (Dahlhaus, 1991, p. 135).

We know that Beethoven placed great emphasis on the realisation of "correct expression." This is confirmed in a famous note written by his friend Ferdinand Ries (1784-1838). When he studied the *Six Variations on an Original Theme*, Op. 34 with Beethoven, Ries reported that while Beethoven was very patient, no compromise was possible in matters of musical expression:

...When I left out something in a passage, a note or a skip, which in many cases he wanted to have specially emphasised, or struck a wrong key, he seldom said anything; yet when I was at fault with regard to the expression, the *crescendo* or matters of that kind, or in the character of the piece, he would grow angry. Mistakes of the other kind, he said were due to chance; but these last resulted from want of knowledge, feeling or attention. (Sonneck, 1926, p.52)

Several other contemporaneous writers highlight the paramount importance of expressive playing more generally. For Daniel Gottlieb Türk, expressing the inherent character of a work is the mark of ‘good execution’:

He who performs a composition so that its inherent effect (character etc.) is expressed (made perceptible) to the utmost even in every single passage, and that the tones become so to speak, a language [Sprache] of the feelings, of him one says he has a good execution. Good execution, therefore is the most important yet at the same time the most difficult aspect of music making. (Türk, 1789, Trans. Haagh, 1982, p.321)

As discussed by several contemporaneous writers, the notion of music as discourse is central to the execution of the expressive content of late eighteenth century music. In *Allgemeine Theorie der “Schönen” Künste*, Johann Georg Sulzer’s comments on C.P.E. Bach’s Sonatas reflected the eighteenth century perception of music as discourse: “...one perceives a comprehensible language which sets and maintains our imagination and sensitivity in motion” (Jander, 1988, p. 35).

Musicologists including Leonard Ratner, Kofi Agawu, Robert Hatner, Elaine Sisman and Raymond Monelle have detailed the links between expressivity in late 18th century music and the idea of ‘topics of musical discourse.’ Kofi Agawu presented an eloquent account of Beethoven’s treatment of topical contrast in the opening of the ‘*Pathétique*’ Sonata stating that:

At least three topics are introduced in the opening measures of the movement: sensibility, cadenza and French overture. The broken rhetoric of the opening measures, together with the emphasis on diminished seventh harmony recalls CPE Bach specifically, or the sensibility style in general. The soloistic display on the last beat of measure 4 may be heard as a mini-cadenza, and therefore as an allusion to the concerto style. The allusion gains perceptive force later on in the introduction (measures 10-11) when the same gesture, this time complete with the conventional pre-cadenza syntax (a six-four chord prolonging the dominant), secures closure for the introduction and launches the Allegro section of the movement. The sense of an overture is conveyed by the “Grave” tempo indication, the ordinal position of the passage and the characteristic dotted rhythms. (Agawu, 1991, p. 44)

Agawu’s description enables the interpreter to attribute meaning by association to the dramatic contrasts that characterise the work and thereby uncover the text beyond the score (Agawu, 1991, p. 42-44).

The ‘topic,’ orchestral style, is introduced in the opening of the *Allegro di molto e con brio*, bars 44 ff. as this theme resembles an orchestral reduction with left hand *tremolo* passages recalling orchestral timpani against a texture of upper strings and woodwind in the right hand

double note theme. Beethoven's own arrangements of piano works such as the *Sonata in E Major* Op. 14, no. 1 for string quartet demonstrate his approach to instrumental thinking related to keyboard writing (Broyles, 1970, pp. 405-19). The "Pathétique" offers many opportunities for instrumental effects on the piano through highly contrasted textures as the pianistic writing frequently resembling an orchestral reduction. Agawu has also noted that "...such contrasts begin to suggest [Beethoven's] departures from an objectified topical structuring toward a personal, idiosyncratic retreat into private codes" (Agawu, pp. 42-44).

The key associations for C minor described by several eighteenth century writers underline the expressive and dramatic context of the "Pathétique." The Italian violinist and composer Francesco Galeazzi (1758-1819) summed up the associations of the key of C minor in his encyclopaedic music treatise titled *Elementi teorico-pratici musica* (The Theoretical and Practical Elements of Music) between 1791 and 1796. He described it as "the tragic key, suitable for expressing great misfortunes like the deaths of Heroes" (Taruskin, 2004, II, p. 702). The motivic, rhythmic and harmonic connections between works in C minor including Mozart's *Sonata in C Minor*, K. 457 and the "Pathétique" have often been noted —by Tovey as early as 1931 (Tovey, 1931, p. 63) and many other works in C minor including *Concerto*, K. 491, Haydn's *Symphony no. 95* and *Sonata no. 20* also fit Galeazzi's description. The musical character implied by C minor is conveyed with extensive use of diminished chords, dramatic rhetorical gestures, pauses and silences. Numerous other works in C minor by Beethoven with related musical characteristics also come to mind including the piano *Sonata Op. 10 No. 1* (1796-8), the piano *Concerto no. 3*, Op. 37 (1800), the *Marche funèbre* in the "Eroica" Symphony (1802-5); the *Symphony No. 5*, Op. 67 (1807-8) and the *Sonata*, Op. 111 (1821-22) and strikingly, the harmonic gesture at beat 3-4 of measure 1 of the "Pathétique" also appears at the opening of the piano sonata Op. 111. Connections may also be drawn between the "Pathétique" and the Largo opening of Clementi's *Sonata in G Minor*, Op. 34 no. 2 (1795) while the many orchestral gestures in Dussek's *Sonata in C Minor* Op. 35 no. 3 (1797) give rise to the suggestion that these two works may have been influential on Beethoven's compositions at this time.

According to Anton Schindler, (not always a truthful biographer, but he sometimes raises pertinent ideas), Beethoven (allegedly) owned a copy of a well known essay titled *Ideen zu einer Ästhetik der Tonkunst* (*Concepts for the Aesthetics of Composition*) by Christian Schubart on key characteristics, and he is known to have discussed this subject with his

associates. Schubart's description of the expressive characteristics of C minor was more personal than Galeazzi's formulation. For Schubart, C minor contrasts "a declaration of love and at the same time the lament of unhappy love. All languishing, longing, *sighing* of the love-sick soul lies in this key" (Steblin, 1983). Schubart's description concurs with the increasing subjectivity in topics of musical discourse at the beginning of the nineteenth century raised by Kofi Agawu. Beethoven's merging of poignant and dramatic gestures is present from the outset of the "Pathétique" and that juxtaposition is a feature setting the work apart from other C minor works of the time.

Daniel Gottlieb Türk's advice for expressive execution in *Klavierschule* points to specific ways that the modern performer can enhance the effect of these contrasts:

In a heavy execution each note must be played firmly (emphatically) and held out right to the end of its prescribed duration. *Light* refers to an execution in which each note is played with less firmness (emphasis) and the finger lifted from the key somewhat earlier than the duration of the note prescribes. In order to avoid a misunderstanding, I must also remark here that the terms heavy and light generally refer more to the sustaining and separating of the notes than to their loudness and softness. For in certain cases, for example in an *Allegro vivo*, *scherzando*, *Vivace con allegrezza* etc. the execution must be rather light (short) but at the same time still more or less loud; whereas a piece with a melancholy character, for example an *Adagio mesto*, *con afflizione*, etc. certainly slurred and therefore somewhat heavy, should nevertheless not be played too loudly. Still to be sure in most cases heavy and loud go together. Whether the execution is to be heavy or light can be determined from 1) the character and intended purpose of the piece... 2) from the designated tempo, 3) from the meter, 4) from the note values 5) from the way in which the notes progress etc. In addition, even national taste, the style of the composer and the instrument for which a piece is intended must be considered. (Türk, 1789, trans.1982, §143)

In this famous passage, Türk describes several distinctions between 'heavy' and 'light' execution and points to the range of textures and colours available within various dynamic levels. This advice may be applied to the modern piano just as effectively as to the instruments of Beethoven's time, with a significant effect on tonal colours and textures. Recently, there has been considerable scholarly attention taking account of eighteenth century concepts in performance on modern instruments. Roger Norrington has been working with modern orchestras to achieve greater transparency in the eighteenth century manner by using minimal *vibrato* while Jaap Schroeder's book, *Bach's Solo Violin Works: A Performer's Guide* suggests that the modern player can strike an effective compromise by adapting his or her technique to that of Bach's era" (Schroeder, 2007, p. vii). Of particular note is the essential concept of 'light playing' in *forte* dynamic. In late eighteenth century repertoire, *forte* playing may easily lead to heaviness due to the increased volume, long decay of sound

and strength of the bass register on the modern piano compared to eighteenth century pianos which are not very loud and have a clear and rapidly fading sound. In the Preface to the recordings of *The Complete [Beethoven] Piano Sonatas on Period Instruments* Malcolm Bilson states:

These early instruments can suggest very different gestures from those proffered by the modern piano and can lead the player down quite different paths of expression...one's interpretation of ...sources can change when the touch and timbre of the contemporary instrument are in one's ears and under one's fingers. (Bilson, 1997, p. 34)

The possibility of applying eighteenth century concepts to performance on modern instruments is also acknowledged by Sandra Rosenblum. (Rosenblum, 1988, p. 56). She cites Robert Donnington's discussion of the difference between historical and essential authenticity dating from as early as 1974 (Donnington, 1974, p. 61):

Historical authenticity is the use of all available knowledge for any performance, which for Classic keyboard music would require a fortepiano of the type available to the composer, tuned at low pitch. Essential authenticity is the use of such knowledge and musicianship as are necessary to reveal the inherent character of a piece and to produce an aesthetically appealing performance with or without an authentic instrument. The criteria of essential authenticity seem to me the more important. The cause is not authenticity *per se* but effectiveness. A reading that brings out the finesse and detail of the Classic repertoire can be musicianly and ultimately effective. Play Mozart on a modern piano but do not modernize it. Project dynamic relationships, tempos, articulation, pedalling, and ornamentation that are congruous with the composer's concept. (Rosenblum, 1988, p. 56)

Pianos from Beethoven's time (and historical reproductions), now familiar on recordings and in music instrument collections, provide great insight into many score details including Beethoven's dynamics, articulation, accents and other diacritical markings suggesting ways to experiment for effective results on the modern piano. On this point, Malcolm Bilson remarked: "Also different is the balance between bass and treble and pedal usage. All of this can lead a sensitive pianist to quite new idioms." (Geddes, 1997)

While pedalling is always somewhat experimental, being dependent on many acoustical factors, knowing that the first piano Beethoven owned that had a damper pedal was the Erard he received in 1803, a piano that Beethoven found to be "too heavy," (Newman, 1970, p. 488) in the "Pathétique," with familiarity with the 5-octave Walter style fortepiano, we may choose to lighten pedalling and make use of Beethoven's many indications for finger pedalling, as in the first movement at mm. 89ff, 114 ff. and similar places in the knowledge that the knee levers on the fortepiano that Beethoven worked on are quite clumsy to engage; they were used sparingly. Beethoven's indications for damper control pedalling first appears

in the publications of 1801 in the first two piano Concerti, Op. 15, and Op. 19 and in the *Quintet for Piano and Winds*, Op. 16. Beethoven often notates finger pedalling to give the impression of damper pedalling and increased sonority.

Malcolm Bilson has stated that “the modern piano with its rich, slowly developing tone, has no real *sforzando* at all as Beethoven would have recognised it – it has only loud notes” (Bilson, 1997, p. 34). The opening chord of the *Pathétique Sonata* is problematic on the modern piano as the *fp* indication can be achieved more readily with the rapidly fading sound of the 18th century instrument. With the sound of the early piano in mind however, it is easier to attempt to recreate the dramatic effect on the modern piano. Speedy elimination of the resonance of the first chord by partly releasing the fingers and re-depressing the pedal is one way to simulate the effect. Difficult as this may be to execute, it can be striking — surely what is intended by Beethoven. (Andras Schiff has discussed Beethoven Piano Sonatas, suggesting some ways to achieve implied dramatic effects on the modern piano). It is well known that Beethoven’s preference was for the Viennese instruments particularly those of Anton Walter and that all the sonatas up to Op. 31 No. 1 were composed while Beethoven was in possession of a five-octave Viennese instrument.

Beethoven’s letters to the fortepiano maker Johann Andreas Streicher underscore the increasing importance of ‘singing tone’ in the late eighteenth/ early nineteenth century sense of “notes that speak.” A letter Beethoven wrote on 19th November, 1796, states that the Streicher piano he had received two days earlier was: “too good for me.... because it takes away my freedom to create the tone for myself” (Anderson, 1966, I, p. 24). Andreas Streicher aimed for an instrument with “a light, singing, polished and expressive manner that should resemble the sound of the best wind instruments.” (Rosenblum, 1988, p. 37). Beethoven also remarked that Streicher was one of the few makers who understood that “one may sing on the pianoforte too.” (Anderson, 1966, p. 24). On this point, Sandra Rosenblum reminds us that the reference to ‘singing tone’ does not imply the tone quality of the nineteenth century singer but rather the speaking, rhetorical manner of the late eighteenth century. The approach to tone quality on the piano through the sound of other instruments is confirmed by Simon Löhlein when he advised in *Clavierschule*, (1765):

In respect to expression, the keyboard is not as complete as the stringed and wind instruments. Nonetheless, the same notes can be performed in different ways, and one can imitate several kinds of bowing. (Rosenblum, 1988, p. 174)

An increasing variety of directions for articulation and touch is evident in the “Pathétique” Sonata with *non-legato*, *tenuto*, *portato*, *legatissimo*, *the prolonged touch* and *leggeriamente* the main requirements (Rosenblum, 1988, p. 149). Subtle distinctions of emphasis between *rinforzando*, *rinforzato* and *sforzando* are described by Türk as “*rf or rinf.—rinforzando, rinforzato*, strengthened [*verstärkt*] (Türk, 1789, p. 116). Rosenblum informs that the English theorist, J.F. Danneley distinguished two different forms of the Italian word: “*rinforzando*, strengthening of sound and *rinforzato*, strengthened: it is thus abbreviated, R.F. and is placed over such notes as should be forcibly accented” (Rosenblum, 1988, p. 89).

Differentiating between the discrete range of touches required in the *Pathétique* in light of the framework provided by eighteenth century music theorists, particularly concerning ‘heavy’ and ‘light’ playing at various dynamic levels can make an immediate impact on choices in technique and sound colour on the modern piano. For example, at measures 89-92 in the first movement, composed very much like a string texture, Beethoven has written ‘pedal notes’ which result in ‘finger pedals’ in the bass register. These provide for resonance and clarity in the middle parts if the pedal is minimised. Of the articulation marks in following passage, at bars 93-99, shown as wedges in the first edition by Hoffmeister but standardised as *staccato* dots in the most frequently used Henle edition, Rosenblum has explained that this indication was Beethoven’s sign for metrical accents and thus the surrounding texture needs to be light to maximise the implied contrast both in the texture and between these two passages (Rosenblum, 1988, p. 96). It is notable that in the first edition, at the parallel place in the recapitulation, *staccato* dots appear. No wonder that the editor of the Henle edition chose to make *staccato* dots and wedges uniformly *staccato* dots! Nevertheless, it is a matter of great interest for teachers and performers to see where Beethoven has marked wedges. Sometimes, they seem to be rather meaningful (Beethoven, 1989).

It is well known that Beethoven enjoyed a considerable reputation as a pianist around the time of the composition of the “Pathétique.” He was praised frequently for his virtuosity and expressivity, fine *legato* and “unique handling of the instrument.” (Rosenblum, 1988, p. 28). The increasing requirement for use of *legato* indicated by longer slurs than usually found in the late eighteenth century, coupled with signs for “over-the-barline” slurring is clearly evident in the “Pathétique” Sonata, for example in the 1st movement, bars 113 ff., 135-136 and parallel places, as well as throughout the 2nd movement.

As is so characteristic in late eighteenth century music, Beethoven's time signatures in relation to tempo markings imply underlying metrical accent. Choosing a tempo to create a proportionally-related pulse between various parts of the work may contribute to a sense of cohesion and continuity. Indeed, some scholars and performers have suggested that the tempi in the movements should be proportionally related. In the Preface to the Wiener Urtext edition, Maurice Hinson recommends that the quaver in the *Grave* should equal the semibreve in the *Allegro* that should equal the quaver in the *Adagio cantabile* (2nd movement), that should equal the minim in the 3rd movement, *Allegro*. No metronome speeds are suggested.

Figure 1: Time signatures and tempo markings in the “Pathétique”

Grave: c Allegro di molto e con brio - ♩ Adagio cantabile $\frac{2}{4}$ Rondo - Allegro ♩

No autograph of the Pathétique is known. The Tecla edition was reproduced from the copy in the Austrian National Library Hoboken Collection, S.-H. Beethoven 56. No metronome guidelines were published in the first edition of this work by Hoffmeister in Vienna, the first issue of the work, advertised in the Wiener Zeitung on 18 December, 1799.

There are considerable variations in metronome markings provided in modern editions and audible in notable performances. Tempo has been a point of ongoing debate amongst scholars including Rosenblum, Timothy Jones and Georges Barth.

Rosenblum tabled the metronome indications found in early editions of the “Pathétique” Sonata but no definitive conclusions can be drawn. Rosenblum states that she considers a discrepancy of three or more metronome steps to be significant and audible (Rosenblum, 1988, p. 356).

Figure 2: Tempo indications in early editions of Beethoven Sonata no. 8, Op. 13
(Rosenblum, 1988, p. 356)

		Haslinger Czerny I First state 1828-c.1833 or 1837	Haslinger Second state Czerny II? 183?-1842	Czerny Proper Performance 1846	Simrock Czerny By 1857	Cramer Moscheles 1834-38/9	Moscheles Hallberger 1858?- 1867
<i>Grave</i>	 	58	58	46	63	60	60
<i>Allegro di molto e con brio</i>	 	152	152	144	144	144	144
<i>Adagio cantabile</i>	 	54	60	54	60	60	60
<i>Allegro</i>	 	112	100	96	104	104	104

The contrasts between the tempi for the different movements in Haslinger I are noteworthy. This table indicates broad agreement on the tempo for the 2nd movement, at quaver = 60 although a slower tempo is recommended by Czerny in both Haslinger 1 and *Proper Performance*. For the 3rd movement, the tempo from minim = MM. 100-104 is most commonly preferred. There is a range in the prescribed tempi for the Allegro, from minim = 144-152, with the faster *tempi* of Haslinger 1 and 2 perhaps reflecting Beethoven's well known preference for faster speeds. The *tempi* for the Grave range from quaver = MM. 46 – 60, however, without including “Proper Performance” and Czerny's 1857 edition, the range is quite small, from MM 58 - 60.

Some writers including Timothy Jones have acknowledged Czerny as closest to Beethoven in providing a first-hand account of Beethoven's intentions (Jones, 1999, p. 47), George Barth has questioned Czerny's memory for *tempi* as three or four different sets of metronome markings are attributable to him. Barth points out that Czerny stated about tempo that:

...in these matters there can be only one perfectly correct mode of execution and we have tried according to the best of our remembrance to indicate the tempo as the most important part of proper interpretation, according to Beethoven's own view...”
(Barth, 1992, p. 61)

However, in *Proper Performance (Über den richtigen Vortrag)*, 1842, Czerny reduced the tempo of the Grave from ♩=58 to ♩=92, slowing not only the tempo but also the note value of the pulse and stating:

The introduction is played so slowly and solemnly that we could only indicate the metronome mark with sixteenths. The chords all very weighty and in the 5th to 8th measure the left hand accompaniment very *legato*. The closing chromatic run very fast and light until the hold. (Barth, 1992, p. 96)

Barth raised two further points that cast doubt on the accuracy of Czerny's memory. Firstly, Czerny's inaccurate memory in performance had on occasion aroused Beethoven's anger (Barth, 1992, p. 96) and secondly, we know that Czerny saw fit to make changes to Beethoven's slurs in early editions. Barth concludes that Czerny was "much more a nineteenth century musician than Beethoven" (Barth, 1992, p. 103). It is possible that as the nineteenth century approach to slurring and tempo became consolidated, Czerny's memory for Beethoven's intentions became coloured.

Modern performance editions often include *tempi* suggestions. Some, including Claudio Arrau's edition for Peters in 1973 and Paul Badura-Skoda's (Badura-Skoda, 1970, p. 2) show considerable concurrence.

Figure 3 – Claudio Arrau's tempo suggestions for Beethoven *Sonata in C minor*, Op. 13

Grave - ♩ = 96 Allegro di molto e con brio ♩ = 152 Adagio cantabile - ♩ = 60 Allegro - ♩ = 100

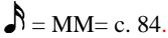
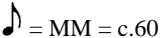
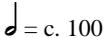
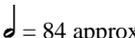
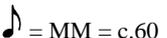
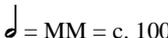
Badura-Skoda suggests the following tempi in his commentary to the Czerny's *On the Proper Performance of all Beethoven's Works for the Piano*:

Figure 4 – Paul Badura-Skoda's tempo suggestions for Beethoven *Sonata in C minor*, Op. 13

Grave - ♩ = 50 Allegro di molto e con brio ♩ = 152 Adagio cantabile - ♩ = 60 Allegro - ♩ = 104

Numerous recordings of the work by performers from several generations of music recording history have fairly similar ranges in metronome readings as reflected in the following small sample.

Figure 5 – Sampling performers’ tempi in Beethoven, Op. 13

Pianist	Grave	Allegro di molto e con brio	Adagio cantabile	Allegro
Annie Fischer	 = 96	 = 80	 = 60	 = 100
Daniel Barenboim	 = MM = c. 84.	 = MM c.84	 = MM = c.60	 = c. 100
Andras Schiff	 = MM c. 96	 = MM. c.76-80	 = MM = 66	 = MM =96
Tom Beghin	 = MM = 96.	 = 84 approx.	 = MM = c.60	 = MM = c. 100

Striking differences in interpretation of *rubato*, rhythmic interpretation and the conception of structure are evident. The dotted rhythms at the opening of the work are a case in point. Some performers choose to ‘double dot,’ in line with the French Overture style; others including Badura-Skoda advise that this is not a Baroque work. The notes on Beethoven’s playing from Beethoven’s best pupil, Ferdinand Ries, are of interest in respect to rhythmic freedom:

In general, Beethoven played his compositions very moodily, but he did remain for the most part strictly in tempo, pushing the tempo only on rare occasions. Now and again he would hold the tempo back during a *crescendo* with *ritardando* which had a very beautiful and most striking effect. (Wegeler and Ries, 1987, p. 61)

Varied readings of the structure and interpretation of the repeats in the first movement of Op. 13 has also occasioned voluminous analytical discussion from scholars and performers. Some recurring themes are: Firstly, ‘should the repeat in the first movement should be taken from the opening Grave or the Allegro?’ (Heibert, 1986, p. 33) Secondly, with material from the opening returning at the beginning of the development and also before the coda, ‘Should the Grave be considered an introduction or the main material of the movement?’ And thirdly, ‘How does the structure of the first movement relate to the idea of sonata form or the sonata principle?’

Both Rudolph Serkin and Andras Schiff have chosen to take the repeat in the first movement from the opening of the work however the consensus is that the traditional way is more satisfactory. The first print by Hoffmeister shows the repeat from the *Allegro* as is customarily performed. Canadian pianist, Robert Silverman has commented regarding the choice to repeat from the opening of the piece that:

...the overwhelming momentum of the Allegro suffers by the resulting interruption, and the devastating return to the introduction in G minor at the outset of the Development is completely lost. (Silverman, 2010, p. 9)

Recalling material from a slow introduction is a hallmark of Beethoven's style in his late work but the idea first appeared as early as the first movement of the *Piano Sonata in F minor*, WoO 47, No. 2 composed when Beethoven was about twelve (Senner, 1999, p. 149). In the *Pathétique*, structural surprise and the thwarting of expectation invite hearing the music unfold in terms of eighteenth century topics rather than according to any normative sonata principle. Noting the structural ambiguities of the middle section of the exposition of the first movement, which cannot be neatly described in conventional terms, Carl Dahlhaus stated that:

...from the transition, with its modulation and sequential working (bar 36), to the closing group which is at first cadential, and then reverts to the 1st subject (bar 114) are formally ambiguous. Measures 51-88, which modulate from the mediant minor, E flat minor to the relative major, E flat major can be interpreted as either a lyrical episode or the 2nd subject; and bars 89-113, while they are a tonally closed passage in the relative major, present themselves motivically as a 'display episode' of an emotionally charged character. It could be argued that the E-flat minor episode is the 2nd subject because, although it modulates, at least it returns to the initial key towards the end, at measure (76-9); and if it is not the second subject, then the movement lacks the continuation of the 2nd subject which is one of the normal components of a Beethovenian 5-part exposition. (Dahlhaus, 1991, p. 104)

In the erudite work on sonata theory, James Hepokoski and Warren Darcy have examined the arguments that led to normative thinking about the sonata. There is nothing normative about Op. 13 (Hepokoski, 2006) while William Kinderman in his recent book, titled *Beethoven*, notes the significance of Schiller's concept of pathos in coming to terms with the unconventional structural unfolding of the "Pathétique". He states:

More germane to the *Sonate Pathétique* is Schiller's basic concept of tragic pathos as a resistance to suffering...the development of musical tension seems to convey an existential conflict encoded in the very structure of the sound. (Kinderman, 2009, p. 46)

This paper has raised some aspects of the application of scholarship to the study of Beethoven's "Pathétique" sonata in order to substantiate the claim that the vast resources of Beethoven scholarship, especially through contemporaneous documents and recent musicological studies provide a framework that may lead to contextual insight that can be audible through modern performance.

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