

Interpretation and Performance:
A comparative study of artistic interpretations of
performances of Beethoven's *Eroica* Piano Variations
and Fugue in E flat major, Op. 35

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Abstract

Soo-Jung Ann

Interpretation and Performance: A comparative study of artistic interpretations of performances of Beethoven's Eroica Piano Variations and Fugue in E flat major, Op. 35

Once music is created, the music may be played repeatedly by numerous performers for a long time and this custom has created the tradition of performances of Western classical music. Although the same music is played more than once, each performance is not considered as just repeating but as a unique recreation by each performer's interpretation. For the only one recreative art, the considerations of better interpretations of music have always been regarded as endless questions or tasks for every performer. This study will consider possible answers or directions.

According to *The Oxford Companion to Music*, interpretation is defined as 'the process by which a performer translates a work from notation into artistically valid sound.' For the process to reach a better interpretation, this study pays attention to one of the methods of the educator and guitarist, Gerald Klickstein. He examines seven essentials of artistic interpretation in his book *The Musician's way: A Guide to Practice, Performance, and Wellness*. He suggests using these to develop musicians' interpretive abilities and create their own heartfelt interpretations. This instruction has gained strong empathy from many musicians and has been applied for their process of practice for reaching artistic interpretations. It includes the following essentials: 1. Capture the mood, style, and tempo; 2. Shape the dynamics; 3. Color the tone; 4. Mold the articulation; 5. Contour the meter; 6. Drive the rhythm; and 7. Express the form.

The first part of this study will examine the background of the composition, urtext editions and Beethoven's piano of the era in order to investigate the composer's intentions for authentic interpretations. The second part will investigate the materials used for the main study. The third part will look closely with an analytic view into what has already been accomplished as artistic interpretations of Beethoven's *Eroica* Piano Variations and Fugue in E flat major, Op. 35 by three great pianists using Klickstein's essentials as the main study for the artistic interpretations. Through these three parts, the study has clear applicable interpretive thinking and skills for Beethoven's *Eroica* Variations and Fugue and furthermore other classical piano music.

Introduction

To the performer, each performance is a new place of opportunity for creation, and each interpretation has its own value and contains many elements. This study is about the consideration and research on practical issues of artistic interpretations to understand various elements and advance to better interpretations. A number of elements required for one interpretation appear in detail during the process of completion, and they can be divided into two groups for a balanced combination of authenticity and musicality. To begin with, having the greatest grasp and understanding of what constitutes and surrounds the music, even if it is limited, will enhance understanding of the music, including the composer's intention. For a musical interpretation based on understanding of the music, it is considered how the music will be heard by the audience rather than how the performer listens to it with his or her own ears, and thoughts on interpretation are deepened with a slightly more analytical ear. Then, instead of analytical thoughts to complete the interpretation, it was considered that if the completed interpretations of other performers, who are inevitably different from the researcher, are analysed, various fresh musical ideas could be discovered that may not have been thought of before. This concept served as the study's starting point.

Previously, interests in musical interpretation have created issues such as how to reach a better interpretation, or ultimately what interpretation should be, and there have been several studies on performance interpretation accordingly. For example, Erwin Stein concludes in his book *Form and Performance* that, as is so often the

case, performance should not reflect the performer at the loss of the inner nature of the music.¹ To that purpose, he deals in depth with elements of musical sound and shape, as well as structure, movement, and phrasing, based on an interpretation of the symbols and marks that penetrates to the substance of the thinking underlying them. Michael Krausz includes essays from several authors in his collection *The Interpretation of Music: Philosophical Essays* that give consideration to the more fundamental concepts as well as the various aspects and possibilities of interpretation.² Meanwhile, Janet M. Levy shows a positive attitude towards the variability of musical interpretation in her article ‘The Power of the Performer: Interpreting Beethoven’, citing the different tempo interpretations of several performers in certain parts of Beethoven’s music.³

Music interpretation research, which had previously been dominated by academics, began to shift to performers who were actively involved in music interpretation, and studies on practical interpretation began to be conducted by them. Their topic was primarily investigated in a variety of ways, including studying a work or researching multiple works in a group, and eventually, research to arrive at an ideal musical interpretation, which is the objective of this study. Some studies on the interpretation of Beethoven’s piano music can be found. With comparative analysis of forms and techniques, Marie-Charline Focroulle studied the interpretation of the first movement of Beethoven’s and Schubert’s last three Piano Sonatas, focusing on the

¹ Erwin Stein, *Form and Performance* (London: Faber and Faber, 1962), 19.

² Michael Krausz (ed.), *The Interpretation of Music: Philosophical Essays* (Oxford: Clarendon Press, 1993).

³ Janet M. Levy, ‘The Power of the Performer: Interpreting Beethoven’, *The Journal of Musicology*, 18 (2001), 31-55.

similarities and differences, including things that appear similar but have different meanings, between the two composers' music.⁴ Chairat Chongvattanakij investigated Beethoven's Piano Sonata, Op. 109, using comparative analysis of video recordings of several performers, focusing on the characteristics and meanings of their gestures.⁵ Andrew Warburton, who worked on the same music, conducted a comparative analysis of the music using the tempo, dynamics, and articulation of eight different performers, as well as the process of interpreting the author's own performance using the detailed results gathered from the research.⁶

These studies have revealed that one or more performers' interpretations are analysed in order to arrive at a better new performance interpretation. In this thesis, a method of comparative analysis of music is used, however, unlike prior studies, a reference point for numerous essential elements is presented, and a more extensive study is conducted based on the reference point. This allows the characteristics and aspects of interpretations to be easily discovered, as well as musical elements to be analysed more individually through the reference points.

This thesis describes the process of obtaining practical and new musical ideas based on analytical data in greater detail in order to improve musical understanding and diversity of musical interpretation. In order to create a series of processes for it, Beethoven's *Eroica* Variations and Fugue and the interpretations of this work by

⁴ Marie-Charline Focroulle, 'Final Thoughts? Interpretation of the First Movements of Beethoven's and Schubert's Last Three Piano Sonatas' (DMusPerf dissertation, Royal Irish Academy of Music, 2017).

⁵ Chairat Chongvattanakij, 'Music as Gestural Narrative: An Analysis of Video Recordings of Beethoven's Piano Sonata, Op. 109' (DMus dissertation, University of Toronto, 2016).

⁶ Andrew Warburton, 'Towards a Personal Interpretation of Beethoven's Piano Sonata in E major, Op.109' (PhD dissertation, University of Kwa-Zulu Natal, 2018).

three performers, Artur Schnabel, Wilhelm Kempff and Alfred Brendel were chosen. As one of the most important classical piano repertoires, this work was written at the transition from the early to middle of Beethoven's periods in 1802 and clearly has a theme and variation form but also Beethoven's new attempts with the theme and the fugue which developed and appeared frequently in later works. The various musical elements among the performers were judged to be more clearly revealed in a concise and clear form, so it was chosen as music suitable for comparative analysis. The comparative analysis of three musicians who follow the genealogy of Beethoven's pupils and have a reputation for interpreting Beethoven's music will provide an objective view of the diversity of interpretations.

The first and second chapters present research on *Eroica* Variations and Fugue and the three performers prior to the comparative study of artistic interpretations. The first chapter will examine the background of the work, the new manner of the work which was emphasised by the composer, the piano at the time of composing and urtext editions of the composition. The second chapter will investigate three performers, their recordings, and the seven essentials by Gerald Klickstein which were adopted as reference points to have an objective view of various elements of interpretations to be analysed in the next chapter.⁷ Klickstein, a classical guitarist and professor at the University of North Carolina School of the Arts, wrote *The Musician's Way* based on his research and thirty years of professional experience as a teacher and musician. He

⁷ Gerald Klickstein has advised seven essentials as elements for artistic interpretation: 1. Capture the mood, style and tempo, 2. Shape the dynamics, 3. Color the tone, 4. Mold the articulation, 5. Contour the meter, 6. Drive the rhythm and 7. Express the form. In the third chapter, using these as reference points, a comparative study of the three performance interpretations will be performed. Gerald Klickstein, *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford: Oxford University Press, 2009).

advises that artistic expression should be front and centre during the practice process all the time for the artistic performance. The essentials he proposed were presented as reference points required in the process of completing musical interpretation, but they are used as reference points in comparative analysis of musical elements in this study. In the third chapter, through a comparative analysis of the three interpretations, the differences of elements between each interpretation will be examined and their connection with the composer's intentions will be considered.

In order to analyse the tempo corresponding to the first element 'Capture the mood, style, and tempo' among the seven essentials, the Sonic Visualiser is used to present the tempo graph by accurate numerical values to show the change and comparison of the tempo of the performers.⁸ As an application that can visually view and analyse the contents of music audio files, the Sonic Visualiser includes features such as adjustable-speed playback, looping, and the ability to annotate the recording with customisable spectrograms.⁹ Nicholas Cook, a director of the research team in the AHRC (the Arts and Humanities Research Council) Research Centre for the History and Analysis of Recorded Music, said that its visualisations help to heighten aural understanding of what is going on in the music and demonstrated the effects through

⁸ Sonic Visualiser was initiated and developed by Chris Cannam of the Centre for Digital Music at Queen Mary University of London, with input from the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) who used it for their research projects. Anon, 'Sonic Visualiser', <https://charm.rhul.ac.uk/analysing/p9_0_1.html> [accessed 28 April 2020].

⁹ These features can be used for the measurement of timing and dynamics in music. For dynamics, 'Power Curve', one of Mazurka plugins for Sonic Visualiser developed by Craig Sapp, has to be used together. Anon, 'Mazurka Project', <<http://www.mazurka.org.uk/software/online/dynamic/>> [accessed 28 April 2020]. Some examples of measurements are given in the book *The Changing sound of Music: Approaches to Studying Recorded Musical Performances* by Daniel Leech-Wilkinson who led some research projects of CHARM. Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), chapter 6, <www.charm.kcl.ac.uk/studies/chapters/chap6.html>.

music from its variable features in his book.¹⁰ In chapter three, the annotation feature is used to tap to the beats and generate tempo data which is exported to a spreadsheet programme and displayed as graphs. The value of each performer's tempo and its flow are obtained in a graph for practical comparison between the performers through this programme.

Due to the nature of the work consisting of several parts and variations, some parts are grouped together to compare and analyse seven essentials from three interpretations. Among the essentials, taking into account the relevance, each two of 3. Color the tone and 4. Mold the articulation, and 5. Contour the meter and 6. Drive the rhythm are studied together in each group.

The aim of this thesis is to understand various elements in artistic interpretations and help the development of detailed skills to reach better interpretations of this work through a three-chapter study. In addition, the elements in the artistic interpretations studied in the third chapter will be applicable to the performance interpretation of various classical works in addition to *Eroica* Variations and Fugue.

¹⁰ Cook introduced some features of Sonic Visualiser such as the abilities to annotate the sound file which can create beats or bar lines as tapping to the music and to align multiple recordings of the same piece that works out which point in one sound file corresponds to the same point in others. He said that 'visualisation is a fundamental analytical technique: established score-based analytical methods employ a wide range of notational or graphical representations that sometimes help to bring what you hear into focus, and in other cases complement what is readily audible.' Nicholas Cook, 'Methods for analysing recordings', in Eric Clarke, Daniel Leech-Wilkinson and John Rink (eds), *Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2011), 221-245.

Chapter 1

Research on *Eroica* Variations and Fugue

1.1 Beethoven's compositional style and his musical thought up to *Eroica* Variations and Fugue

After Beethoven moved to Vienna in November 1792, his life started to blend in with Viennese cultural style. Firstly, the connection with aristocratic circles was one of the most important influences on Beethoven's musical life from the early Viennese period. It brought him to many concerts organised by the aristocracy and he took every opportunity to be recognised as a virtuoso pianist and a competent composer among many musicians who had been already active in their musical life in Vienna. This relationship had a big effect on him and inspired him to compose music which was already familiar to them. Among the musical genres beloved by the Viennese upper class, a set of variations for piano was a very suitable genre to show his musical skills in composition and in performance including improvisation. Beethoven composed nine sets of piano variations in his early Viennese period between 1795 and 1800 and these were written in a light and simple style for easy understanding and enjoyment by the Viennese higher class.¹ It shows a big contrast with variations from his later period such as *Eroica* Variations and Fugue which is the main subject in this study and the 'Diabelli' Variations, and they are regarded as some of Beethoven's most magnificent music. Nevertheless, it is true that they

¹ 12 Variations on 'Menuet a la Viganò' from Jakob Haibel's ballet *Le nozze disturbate*, WoO 68, 1795, 9 Variations on 'Quant'è più bello' from Giovanni Paisiello's opera *La Molinara*, WoO 69, 1795, 6 Variations on 'Nel cor più non mi sento' from Giovanni Paisiello's opera *La Molinara*, WoO 70, 1795, 8 Variations on 'Une fièvre brûlante' from André Grétry's opera *Richard Cœur-de-Lion*, WoO 72, 1795, 12 Variations on the Russian dance from Paul Wranitzky's ballet *Das Waldmädchen*, WoO 71, 1796-7, 10 Variations on 'La stessa, la stessissima' from Antonio Salieri's opera *Falstaff*, WoO 73, 1799, 8 Variations on 'Tändeln und scherzen' from Franz Xaver Süssmayr's opera *Soliman II*, WoO 76, 1799, 7 Variations on 'Kind, willst du ruhig schlafen' from Peter Winter's opera *Das unterbrochene Opferfest*, WoO 75, 1799, 6 Variations on an original theme, WoO 77, 1800.

contain the variational techniques developed through writing earlier variations. For another light music genre, collections of dance music were given a warm welcome by the Viennese. One of the sets of dance music for orchestra, 12 Contredances, WoO 14, was composed over a long period between 1791 and 1802. There are arrangements for piano for nine of them, Hess 102. The seventh music of this colourful set came to be called the ‘Prometheus’ theme from its use in the last movement of Beethoven’s very successful ballet music, *The Creatures of Prometheus*, Op.43 composed between 1799 and 1801. This original theme by Beethoven made its reappearance again later and became very famous in his most important music opening the new middle period, Piano Variations and Fugue, Op.35 and the finale of *Eroica* Symphony, Op.55. In these masterpieces, Beethoven’s compositional style was changed completely and very successfully, even with the same theme, from much lighter dance music.

After some years of spending his musical life in Vienna, with his compositional style developed to suit the aristocracy, Beethoven would have had a thirst for what he really wanted to write and to express through his music. His young pupil Carl Czerny remembered his teacher’s words: ‘About the year 1800, when Beethoven had composed Op. 28, he said to his intimate friend, Krumpholz: “I am far from satisfied with my past works: from today on I shall take a new way.”’²

Since Beethoven was conscious of his hearing problem for the first time before 1800,

² Carl Czerny, *Erinnerungen aus meinem Leben*/ O. G. Sonneck, *Beethoven: Impressions of Contemporaries* (New York: G. Schirmer, 1926), 31; quoted in Philip G. Downs, ‘Beethoven’s “New Way” and the “Eroica”’, *The Musical Quarterly*, 56, Special Issue Celebrating the Bicentennial of the Birth of Beethoven (1970), 585.

he should have felt that the end of time for his musical activities including composition was coming towards him, and therefore, he would not want to waste his time any more. At this time of transition to his middle period between 1800 and 1802, many new experimental works were composed by Beethoven. His piano sonatas written at this time, including ‘Moonlight’, ‘Pastoral’ and ‘Tempest’, show unconventional varieties including characters, formations of movements, key changes, rhythmic patterns and so on.

In April 1802, following Dr Johann Adam Schmidt’s advice, Beethoven went to the village of Heiligenstadt to rest with hope of improvement in his illness until October before he came back to Vienna.³ He was in the middle of composing *Eroica* Variations and Fugue with other compositions such as a set of Variations Op.34 and Sonata sets of Op.31, and also completed his second Symphony there but he was suffering from increasing infirmity at the same time.⁴ Finally, he wrote out Heiligenstadt testament between 6 and 10 October 1802, and expressed his terrible fear and desperation from worse illness.⁵ However, his complicated miserable mind seems rather to be cleared and became more positive after writing the will. As soon as he came back to Vienna Beethoven wrote a letter to his Leipzig publisher Breitkopf & Härtel on 18 October 1802 and it is filled with Beethoven’s enthusiasm and confidence for his new works in a new style – two sets of Variations for piano Op. 34 and 35.

³ William Kinderman, ‘Beethoven at Heiligenstadt in 1802: Deconstruction, Integration, and Creativity’, in Jeremy Yudkin (ed.), *The New Beethoven: Evolution, Analysis, Interpretation* (New York: University of Rochester Press, 2020), 148.

⁴ Joseph Kerman *et al*, ‘Beethoven Ludwig van’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <https://doi.org/10.1093/gmo/9781561592630.article.40026> [accessed 1 May 2019].

⁵ It is dated 6 October 1802 at the beginning and 10 October at the end.

I have composed two sets of variations, one consisting of eight variations and the other of thirty.⁶ Both sets are worked out in quite a new manner, and each in a *separate and different way*... for I assure you that you will have no regrets in respect of these two works - *Each theme is treated in its own way and in a different way from the other one*. Usually I have to wait for other people tell me when I have new ideas, because I never know this myself. But this time - I myself can assure you that in both these works the method is quite new so far as I am concerned.⁷

Despite intense suffering from hearing problems which must be a devastating disease for a composer, Beethoven was rather eagerly following the new path for his music and produced a large number of works in a new manner which was truly experimental and deviated from tradition. The composition of *Eroica* Variations and Fugue was a result of a big struggle in Beethoven's musical life opening his new period and remains as one of his greatest achievements, revealing his passion and affection towards his own new music and a life that cannot be abandoned.

1.2 New manner

1.2.1 Theme

As it is shown in the letter to Breitkopf & Härtel, Beethoven introduced *Eroica* Variations and Fugue as a completely different work compared with his earlier compositions and strongly emphasised its new manner. An important aspect of his

⁶ At this point, Beethoven's counting of the number of variations in each work of Op.34 and Op.35 is different. He counted Op.34 which is a set of 6 Variations as 8 Variations and Op.35 which is a set of 15 Variations and fugue as 30 Variations. In the next chapter, the structure of *Eroica* Variations and Fugue will be studied together with Barry Cooper's interpretation of Beethoven's original count.

⁷ Ludwig van Beethoven, trans. and ed. Emily Anderson, *The Letters of Beethoven* 1 Letter 62 (London: The Macmillan Press Ltd, 1961), 76-77.

new style in this work was the originality of the theme by the composer.⁸ In the past, most themes of variation sets were not by Beethoven but already existed. Some of them were well-known melodies so audiences might be able to recognise music quickly as soon as they listened. However, differently, he started to use original themes by himself from WoO 77 which was completed in 1800. Finally, the composer decided to give opus numbers to his next two variations sets, Op. 34 and Op. 35 which he had not done for any of his previous variations sets.

In the grand variations you have forgotten to mention that the theme has been taken from an allegorical ballet for which I composed the music, namely *Prometheus*, or, in Italian, *Prometeo*. This should have been stated on the title-page. And I beg you to do this if it is still possible, that is to say, if the work has not yet appeared.⁹

Beethoven often used materials which he had already used in his earlier music. For example, some elements of his piano quartet, WoO 36 No.3 composed in 1785 are found in his piano sonatas Op.2 No.1 and No.3, and it is clearly recognised by ear. He also used the theme of No. 7 from 12 Contredances, WoO 14 as a theme in Variations and Fugue, Op.35, therefore Beethoven asked Breitkopf & Härtel to add 'Prometheus' on the title page of *Eroica* Variations and Fugue for the adoption of the theme. However, they did not comply with the request and the work started to be called *Eroica* Variations and Fugue following *Eroica* Symphony as it used the same theme in the finale. Even though the nickname for Op.35 was not Beethoven's intention, it is considered as another suitable title which embraces the heroic character of Prometheus.

⁸ The theme's similarity to the melody of the first movement of Clementi's Sonata Op. 7 No. 3 has raised questions about its origin. Alexander L. Ringer, 'Clementi and the "Eroica"', *The Musical Quarterly*, 47 (1961), 457-459.

⁹ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven* 1 Letter 79, 94.

Besides the originality, another important specific feature of the theme of *Eroica* Variations and Fugue is its dualism. Beethoven emphasised in the letter to the publisher the treatment of the theme through the music. Indeed, Beethoven did not use the usual form of theme and variations but exceptionally put the introduction, made up of the bass line of the theme and its polyphonic variations, instead of the whole theme in the first place. This process shows a strong revolutionary evolution as this is a very new idea by Beethoven and the similar way of structure carries out the heroic style in the finale of *Eroica* Symphony. While the ordinary variation sets start with a definite whole theme which is applied to the entire work, the way of setting the theme in Op.35 breaks this tradition. After the very first strong tonic E flat major chord in the tutti-like sound of the introduction, it starts its unexpected experimental process of the unison of the bass line of the whole theme. It has its own variations with basso ostinato pattern through a due, a tre and a quattro until the whole theme has appeared. This strategic idea succeeds to make the bass line remain in the listener's memory from the very beginning to the end including the fugue part. The two lines of the theme, the top melody and the bass line, create a richer and solid form together of each variation under the strengthened unity. Lastly the important role of the bass line reaches a climax in the fugue. This thematic development creates a unique design equivalent to the new manner Beethoven asserted which has a surprise and a wit from the best use of the theme.

1.2.2 Structure 'Variations and Fugue'

The fugal function is one of the prominent compositional techniques in Beethoven's works and among those important works, Op.35 is at the starting point. As Bach's

Well-Tempered Clavier had influenced deeply the following generation, Beethoven also studied this great work since his youth and started to use fugal technique in his works from an early period. It is found in many of his important works in various forms as a complete fugue or a fugato. His first trial of fugue in variations is shown in the last variation of the set WoO 76 which was written in a simple and short three-part fugue in 1799. Beethoven was trying out some of his new ideas at that time and for the first time, the original theme by himself was also used in the variations set WoO 77 in the same year. After those preparations, finally his new manner started to come to light through Op.35. Similar to the previous works, Beethoven used his original theme and placed the fugue in the last part of the work. The function of the divided theme into the bass theme and the soprano theme is maximised and highlighted in the fugue.

In the first letter regarding Op.35 to Breitkopf & Härtel, Beethoven introduced it as new variations and counted it as thirty variations. However, the final counting of variations came from the publisher who had a doubt about its counting as he reckoned it as only fifteen variations in the reply on 3 March 1803.¹⁰ Therefore, Beethoven more or less agreed this opinion giving his explanation in the letter to the publisher on 8 April 1803.¹¹ Barry Cooper, described the structure which might correspond with Beethoven's first idea (Table 1).

¹⁰ Ludwig van Beethoven, ed. Sieghard Brandenburg and Beethoven-Haus Bonn, *Ludwig van Beethoven: Briefwechsel, Gesamtausgabe* 1 Letter 128 (Munich: G. Henle Verlag, 1996), 155.

¹¹ *Ibid.*, Letter 133, 159-160.

Table 1

The structure of Op. 35 is more complex: ¹²		
	Basso del Tema	1+16 bars
1	a due	16 bars
2	a tre	16 bars
3	a quattro	16 bars
4	Tema	16 bars
5-9	Vars. 1-5	16 bars each
10	Var. 6 (in c)	24 bars (2nd repeat varied)
11-17	Vars. 7-13	16 bars each
18-19	Var. 14 (minore)	32 bars (double variation)
20-21	Var. 15 (Largo)	32 bars (double variation)
22	'Coda'	8 bars
23-26	Finale. alla Fuga	132 bars
27-30	Andante con moto (coda)	64 bars (2 double variations) 9 bars

According to the remaining letters from Beethoven to Breitkopf & Härtel in this period, it is considered that the work had been already completed at the time of sending his first letter regarding the two works of Op.34 and Op.35 to the publisher as there have not been found any letters of Beethoven mentioned for its correction. It seems only the counting had not been organised yet and Beethoven would count all the parts including the fugue as variations except the very first bass line theme as the theme of whole music as in Cooper's description. Finally, however, Beethoven made it clear with the publisher that the introduction by the bass theme and fugue part are not variations.

After the unusual introduction, the bass line of the theme and small variations, the original whole theme comes out in an elegant way similarly to the successful previous works with the same theme.¹³ It must have been very clear and delightful to listeners who had already known this 'Prometheus' theme. Because of the support by

¹² Barry Cooper, *Beethoven*, Master Musician Series (Oxford: Oxford University Press, 2000), 127.

¹³ Twelve Contredanses, WoO 14 No. 7 and the last movement of *The Creatures of Prometheus*, Op.43.

the introduction, the bass line of the theme is always noticeable with the melody of the theme in each variation. The theme and most of variations contain 16 bars with repeats after every 8 bars which increases the length to 32 bars each. Following the custom of traditional variations sets which included a variation in a parallel minor key and a slow variation, *Eroica* variations set also contains the variation No. 14 in E flat minor, the parallel minor key to E flat major and the slow variation No. 15 in Largo. Because of that each repeated part has some changes in these two variations as double variations, each variation is written in 32 bars without repeat signs. Beethoven added one more variation of minor key, No. 6 in C minor which is the relative minor key to E flat major. In the variations which are all in E flat major and have similar tempo before the variation No. 14, the variation in C minor No. 6 is placed in the middle of thirteen variations and it shows a balance and a great interest with a good tension. After the slow variation No. 15, suddenly, C minor key once again makes its appearance for the Coda and its dominant G major mysteriously finishes the part. Continuously the bass solo line of the theme emerges like the very beginning in the introduction and is continued to build up the fugue of 132 bars-length. Following *Andante con moto*, the whole theme gracefully enters the stage with the similar figure of its first appearance after the introduction. It makes several changes of rhythmic pattern and forms two double variations with 64 bars. Finally, the last brilliant Coda concludes the end with 8+1 bars.

Beethoven used the same arrangement of the theme at the beginning and the end. In both times, the bass line of the theme is ahead of the whole theme and therefore, it is charged with an important role. First of all, it is positioned at the place of the main

theme and secondly, it supports the whole theme and every variation. Lastly, it takes a heavy responsibility as it becomes a theme of the fugue part which is the most serious part in this music. While the whole theme takes an elegant singing part, the bass line theme keeps various roles without breaks excellently.

1.2.3 Heroic style

‘Heroic style’ is often mentioned to describe a specific style of expression in Beethoven’s music from his middle period. It is not only applied to *Eroica* Variations and Fugue and *Eroica* Symphony but also, from the start with the compositions on the ‘Prometheus’ theme, it is expressed throughout many of his other works mostly between 1803 and 1812. His overtures and odd-numbered symphonies from *Eroica* Symphony onwards are based on the stories of heroes who desired freedom without refusal of a struggle and self-sacrifice. The creation of *Eroica* Symphony received a direct influence as it was originally entitled Bonaparte who was the hero of revolutionary France with a similar age to Beethoven.¹⁴ His last piano concerto, Op. 73 *Emperor*, even though it is not clear where the nickname was from, firstly brings up the image of Bonaparte. It is hard to think that Beethoven would have been happy with this nickname when it is considered how intensely he was upset at the declaration of emperor of Bonaparte by himself. However, its grandeur and magnificence with gracefulness suit the nickname so well that it is hard to imagine it as anything else. For Beethoven’s other heroic piano compositions in the middle period, *Waldstein* and *Appassionata* Sonatas resolutely described his revolution,

¹⁴ The symphony was originally entitled simply ‘Bonaparte’, in tribute to the young hero of revolutionary France, who was almost exactly Beethoven’s age. But this idealisation of Napoleon as a heroic leader gave way to disillusionment when the First Consul proclaimed himself Emperor in May 1804. Kerman *et al*, ‘Beethoven Ludwig van’ in *Grove Music Online*.

struggles and exclamations of joy for a true freedom.¹⁵

Beethoven's heroic style had been developed over a long period in his life. The lively imagination from his tragic state of hearing loss became even stronger and more mature in his music towards the later period. It has a form of complexity in a way that is one direction of love to humanity which is connected to important achievements in the history of Western music that opened the door to romantic period from classical period and its coexistence.

The better understanding of Beethoven's heroic style is one of the essential elements of interpretation of *Eroica* Variations and Fugue. Therefore, this chapter includes the consideration of the heroic style in the work comparing with other works which contain similar points to see what components are fitted into the style.

1.2.3.1 *Eroica* Variations and Fugue compared with other works on same theme

Beethoven's early biographer Anton Felix Schindler's remark that the *Prometheus* theme had already been made long before it was written in *The Creatures of Prometheus*, Op. 43 is considered reasonable by many scholars, and therefore the theme is regarded to have originated in Contredanse WoO 14 No. 7 even though the exact year of its composition is unknown.¹⁶ As the Contredanse No.7 is the theme itself with a 16-bar phrase in a light simple dance form, it makes sense to be

¹⁵ 'Even the few Sonatas are now heroic – *Waldstein* and *Appassionata*. With this set of works Beethoven made his revolution: not a sharp cut with the past, but an abrupt phase of evolution forced by psychological factors which necessarily remain obscure.' Joseph Kerman, *The Beethoven Quartets*, (New York: A.A. Knopf, 1967), 92; quoted in Alan Tyson, 'Beethoven's Heroic Phase', *The Musical Times*, 110 (1969), 139.

¹⁶ Anton Felix Schindler, *Beethoven As I Knew Him*, ed. Donald W. MacArdle, trans. Constance S. Jolly (North Carolina: University of North Carolina Press, 1966), 118.

developed from the simplest piece to the bigger work having such heroic character and richer orchestration in Op. 43 at the finale. Although the work has been developed one step further, these two pieces still belong as a background music category that supports dance. However, the theme completely breaks away from the previous background category by meeting the serious music genre for instruments. Despite using the same theme for the third time, Beethoven's novel ideas did not look at the theme in the same way. The subdivided theme into melody and bass and their various functionalities were expressed and expanded systematically in *Eroica* Variations and Fugue. It shows the declaration of Beethoven's desire to break away from the style of music previously focused more on the audience and to compose what he really wanted to although Beethoven was in despair writing the Heiligenstadt will. Finally, the finale of *Eroica* Symphony seems like having an even bigger challenge for the fourth use of the same theme but it has successfully transformed within a shorter length. The extended four-part fugue by the bass line of the theme and the lighter dancing whole theme are lively played one after another without a break. At the time when Beethoven was producing *Eroica* works and other compositions between 1800 and 1803, he frequently mentioned J. S. Bach, whom he admired very much, in his letters.¹⁷ The fugue, which seems definitely to be the influence of Bach, is written in an important form in both *Eroica* works. Beethoven wrote the separate fugue part to follow after the last variation in Op. 35. However, in the variations, there are also many parts composed with counterpoint. For the finale of *Eroica* Symphony, the fugue technique is used throughout the composition. Through the fugue parts which has the subject of the bass line, the importance of the

¹⁷ David Eiseman, 'A Structural Model for the Eroica Finale?', *College Music Symposium*, 22 (1982), 141-147.

bass line is well demonstrated and it explains the reason why it should be placed in the very beginning of the work. As the composer intended, the bass line changes its character from top line melody to bass freely and it creates more varieties in the unity. The fugal treatment by orchestration and active modulations gives more colours and tension. The slow part as a ninth variation takes quite a long duration considering the overall length of the movement and creates a special grandioso atmosphere approaching a real victory. 'I will bid defiance to my fate, though I feel that as long as I live there will be moments when I shall be God's most unhappy creature.'¹⁸ In letters of the most difficult times for Beethoven in 1801, his troubled heart is sometimes expressed. As much as he described himself God's most unhappy creature, Beethoven would have felt special and close as he compared his difficult situation to Prometheus' pain who was suffered by the gods for delivering fire belonging to the gods to mankind. In this sense, his request of adding *Prometheus* in the title of Op. 35 seems more important and meaningful. In addition to a heroic character, the theme's originality in itself becomes revolutionary and gives certain power in the music.

As a result, these four works show the following features as a heroic style. Through the direction and flow in how the four works were composed, Beethoven's constant pursuit of novelty was revealed rather through the same theme. In addition to the heroic story of *Prometheus*, his bold attempts and the changes that break the tradition in composing can well be called heroic challenges. The unchanged key of E flat major of the theme in each work shows that he had a strong resolute idea of the

¹⁸ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven* 1 Letter 51, 60.

theme's colour. This creates a natural connection between the key of E flat major and heroic style. Finally, the fugal treatment in the two *Eroica* works is one of the distinguishing components in heroic style as this technique is frequently used in his other heroic works in later time such as Symphonies No. 5, 7, 9. After Beethoven's *Eroica* Variations and Fugue, the variations and fugue structure influenced many composers in the next generation to write works using that form.¹⁹

1.2.3.2 *Eroica* Variations and Fugue compared with *Emperor* Concerto

These two masterpieces in the middle period have well-known heroic nicknames even though they are not from Beethoven. Just as the title of *Eroica* Variations and Fugue was first called by others, so was the nickname *Emperor* Concerto.²⁰ Beethoven once again chose the key of E flat major for *Emperor* Concerto and it gives a certain heroic identity in his continuous desire and challenge for newness.²¹ Its strong majestic E flat opening chord in the first movement is similar to the opening of *Eroica* Variations and Fugue. Uniquely, in this very beginning, it has a solo piano in the *Cadenza* style which opens out a series of virtuosity after each three punctuated emphatic chords of the tonic, subdominant and dominant by tutti which

¹⁹ For example, J. Brahms, Variations and Fugue on a Theme by Handel, Op. 24 (1861); I. J. Paderewski, Variations and Fugue on an original theme, Op. 11 (1883), Op. 23 (1903); M. Reger, Variations and Fugue on a Theme by Bach, Op. 81 (1904); M. Reger, Variations and Fugue on a theme by Beethoven Op. 86 (1904); S. Lyapunov, Variations and Fugue on a Russian Theme, Op. 49 (1912). For other genres than variations that forms combined with the fugue part is such as F. Schubert *Wanderer* Fantasy, F. Liszt Sonata in B minor and C. Franck Prelude Chorale et Fugue.

²⁰ The origins of the name are obscure, although there is a story, unauthenticated and unlikely, that at the first Vienna performance a French officer exclaimed at some point, "C'est l'Empereur!". Michael Steinberg, 'Beethoven Piano Concerto No. 5' in *The Concerto: A Listener's Guide* (Oxford: Oxford University Press, 1998), 71.

²¹ E \flat major is widely accepted as Beethoven's primary key for heroic expressions. The key features some of his most virtuosic and broad conceptions: opp. 7, 35, 55 and 73 are technically challenging for almost any performer and certainly quite lengthy for their respective genres. Dimitri Papadimitriou, 'An Exploration of the Key Characteristics in Beethoven's Piano Sonatas and Selected Instrumental Repertoire' (DMusPerf dissertation, Royal Irish Academy of Music, 2013), 64.

can only be described as heroic. He kept his new trial on thematic materials that while Op. 35 separated the two lines of a whole theme imposing multiple functions on one theme, the first movement of *Emperor* concerto is built up in a sonata form containing unusual three themes transformation.

Beethoven certainly had an imagination on the keys considering the mystic and colour effects of B major he chose in the second movement. The starting note D# in the second movement comes from taking the ending enharmonic note E \flat in the first movement and it makes such special connection despite the distance of the keys. In fact, his elaborate plan on the modulations has already introduced the B major briefly as the enharmonic key C flat major of the transformed second theme in the first movement which was the furthest key in the first movement. However, Beethoven made a simple way to go back to the original key of E flat major that the sudden change of a colour through the B drops semitone to B \flat at the end of the second movement connected to the theme of the third movement directly.

The third movement has a strong rhythmic character with the stress on weak beats giving such eccentric character and the constant rhythmic pattern by timpani in a dancing 6/8 metre. The E flat major chord as the tonic triad of the theme represents well the heroic state which is a common heroic aspect of a definite simple statement that appeared in the beginning of the first movement and in *Eroica* Variations and Fugue. All these works generally have the sense of 'liveliness' expressed in the term category Allegro.

Lewis Lockwood writes that *Prometheus Variations* set is the grandest of all Beethoven's early variations sets, a work that matches and overshadows such earlier efforts as *Righini Variations*. It points the way to the orchestra-like keyboard writing of his middle period and his later piano writing, including that of the later piano concertos.²²

'The orchestra-like keyboard writing' well explains the style of *Eroica Variations* and Fugue and *Emperor Concerto*. These larger-scale piano compositions are understood as a result of Beethoven's continuous challenge in seeing things in different ways and in properly harmonising tradition with novelty without being bound by the original form. The apex of heroic beginning and the sonata form consisting of the three themes' transformation in the first movement, and the connection between the second and third movements that show innovative ways are quite unconventional. *Eroica Variations* and Fugue's unique theme development and the unresolved key process from the slow variation to fugue was also unexpected. In addition, lyrical expressions added to the heroic style of the concerto and the slow variation in Op. 35 stand out. The two works in common show cheerfulness, colourful elegance, brightness, and grandeur in E flat major of a heroic style.

1.3 Urtext editions

For a performer who carefully tries to follow a composer's intention in the music, one of the priorities is to obtain the music in a reliable and authentic edition. The German term 'Urtext' is frequently used for music editions to represent that each

²² Lewis Lockwood, *Beethoven: The Music and the Life* (New York: Norton & Company, 2002), 142.

result of music by editors is clearly based on a composer’s autograph. However, there are many editions called ‘Urtext’ and give a performer more choices or trouble. There is more complexity in music of the Romantic and Classical periods and earlier because of the limitations of the printing press, no system of copyrights or royalties and a practice of revising music after it had been published.

Of various editions for *Eroica* Variations and Fugue, there are following editions called ‘Urtext’ with critical commentary (Table 2).

Table 2

Peters Urtext Edition (founded as the ‘Bureau de Musique’ in Leipzig in 1800)	Peter Hauschild (editor), Gerhard Erber (fingering) (1970)
Wiener Urtext Edition (founded in 1972 by the publishing house B. Schott’s Söhne which is today’s Schott Music founded in Mainz in 1770 and Universal Edition in Vienna founded in 1901)	Erwin Ratz (editor), Bruno Seidlhofer (fingering) (published by Universal Edition in 1960 and assigned to Wiener Urtext Edition in 1973)
G. Henle Verlag Urtext Edition (founded in Munich in 1948)	1. Joseph Schmidt-Görg (editor), Walter Georgii (fingering) (1961/1989) 2. (revised version) Felix Loy (editor), Ian Fountain (fingering) (2019)

Dover publications reprinted from the Serie 17. Variationen für das Pianoforte, Ludwig van Beethoven’s Werke, Breitkopf & Härtel, Leipzig, 1862–65 which is the revised version of the first edition by Breitkopf & Härtel in 1803. According to Beethoven’s letters, there seem to be numerous errors which were not corrected by publishers before its publication, contrary to Beethoven’s wishes. Therefore, even though Breitkopf & Härtel is the first edition of *Eroica* Variations and Fugue it is not considered as a completely authentic edition which contains Beethoven’s intention

correctly and fully. Most urtext editions tried their best to follow the original and used the manuscript for the first source and referred to the Breitkopf & Härtel edition with the attention for any errors.

Beethoven Haus in Bonn keep all Beethoven's manuscripts, the origin of all the urtext editions mentioned above, and offer the autograph music on their website.²³ In the study of the interpretations, four urtext editions with a manuscript are referred to and specify if there are any differences in the music.

1.4 Beethoven's Pianos in early 1800s

After the invention of the pianoforte in Italy by a harpsichord maker, Bartolomeo di Francesco Cristofori (1655-1731) at the end of the seventeenth century, there had been many experiments and changes until it became similar to the modern piano. From 49 notes of 4 octaves keyboard of first piano by Cristofori, the range of the keyboard had been gradually extended and finally it reached 88 notes of 7 and 1/4 octaves in the late nineteenth century which is a standard range of the modern piano.²⁴ In the early 1800s when Beethoven composed *Eroica* Variations and Fugue, it was the middle of the most active period for piano development and he experienced the extensions of keyboard range with different actions and styles of piano many times in his life and the range of his expressions was growing together with the change in later period.²⁵

²³ Ludwig van Beethoven, 'Variationen für Klavier (Es-Dur) mit einer Fuge Op. 35, Autograph' <<https://www.beethoven.de/en/media/view/5997744317530112/scan/>> [accessed 1 May 2019].

²⁴ The Stuart & Sons exceptionally has made a largest number of keys up to date, 108 keys in full 9 octaves in 2018.

²⁵ The keyboard range of piano started with 4 octaves around 1700 and approximately extended upto 4 and 1/2 octaves in 1745, 5 octaves in 1775, 5 and 1/2 octaves in 1795, 6 octaves in 1810, 6 and 1/2

According to some sources, Beethoven was using the piano by Johann Andreas Stein favouringly from early period that Mozart also liked.²⁶ As major features of the Stein piano, it gives a remarkable control of the hammers which was especially distinctive for soft expression and is sensitively responsive to the player's touch.²⁷ The use of knee levers to lift the dampers was revolutionary at the time.

Beethoven's requests and dissatisfactions on pianos were sometimes expressed in his letters and in 1796 he wrote to Johann Andreas Streicher about the Stein piano:

I received the day before yesterday your fortepiano, which is really an excellent instrument. Anyone else would try to keep it for himself; but I – now you must have a good laugh – I should be deceiving you if I didn't tell you that in my opinion it is far too good for me, and why? Well, because it robs me of the freedom to produce my own tone. But, of course, this must not deter you from making all your fortepianos in the same way. For no doubt there are few people who cherish such whims as mine.²⁸

Beethoven agreed the Stein piano was excellent but, as he wrote in the letter, it seems that he was not entirely satisfied. Regarding his expression 'my own tone', it could have meant that Beethoven wanted more singing tone with better legato like strings or wind instruments even though the Stein piano received reviews such like a songful

octaves in 1825, 7 octaves in 1845, and 7 and 1/4 octaves of today's standard range in 1880.

²⁶ As early as 1783 he was reported as preferring the Stein to the Späth, and in 1788 (not 1787) he may have received a Stein from Count von Waldstein, there being several such pianos at court in Bonn. Theodor von Frimmel, *Beethoven-Studien 2* (Munich: G. Miller, 1905-1906), 219, 222; Alexander Wheelock Thayer, *Ludwig van Beethoven's Leben 5*, trans. Hermann Deiters, rev. Hugo Riemann, (Leipzig: Breitkopf & Härtel, 1917-1923), 234-235; Ludwig Schiedermair, *Der junge Beethoven*, (Leipzig: Quelle & Meyer, 1925), 68, 88-89; Friedrich Blume (ed.), *Die Musik in Geschichte und Gegenwart 14* (Kassel and Basel: Bärenreiter-Verlag, 1949-1968), 148; William S. Newman, 'Beethoven's Pianos versus His Piano Ideals', *Journal of the American Musicological Society*, 23 (1970), 486.

²⁷ Michael Latcham, 'Stein, Johann (Georg) Andreas' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.26631>> [accessed 5 May 2019].

²⁸ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven 1 Letter 17*, 24.

tone²⁹ because his thought of its importance was expressed as he stressed the necessity of making the piano more singing in the next letter to Streicher.³⁰ In the same context, when Czerny was studying with him around 1801 Beethoven emphasised much legato-technique to his student.³¹ On the other hand, it possibly means that he wanted a bigger and stronger tone as this Viennese action has a weak tone.³²

Another piano that Beethoven used in the early 1800s, was the piano by Anton Walter who was the most successful keyboard maker. Czerny remembered his first playing for Beethoven when he was about age ten that the Walter piano at Beethoven's place was 'the best ones made then'.³³ It is estimated that Beethoven's possession of the piano came after the composition of *Eroica* Variations and Fugue as there was his request for the purchase of the Walter piano around November 1802.³⁴ This piano was already well known around the end of the eighteenth century since the action had been developed from Stein's, it is presumed that Beethoven was familiar with the piano well before he bought it and it influenced *Eroica* Variations and Fugue. The Walter piano had a very light touch similar to the Stein piano and a certain improvement of repetition with hammers from adding a back-check for catching the returning hammers.³⁵ Beethoven specifically insisted on a function of

²⁹ Newman, 'Beethoven's Pianos versus His Piano Ideals', 496-497.

³⁰ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven* 1 Letter 18, 25.

³¹ Carl Czerny and Ernest Sanders, 'Recollections from My Life', *The Musical Quarterly*, 42 (1956), 307.

³² Newman, 'Beethoven's Pianos versus His Piano Ideals', 496-497.

³³ Czerny and Sanders, 'Recollections from My Life', 306.

³⁴ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven* 1 Letter 66, 82.

³⁵ Chris Maene, 'Pianoforte Anton Walter, Vienna, 1795', <<https://www.chrismaene.be/nl/historical-keyboard-instruments/pianoforte-anton-walter>> [accessed 25 April 2020].

‘the tension with one string’ on this piano which indicated *una corda*.³⁶

Considering his thoughts and requests on the conditions of pianos in his letters, it can be understood that Beethoven was not fully satisfied with pianos at that time and felt limitation from what he could express within those pianos. As a lot of progress has been made in the modern piano regarding making various tones with legato and the use of dynamics in a wider range, it is a positive point for today’s performers for their interpretations even though it cannot be certain that Beethoven would be satisfied with modern pianos.

³⁶ Beethoven, trans. and ed. Anderson, *The Letters of Beethoven* 1 Letter 66, 82.

Chapter 2

Materials for the analysis of artistic interpretations

2.1 Three pianists

Three representative pianists, Artur Schnabel, Wilhelm Kempff and Alfred Brendel, famous for their interpretation of Beethoven's music, have been selected for this thesis. They have been held in great respect by musicians and loved by audiences for their performances and recordings which are recognised for their historical and artistic value. These three pianists specially carry on the genealogy of Beethoven's pupils and this gives more reliability and authenticity to their interpretations.

2.1.1 Artur Schnabel (1882-1951)

As a great concert pianist among his many other titles including composer and pedagogue, Schnabel, an Austrian-American classical pianist, is renowned as an especially outstanding performer for his intellectual and serious interpretation in the music of Mozart, Beethoven, Schubert, and Brahms. Before he became such a performer, several important relationships in his life were waiting for him. At a young age, Schnabel learned music theory and composition from Brahms's assistant Eusebius Mandyczewski and was naturally introduced to the circle of Brahms. He often accompanied and played at the meeting of the circle and these precious experiences of childhood were enough and a good nourishment to form a special sense of his Brahms performance.¹ He studied piano under Leschetizky, who was a pupil of Carl Czerny, for seven years between 1891 and 1897. In the first year, he learned from assistants of Leschetizky and got important fundamentals of pianistic

¹ Artur Schnabel, Cesar Saerchinger (ed.), *Artur Schnabel: A Biography* (New York: Dodd, Mead & Company, 1957), 27-30.

techniques. Leschetizky's teaching method has been well-known for the technical solution and training through the book by his assistant translated into a worldwide language.² He was a teacher who took the lead in piano education with Franz Liszt, another powerful disciple of Czerny and has raised many distinguished disciples. One of the famous words he left to Schnabel, 'You will never be a pianist; you are a musician', has been talked about so far.³ Although Leschetizky has been a legend for his teaching method for piano technique, it shows clearly his serious consideration of music itself from what he said to young Schnabel and to lead him to be faithful to the music intrinsic rather than to the pianistic and virtuosic skill. Learning from him had an important effect on Schnabel, who is recognised for his excellent musicality.

Schnabel once again formed a precious relationship in his life and went through a phase where his music became more mature. His wife, Therese Behr (1876-1959), a contralto and a renowned Lieder singer, had already been well-received for her Schubert and Brahms lied performance before she met Schnabel. She made a huge impact on his music and life through playing chamber music together. Afterwards Schnabel played more various chamber music in his piano trio, piano quartet and with other many musicians which added another layer to his musicality.

Schnabel recorded Beethoven's 32 piano sonatas in HMV by the Beethoven Society between 1932 and 1935 and it is sensational as the first recording ever made of the

² Among the various 'Leschetizky Methods' written by assistants or students the book *The Leschetizky Method: A Guide to Fine and Correct Piano Playing* by an assistant Malwine Brée was only endorsed by Leschetizky.

³ Artur Schnabel, *My Life and Music* (London: Longmans, 1961), 11.

complete cycle of these works.⁴ Harold C. Schonberg, a renowned music critic, has given the highest compliment to Schnabel as ‘the man who invented Beethoven’.⁵ This phenomenal work was selected by the Grammy Hall of Fame in 1975 and by the Library of Congress to be placed in the national recording registry for its historical importance in 2018. Schnabel’s own edition of 32 Beethoven Piano Sonatas was published by Simon and Schuster in 1935.

After this big project of recording the complete Beethoven sonatas Schnabel went on making the recordings of other selected pieces. The volume 10 in Naxos of Beethoven piano solo works by Schnabel is a re-issued version of the historical recordings by the Beethoven Society and was originally recorded between 1937 and 1938. It contains piano music which can be divided into two categories. There are charming smaller pieces such as Rondo in A major, WoO 49 and Minuet in E flat major, WoO 82 and more serious music in the other side which Beethoven deliberately devoted himself to expand the limits of the classical repertoire such as the Six Variations on an Original Theme in F major, Op. 34 and the Variations and Fugue in E flat major, Op. 35 which is examined in this thesis. Robert Hugill, a British composer and a journalist, reviewed Schnabel’s *Eroica* Variations and Fugue as ‘Schnabel is on form in both; always fresh and spontaneous, though I must admit that his technique could be a little wayward. That said, he contributes some brilliantly sparkling virtuosity in *Eroica* Variations and Fugue and you never feel that he is opting for safety over depth of expression. His account of *Eroica* Variations and

⁴ The recordings have been reissued as an eleven-CD set of recordings on the Naxos Historical Label in 2003-2006.

⁵ Harold C. Schonberg, *The Great Pianists* (New York: Simon & Schuster, revised edn 1987), 425.

Fugue is remarkably fleet, with only occasional moments of over-weighty drama'.⁶

2.1.2 Wilhelm Walter Friedrich Kempff (1895-1991)

Kempff, a great German pianist and a composer, was born into a musical family. After receiving lessons from his father who was an organist at St Nicolai Church in Potsdam, Kempff studied at the Berlin Hochschule für Musik from the age of nine. He studied composition with Robert Kahn and piano with Karl Heinrich Barth who was in the line of genealogy of Beethoven's pupils. Kempff is well-known as a specialist for his interpretations of the music by Beethoven and Schubert through his recordings of the complete sonatas of both composers and also made numerous recordings of other composers' music such as Schumann, Brahms, Mozart, Bach, Liszt and Chopin. However, of his recordings, the Beethoven recordings have remained by far his greatest achievements. Kempff made recordings of two sets of complete Beethoven Sonatas in mono (1951–1956) and in stereo (1964–1965) after the earliest recording of another almost complete set on shellac (1926–1945).⁷ He also recorded the complete Beethoven piano concerti twice with the Berlin Philharmonic orchestra. The first version was in mono with Paul van Kempen in 1953 and the later one was in stereo with Ferdinand Leitner in 1961 but also, he had much earlier recordings of concerti separately, except the second concerto, on shellac.⁸

⁶ Robert Hugill, Review of the Complete Beethoven Society Recordings Vol. 10 by Artur Schnabel, <http://www.musicweb-international.com/classrev/2005/Aug05/Beethoven_Eroica_variationa_8110764.htm> [accessed 28 June 2019].

⁷ The mono set has been reissued in 1995 and the stereo set in 2008 on Deutsche Grammophon.

⁸ One of Kempff's reissued recordings includes the four concerti by Beethoven originally recorded separately: No. 1 (1925), No. 3 (1942), No. 4 (1940) and No. 5 (1936). Wilhelm Kempff. *The Beethoven Piano Concertos: Pre-War & Wartime 78-rpm recordings 1925-1942*. 2016. Compact disc.

Kempff expressed his sincere warmth through lyricism and naturalness in his performance. His expression is more effective in intimate pieces such as Beethoven's Bagatelles and Schubert's Impromptus. On the other side, the pianist Alfred Brendel who was much influenced with great admiration by Kempff praised his natural rhythmic sense.⁹ Edward Greenfield, a music critic, reviewed Kempff's mono recordings in Gramophone Classical Music Guide, writing that its unmatched transparency and clarity of articulation are even more vividly caught, both in sparkling Allegros and in deeply dedicated slow movements and remembered him as the most inspirational of Beethoven pianists.¹⁰

2.1.3 Alfred Brendel (1931-)

One of the greatest living musicians and an Austrian pianist, Alfred Brendel, had a long successful concert career for sixty years from 1948 to 2008 and has been active as a poet and an author. He has made numerous recordings with a large range of repertoire from Baroque music to contemporary music but his recordings of the complete piano concertos of Mozart, complete piano sonatas of Schubert and entire piano works of Beethoven which has been made for the first time have remained as his greatest achievements and will be remembered for its historic and artistic worth for a long time.

APR 6019.

⁹ 'With Kempff, there was something special: he was the great master of pulse, of a rhythmic pulse which, starting from the smallest rhythmic units, gives the piece support and direction'. Alfred Brendel and Martin Meyer, *The Veil of Order: Conversations with Martin Meyer* (London: Faber & Faber Ltd, 2002), 49.

¹⁰ Edward Greenfield, Review on the collection of mono recordings to celebrate the centenary of Kempff's birth by Deutsche Gramophone in 1996, <<https://www.gramophone.co.uk/review/beethoven-complete-piano-sonatas-5>> [accessed 31 May 2019].

Even though he had been such a great performer, he did not have any special background of musical family nor any remarkable relationship with a piano teacher besides a short period of piano education in his early ages in Zagreb and Graz.¹¹ ‘A teacher can be too influential. Being self-taught, I learned to distrust anything I hadn’t figured out myself.’¹² For Brendel, more valuable lessons were listening to other musicians and himself than teachers’ lessons. Among those musicians, Alfred Cortot, Wilhelm Kempff and one of his Lied partners, Dietrich Fischer-Dieskau have had major influences on his music.

Brendel started his first Beethoven recording in the 1950s and completed this magnificent project of the recording of the entire piano works by Beethoven in the 1960s on the Vox label. In the 1970s, he recorded his second complete cycle of Beethoven piano sonatas on the Philips label. He had a concert tour with the programme of all 32 Sonatas at seventy-seven recitals throughout the world. There were no pianists to have this huge programme at a recital since Schnabel forty years before had played the complete Beethoven Sonatas at Carnegie Hall for the first time. Brendel repeated the third recording of all the Beethoven Sonatas in 1996. He has taken an active part as an editor in the Wiener urtext edition and edited Bagatelles and other selected piano pieces by Beethoven.

¹¹ Brendel was given his first piano lessons at the age of six from Sofia Dezelic in Zagreb. After he moved to Graz, he studied piano at the Graz Conservatory with Ludovika von Kaan and had private composition lessons with Artur Michl, a local organist and composer until he was sent back to Yugoslavia at the age of fourteen. It is the whole formal piano education that he had received in his life besides attendance at master classes with Edwin Fischer and Eduard Steuermann. He was largely self-taught after the age of sixteen.

¹² Alfred Brendel; quoted in Jeremy Nicholas, ‘Self-taught’, <<http://www.alfredbrendel.com/lifeandcareer.php>> [accessed 17 June 2019].

2.1.4 Connection with Beethoven

All three pianists are on the line of the lineage of Beethoven's pupils (Table 3).

Table 3

Artur Schnabel	Theodor Hermann Leschetizky – Carl Czerny – Ludwig van Beethoven
Wilhelm Kempff	Karl Heinrich Barth – Hans von Bülow – Franz Liszt – Carl Czerny – Ludwig van Beethoven
Alfred Brendel	Eduard Steuermann – Arnold Schoenberg – Alexander Zemlinsky – Anton Door – Carl Czerny – Ludwig van Beethoven
	Edwin Fischer – Martin Krause – Franz Liszt – Carl Czerny – Ludwig van Beethoven

Brendel was mostly self-taught after the age of sixteen, but he participated in the masterclasses by Paul Baumgartner, Eduard Steuermann and Edwin Fischer.¹³

2.2 The different condition of each recording

Before the main study in the next chapter, it is necessary to understand the conditions of recordings as each recording was made in a different period and originally used a different audio system.

The oldest recording among the three, the performance by Artur Schnabel, was recorded in EMI Abbey Road Studio No. 3 in London on 9 November 1938. The original recording was made on the 78rpm phonograph record for the His Master's Voice (HMV) and has been reissued on compact disc as Complete Beethoven Sonata Society Recording Volume 10 on Naxos in 2005.¹⁴ This restoration of the historical

¹³ Ibid.

¹⁴ Ludwig van Beethoven, *Historical Schnabel. Beethoven Piano Works Volume 10*, Artur Schnabel, CD, Naxos, 8.110764, 1938. It is available to listen to it online. See appendix for the link.

recording chosen for the study keeps the sound which is measurable of the passage of time and the special quality of the mono system. Therefore, it has to be considered when such dynamics and the quality of tone are studied and analysed. It has been a dilemma or problem for transfer engineers to choose one of two methods: one way is to try to keep the noise at a minimum but with sacrifice of the piano's tonal qualities or the other way is filtering minimally for the piano sound but carrying the noise. One of the best reissue producer/audio restoration engineers, Mark Obert-Thorn, worked for the Schnabel recording and explained that he tried to strike a balance between these two positions and aimed for a warm and full piano tone.¹⁵

The recording by Wilhelm Kempff was made in Beethovensaal of Hannover Congress Centrum in Hannover on 15-17 December 1971. There are several versions of this recording on LP stereo record and CD. The recording chosen for this study is the version on CD by Deutsche Grammophon Japan.¹⁶ It has a clearer and brighter sound than Schnabel's restored recording.

The latest of the three is the recording by Alfred Brendel in London in March 1984. It has also several versions of this recording on LP stereo record and CD on Philips and Decca.¹⁷ The venue is not stated on the CD booklet but it would be possibly Henry Wood Hall which seems to be the place for the recording of other two works on the same CD and the version of LP stereo records: Bagatelle 'For Elise', WoO 59

¹⁵ Mark Obert-Thorn, liner notes to Complete Beethoven Sonata Society Recording Volume 10, CD, Naxos, 8.110764, 2005.

¹⁶ Ludwig van Beethoven, *Eroica Variationen. Bagatelles*, Wilhelm Kempff, CD, 1, Deutsche Grammophon, 1972. There are separate recordings for each part on YouTube. See appendix for links.

¹⁷ The recording chosen for this study is the version on CD by Philips. Ludwig van Beethoven, *Für Elise. Eroica Variationen Op. 35. 6 Bagatellen Op. 126. Ecossaisen WoO 83*, Alfred Brendel, CD, Philips, 1984. It is available to listen to it online. See appendix for the link.

and 6 Bagatelles, Op.126 recorded in the same month of the year.¹⁸ Of the three, it has the best clarity and quality as the recording technique is the most recent.

2.3 Seven essentials of artistic interpretation by Gelard Klickstein

In the guidebook for an instrumentalist and a singer *The Musician's Way*, Gerald Klickstein presents a method of artistic practice with important factors, the practical thoughts for the actual performance on the stage and the physical and psychological requirements of functioning as a professional musician.¹⁹ This study pays particular attention to the seven essentials of artistic interpretation from chapter two in the first part 'Artful Practice' of his book. These seven essentials contain all over important features in balance which can be applied at the practice and the performance (Table 4).

Table 4

Seven Essentials of Artistic Interpretation by Klickstein
1. Capture the mood, style, and tempo
2. Shape the dynamics
3. Color the tone
4. Mold the articulation
5. Contour the meter
6. Drive the rhythm
7. Express the form

These elements are designed to help for reaching an artistic interpretation. Inversely, however, each essential will be used as an objective standard point for the comparative analysis of three artistic interpretations of *Eroica* Variations and Fugue

¹⁸ The recording venue only for Bagatelles is stated on the CD by Decca.

¹⁹ Gerald Klickstein, *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford: Oxford University Press, 2009), 19-34.

by three pianists Schnabel, Kempff and Brendel. Through the study, how each pianist interprets these points differently in artistic ways will be analysed and each pianist's core points in their artistic interpretations will be found which can be applicable.

2.4 Seven essentials in *Eroica* Variations and Fugue

2.4.1 Capture the mood, style, and tempo

Beethoven put the marking 'Allegretto vivace' at the beginning and it is applied to all except the last variation which is marked 'Largo'. Firstly, this marking gives an idea of tempo but it can be quite various in a fast tempo category between Allegro and Moderato. It could be interpreted much differently depending on each pianist. The word 'Allegretto' was especially popular during the second half of the eighteenth century for the idea of a fairly fast tempo without any hurriedness and it was suitable to the galant music.²⁰ It is used in Beethoven's popular music such as the second movements of Symphony No. 7 and the 'Moonlight' Piano Sonata, and the third movement of the 'Tempest' Piano Sonata. The following word 'Vivace' became popular in the nineteenth century and often reflected a vivacious mood rather than a fast tempo.²¹ Beethoven also often used it as an expression for a mood linked with Allegro or Allegretto like *Eroica* Variations and Fugue. The tempo may be slightly different for each variation and the complete range of tempo can be considered for a decision of the tempo of the beginning. The finale has two parts of different tempi, the fugue part with Allegro con brio and the whole theme part with Andante con moto. Allegro, as the standard moderately fast tempo, is the most common tempo

²⁰ David Fallows, 'Allegretto' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.00600>> [accessed 10 August 2019].

²¹ David Fallows, 'Vivace' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.29542>> [accessed 10 August 2019].

marking even though its speed range would be wide and the mood created in this tempo has varieties. In addition to this, *Con brio* gives a clearer expression to the mood with the meaning of liveliness. *Allegro con brio* appeared in many works of Beethoven such as the ‘Waldstein’ Piano Sonata, the third, fifth and seventh Symphonies and the third Piano Concerto. After the fugue part, the whole theme is played in *Andante con moto*. In the seventeenth and eighteenth centuries, *Andante* was often used as a performance manner rather than a tempo with the expression of ‘walking’ on bass lines, a clear performance of the running bass, and a warning not to play *inégalement*.²² Therefore, in tempo, *Andante* includes the meaning of comfortable walking speed. It will be studied how differently these tempi and moods are interpreted in three interpretations.

2.4.2 Shape the dynamics

Beethoven was one of the great composers who was aware of the power of dynamics which is not just about the volume but one of the primary factors in the expression. He was always exploring the creation of dramatic effect and the most suitable musical moment using various combinations and connections of dynamic. *Eroica* Variations and Fugue has a wide range of dynamics from *pp* to *ff* and *sforzando* very often appeared.²³ There are gradual changes using *crescendo* and *decrescendo*, but there are also times when suddenly dynamic changes and *sforzando* are used to give different emphasis within different dynamics. It is expected that the different interpretations of dynamics and its effects, when combined with other factors, will be

²² David Fallows, ‘Andante’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.00854>> [accessed 10 August 2019].

²³ The Peters urtext edition has stated in the preface that it unified the markings of *rinforzando* and *sforzando* from the manuscript as *sforzando*.

greatly different.

2.4.3 Mold the articulation

The indication of articulation in *Eroica* Variations and Fugue is divided into unmarked ones, staccato, slur staccato and slur marking. However, there are differences in each edition regarding the classification of the types of staccato. The distinction between staccato markings – dot, stroke, and wedge – has been a problematic issue for a long time and its different interpretation appears in each edition. While other editions unified the strokes and dots as dots and simply distinguished marcato wedges clearly, the Wiener urtext edition took the risk and tried to show the difference between dots and strokes even though it is not clear exactly what the composer wanted from each marking. In the eighteenth century, the unmarked notes are regarded as a common expression for composers to intend a clearly detached execution. However, some theorists think that it has to be played in a less detached way or giving accents than those notes with staccato marks.²⁴ In the present day, depending on the music, it is often played the full-length of the note with a natural separation by fingers or lifting of a wrist, but sometimes the sound is retained or connected to the next note with the pedal. Otherwise, generally in a fast passage, it is played lightly without the feeling of a legato connection.

2.4.4 Color the tone

The various tones reflecting the appropriate interpretation are closely related to the

²⁴ Clive Brown, 'Articulation marks' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.40671>> [accessed 12 August 2019].

moods, dynamics, and articulations researched earlier. To play with a suitable tone is one of the keys and the decisive element in interpretation since it is only possible when those various elements are understood and interpreted properly. The tone is also an essential part that reveals each pianist's uniqueness and style. However, each of these three recordings has its own tone from the recording itself by the recording technique and the condition.

2.4.5 Contour the meter

Justin London defines metre as 'the temporal hierarchy of subdivisions, beats and bars that is maintained by performers and inferred by listeners which functions as a dynamic temporal framework for the production and comprehension of musical durations.'²⁵ And Gerald Klickstein writes 'In the hands of an artistic performer, meter translates into a voluptuous topography of stronger and weaker beats ... you have to cunningly vary the weight of the beats, first, in keeping with the time signature and, second, in relation to the music itself.'²⁶

Interpreting the metre is one of key features which is expressed differently in each interpretation determining the characteristics of each performer. It can be more apparent in the works of the romantic period with tempo rubato but in classical music which is more regular, differences in interpretation are expressed by how much weight is placed even on the same beat, and how the notes before and after it are connected and interpreted by each performer. It has to be in the result creating a

²⁵ Justin London, 'Metre' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.18519>> [accessed 5 May 2020].

²⁶ Klickstein, *The Musician's Way*, 29.

natural musical flow and a contour.

2.4.6 Drive the rhythm

In the same tempo, inner speed by the interpretation of the rhythm can be varied that if it is a fuller and more sustained rhythm it makes to feel slower or if it is a sharper rhythm it gives more playful and quicker energy. Schnabel referred to this phenomenon as an ‘acoustical illusion’.²⁷ Separating rhythmic pattern in groups appears differently in each performer’s interpretation for breathing and phrasing.

2.4.7 Express the form

The form as a musical structure of *Eroica* Variations and Fugue is Theme-and-Variation form with a Fugue under the emphasised bass line of the theme which has a basso ostinato pattern. Most variations written in a binary form consisted of two parts with a repeat in each. It is analysed how the interpretation of each part’s form and how the connection between parts is being made.

2.5 Conclusion

The above musical essentials will support in revealing the various features of each performer’s interpretation of music in a concrete and unambiguous way. By examining each element of music separately, it is possible to achieve a detailed and concise understanding of musical characteristics as if observing an object through a microscope. Also, comparing the three interpretations is to see the degree of characteristics and the musical results according to the degree.

²⁷ Konrad Wolff, *Schnabel’s Interpretation of Piano Music* (New York: W. W. Norton & Company, Inc., 2nd edn 1979), 66-67.

Chapter 3

Three artistic interpretations of *Eroica* Variations and Fugue

3.1 *Introduzione col basso del tema – tema*

3.1.1 Capture the mood, style, and tempo

Artur Schnabel

After the very first long E flat major chord, Schnabel starts with a tempo around 100 bpm (Tempo Graph 1).¹ He shows a quite wide range of speed because he tends to lean on and press deeper on the longer notes and play shorter notes much quicker. The half rest in bar 12 is longer than expected and waits enough before the next note. It makes such characters and gives an energy even in this short part. The phrasings are very clear when he takes a little more time before bar 10a, however, his up and down tempo may sound a little too much. With taking a slightly longer time on the first upbeat bb, *a due* takes a faster tempo than the previous part and sounds more flowing with the melody in quavers (Tempo Graph 2).² In bar 10 it starts to hold back a bit with emphasis on the heroic three bb before *poco adagio* and goes right back to the tempo after the second fermata in bar 12 which is extended much longer. *A tre* has similar figure in quavers from *a due* and therefore it keeps the flowing mood with an even faster tempo (Tempo Graph 3).³ The general flow of slowing down and going back to the tempo in the second half is similar to *a due*. After a short breathing, *a quattro* is started joyfully and sounds quite fast by a movement of semiquavers (Tempo Graph 4).⁴ It gives a feeling of hurriedness especially at the

¹ See page 46.

² See page 46.

³ See page 46.

⁴ See page 47.

end of phrasings and has a sudden *accelerando* on semiquavers. The general tempo in the *tema* comes down but again he clearly tends to speed up on semiquavers figure in the first half and it sounds very rushed (Tempo Graph 5).⁵

Based on the process so far, Schnabel's performance is more or less spontaneous in the tempo, and if it was more planned in terms of gradually increasing the speed from *a due* to *a quattro*, it would be a way to avoid any rush in *a quattro*. He gives himself much freedom in the tempo but the musical result has often uncomfortableness from sudden changes in the tempo. Schnabel has a wide tempo range from the *introduzione col basso del tema* to the *tema*.

Wilhelm Kempff

Kempff has the fastest tempo in most of the beginning part after the first long chord around 110 bpm (Tempo Graph 1). His playing shows a similar tendency to Schnabel in the interpretation of the length of longer notes and shorter notes in the *introduzione col basso del tema*. The half rest in bar 12 is also a tiny bit longer. Generally, however, it has less temperament and tension than Schnabel's interpretation. The last two bars can be heard as far too relaxed. After taking time at the end, differently from Schnabel, Kempff starts *a due* in tempo without hesitation. The tempo in *a due* is rather a more relaxed tempo in a still mood (Tempo Graph 2). There is a certain musical moment that the unexpected holding back at the end of phrasing in bar 8b. It slightly takes time in the second half before *poco adagio* which is very subtle and even, and *poco adagio* is also not a big change for him. *A tre* has

⁵ See page 47.

continuity from the previous one without break in nearly the same tempo with *a due* (Tempo Graph 3). There is more freedom in the tempo in the second half until *adagio*. Both parts in this tempo range sound musical and very natural. Again, Kempff plays directly *a quattro* from *a tre* in the similar tempo and it sounds more active in the well-controlled way of his both hands in this tempo (Tempo Graph 4). He keeps the same tempo in an elegant mood and expresses *dolce* in the *tema* (Tempo Graph 5).

Except the very first part of the bass theme unison, Kempff does not deviate much from the central tempo around 100-105 bpm.

Alfred Brendel

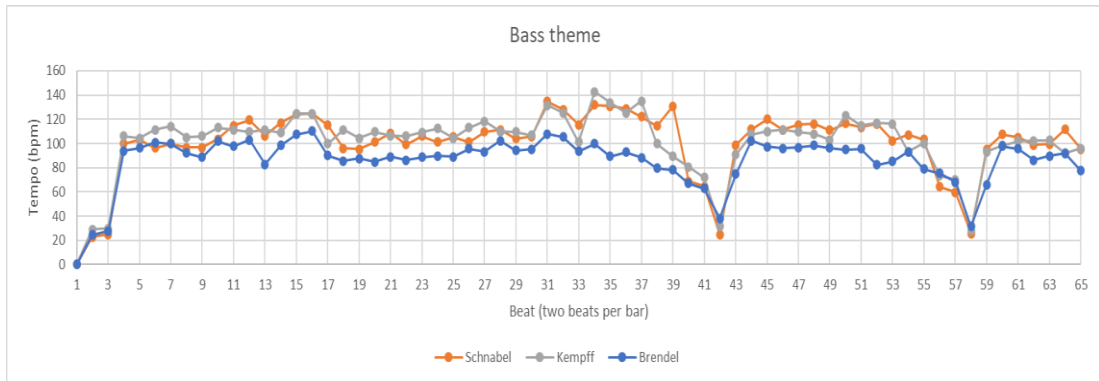
Brendel's tempo shows the slowest tempo range among three performers (Tempo Graph 1). While Schnabel and Kempff take time between the very first E flat major chord with a fermata and the following part, Brendel plays almost without a break. In the second half, the repeated B \flat unisons in bar 11 are emphasised by drastically slowing down the tempo. As it is an important heroic gesture in each variation, the reason for the emphasis seems compelling at its first appearance and it creates a mood of *grandioso* style. Brendel completely finishes the first part and starts *a due* with a slightly faster tempo (Tempo Graph 2). In the second half until *poco adagio*, while he plays these four bars 9-12 relaxed, the three b \flat in bar 10 are treated importantly like it was in the previous part and emphasised especially by slowing them down. Similar to Kempff, he moves on to *a tre* from *a due* without break and keeps the continuity in the similar and even tempo (Tempo Graph 3). *A quattro* is also connected from *a tre* with a bit faster tempo but the sound is much quicker with

active semiquavers (Tempo Graph 4). In bar 10, the three B \flat octaves are treated in the same heroic way with taking more time. Brendel enters the *tema* in a slower tempo but soon the tempo goes up to around 105 bpm and it is expressed well *dolce* in a dancing mood (Tempo Graph 5). The heroic gesture in the *tema* is most emphasised with taking much time as it is finally appeared as the whole of B \flat dominant 7th chords.

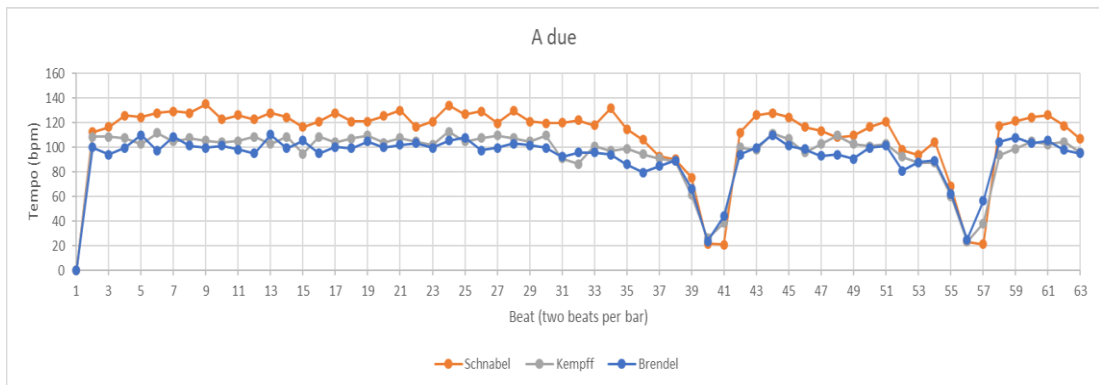
Brendel creates a certain strong character with the heroic gesture. The taking time for emphasis grows when each gesture gets more voices and bigger dynamics. His playing shows the slowest tempo in the first part and the similar tempo to Kempff in *a due* and *a tre*.

Comparison: Schnabel has an improvising style in a wide tempo range, separations between each part and taking much time at *poco adagio* and *adagio*. Kempff shows steadier tempo on the other way to Schnabel's interpretation and the tempo range from *a due* to the *tema* is similar to Brendel's. Kempff and Brendel carry the continuity and play through from *a due* to the *tema* without breaks in the minimal tempo change that they take time in the second half until they reach the fermata in each part. However, from the very beginning, Brendel's consistent heroic gestures with emphasis by slowing down the tempo give uniqueness and creates the symbolic sound of the whole.

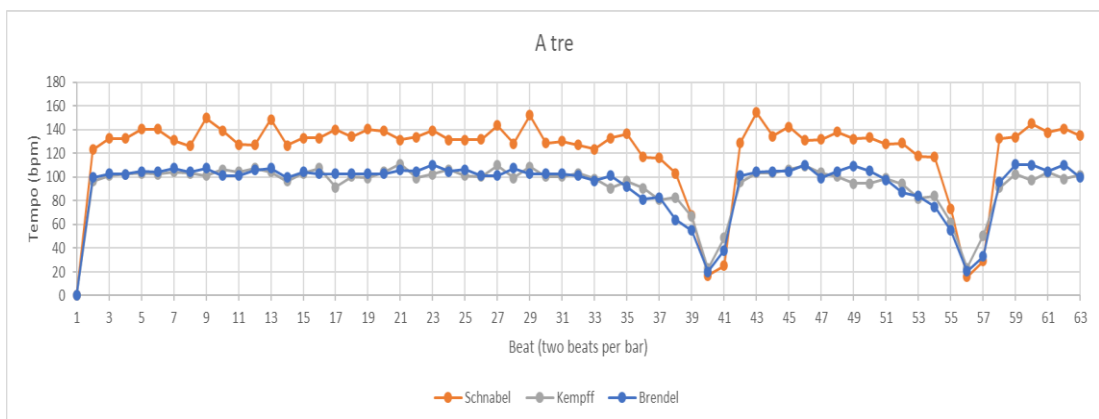
Tempo Graph 1: Bass theme



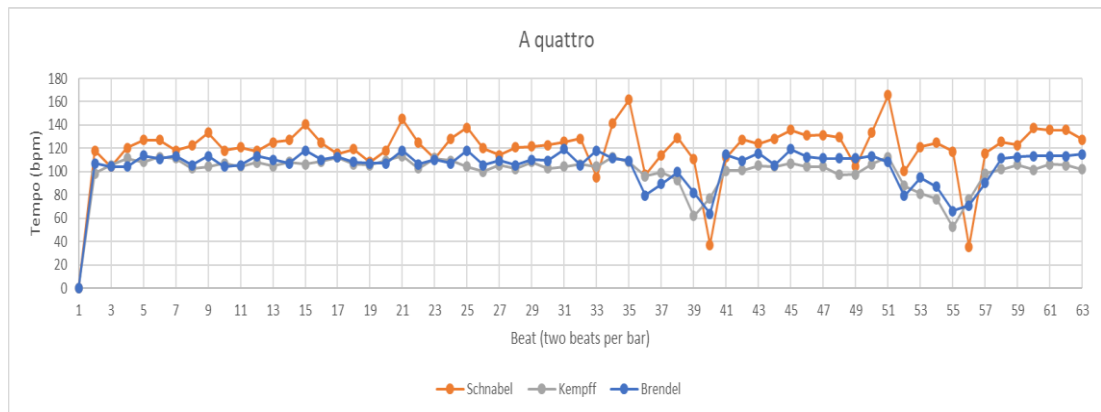
Tempo Graph 2: A due



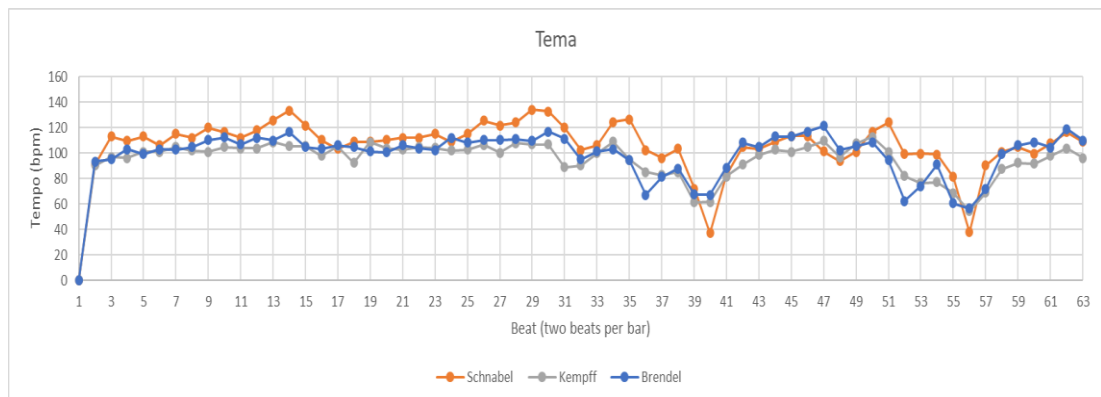
Tempo Graph 3: A tre



Tempo Graph 4: *A quattro*



Tempo Graph 5: *Tema*



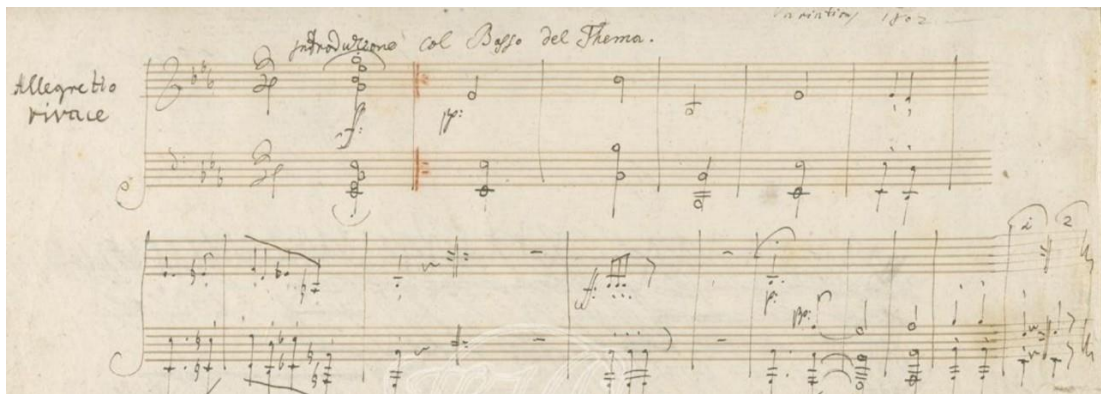
3.1.2 Shape the dynamics

Schnabel

Even though the maximum dynamic in Schnabel's recording is heard weakest among the three performances because of the recording condition, he has a certain range of dynamics with the maximised minimum sound. In the very first part of the bass theme unison, the full range of dynamics of the whole work has already appeared from *ff* to *pp* and the different level of each dynamic is clearly heard in his playing. Nevertheless, there is a little bit of regret about the volume that is down overall. The

manuscript has *pp* after the fermata in bar 13 which also appeared in the three editions except for the Wiener edition and in his playing is heard clearly the difference between *p* and *pp* (Musical Examples 1a-1b).

Musical Example 1a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Bass theme



Musical Example 1b: Wiener edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Bass theme



In *a due* and *a tre*, the general dynamic *p* is well expressed and the repeated bb and bb' of bar 10 in each part are clearly heard with the vivid bass line as the bass theme

while the melody line is slightly softer. Even though the overall sound volume of *a quattro* goes up higher with dynamic *f*, *ff*, and *sforzando*, it does not make enough difference from the previous softer parts, but it can be understandable as having technical limitations of the restored recording. The *tema* continues to be played with the lack of dynamic change but his expression of dynamic *p* makes such a beautiful sound of *dolce*.

The sound of Schnabel's musical interpretation stands out in *p*, but there is not enough bigger volume and the changes between dynamics including *crescendo* and *decrescendo* are not heard clearly so it does not convey the character and mood of heroic parts sufficiently.

Kempff

In the very beginning, Kempff plays the first E flat major chord with a bigger sound than Schnabel but afterwards, it does not express enough each dynamic as there is no clear difference between *p* and *pp*. Also the repeated B \flat unisons in *ff* in bar 11 make less volume than of the beginning. Differently from Schnabel, in *a due*, the melody line and the bass theme sound equally in *p* but in *a tre*, Kempff plays the bass theme in the middle line more vividly. Each three of b \flat and b \flat ' in *f* in bar 10 in each part are not so strong but they are played pointedly. Afterwards, in *a tre*, it starts with a bigger sound than *p* and makes a *decrescendo* along the notes coming down in bar 11 for a natural phrasing. However, while the general dynamic of *a due* and *a tre* are *p*, *a quattro* begins with not much difference, even though its dynamic is *f*. The bass theme as the top line with the *sforzando* in the first four bars is clearly heard but not

so distinctive. The inner part as the accompaniment in bars 5-8 is heard too clearly. The difference between dynamics is better expressed with the strong B \flat octaves in the second half even though the certain change into the stronger character is not clearly heard. The *crescendo* is made in the previous bar to reach *f* in bar 14. In the *tema*, the accompaniment part and the inner line are sometimes quite loud and disturb the melodic theme which has just appeared and must be heard clearly. The three B \flat dominant 7th chords in *ff* are played quite importantly as the most emphasised gesture he has ever made.

If the difference between dynamics appeared clearer, the various characters in each part would have been better off. The balance in the volume between a melody and an accompaniment needs to be considered.

Brendel

The dynamics in Brendel's playing are heard clearly in a wide range in the very first part. He strongly plays the very first E flat major chord in *ff* with weighty intensity and then makes completely soft sound in *pp* afterwards. The first heroic gesture by the repeated B \flat unisons in bar 11 makes a strong impression in *ff*. In his clear expression between the dynamics, the dynamic *ff* represents well the heroic character. In *a due* and *a tre*, he plays the bass theme to be heard clearly and importantly in *p*. Around the repeated b \flat and b \flat ' in bar 10, he makes *crescendo* of fairly large size beforehand and *decrescendo* afterward. In *a quattro*, similar to Kempff, Brendel also does not play strongly the general dynamic *f* but he gives such distinctions on every

sforzando which makes the bass theme sound special. In bars 5-8, however, if Kempff were playing the inner lines too clearly Brendel plays them too soft, and therefore sometimes it is not heard. His intention to play the inner parts softer is clearly shown in bar 15, and the bass theme on the top line and bass line are relatively more emphasised. In the *tema*, the dynamic *p* in Brendel's playing is heard in a natural volume to sing comfortably and its volume is not so small itself but it is well contrasted with bigger dynamics for playing them much louder.

Except the dynamic *f* in *a quattro*, Brendel's interpretation in dynamics is generally well suited to the composer's intention. Although the dynamic *f* does not turn out well, however, it appears that the performer intends to emphasise the *sforzando* better instead. He makes a few *crescendo* and *decrescendo* around the heroic gesture by himself.

Comparison: Schnabel makes the softer sound beautifully throughout so far. However, the bigger dynamics in the performances by Schnabel and Kempff do not make as strong an impression as Brendel. On the other hand, the volume for comfortable singing in dynamic *p* sounds suitable interpretations by Kempff and Brendel. The intention of Schnabel and Brendel is clear and convincing that the bass theme is always clearly heard in each part. Overall, the contrast between dynamics is the most well expressed in Brendel's playing.

3.1.3 Color the tone & Mold the articulation

Schnabel

In the very first part, the bass theme is heard in a big contrast between longer minims and shorter notes with staccatos. Schnabel plays the minims in bars 2-5 with a slight separation of each note in the pedal. The notes with staccatos are much shorter without differences between crotchets and quavers in bars 6-8. The B \flat unison with a staccato in bar 9 is played a bit longer to the end of the phrase. The repeated B \flat unisons with staccatos in bar 11 are played all short at the first time but he plays the last one of three longer at the repeat. Again, Schnabel plays the E \flat unison with a staccato longer as the ending of the phrase in bar 17a and even longer in bar 17b. The tone has a mysterious feeling with a tension in the maximised dynamic of *pp* from the contrast between the length of notes. In *a due* and *a tre*, Schnabel mostly plays with a legato except where staccatos are placed. The staccatos on the repeated b \flat and b \flat ' in bar 10 of each part sounds not too short but more like separations and again the last one is played a bit longer. The slur staccato in *a tre* is mostly connected by the pedal. The first and last from the three last notes of the bass theme in bar 16 are not recognised as having staccatos and sound quite longer accidentally in the pedal. In these two parts, the tone is gentler and has less tension with a singing melody. The semiquavers in *a quattro* are often out of balance that does not sound clear by being in a hurry with the use of the pedal. For this reason, it sounds often rough and aggressive. He keeps the tendency of playing the last one longer in the heroic B \flat octaves. In the *tema*, the pedal is more used for the melody theme in *dolce* with a singing tone. He always tends to play the last one of the three repeated notes longer

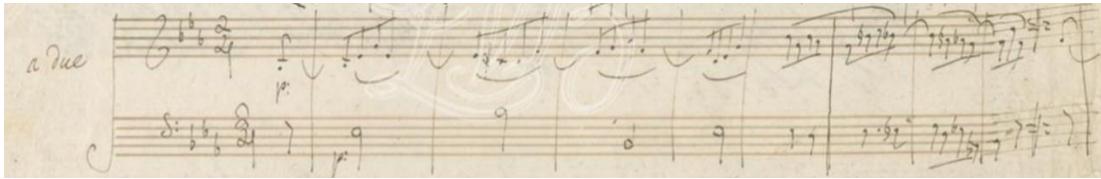
and it is also applied to the heroic gesture in bar 10 and bar 16.

In Schnabel's interpretation in the articulation, it appears that he is unobstructed in following what he feels with using the pedal freely. However, for the heroic gestures, except the very first one which is played all short, he always plays the first two notes short with staccatos and the last one much longer every time which gives a character in unity.

Kempff

In the very first part of the bass theme unison, Kempff mostly takes a similar way of separation in the articulation to Schnabel except the repeated B \flat unisons in bar 11 that are played much weightier with longer sound in one pedal. However, this heroic gesture is not successful at the first time as each note is not clearly recognised in the pedal, but it has a ringing sound properly at the repeat. Compared to Schnabel's interpretation, it has less tension with a bigger volume of the dynamic *pp* and the touch of staccatos are not so evenly sharp as much as Schnabel's. The E \flat unison in the last bar 17b is played very long that is connected with the pedal to *a due*. While Schnabel plays more in legato, in *a due*, Kempff plays the bass theme in the left hand more like in the way of articulation in the first part of the bass theme unison and gives a sense of unity. The crotchets in bar 5 are played in a separation and the quavers in bars 6-7 sound with staccatos. The manuscript does not have any articulation marking in the left hand while the three editions except for the Wiener edition show a slur marking in the left hand in bars 6-8 (Musical Examples 2a-2b).

Musical Example 2a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, a due, bars 1-8



Musical Example 2b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, a due, bars 1-8



Therefore, Kempff's interpretation in articulation is more or less convincing with staccatos and separations between notes. However, the last quaver A in bar 7 is slightly longer both times and it is not clear whether it is caused by a certain intention by the performer because there is no particular reason on the score. Here he shows the same tendency as Schnabel to play the first two notes short with staccatos and the last note longer of the heroic gesture in bar 10. The chromatic scale in bar 12 sounds more lightly in *leggiero* but is not heard with every note evenly at the first time and then he slightly uses the pedal on it for a protection at the repeat. The second B \flat in the left hand in bar 15 is played a bit longer which does not seem necessary. Again, the ending E \flat unison is played longer and connected to *a tre* without break. Similar to Schnabel's playing, in *a tre*, it is played more connectedly with the pedal. The slur staccato and staccato on bass theme in the middle line are all

connected in the pedal. For the preparation of the next part, the last e_b sounds short like having a staccato and *a quattro* begins without delay. In the first half of *a quattro*, bars 1 and 3 are written in the same rhythmic pattern with a same articulation but every time including a repeat are played with the different articulation and none of them is played according to the composer's marking. The use of the pedal on the second beat of bars 5 and 7 may be unnecessary as they are not a place to emphasise. The three B_b octaves in bar 10 are connected in one pedal like in *a tre*. The semiquavers are mostly played lightly and the pedal is used in the louder place but there is a rumbling sound with the deep pedal in bars 15a and 16a unintentionally. In the *tema*, his unconstrained expression gives more variations with the different use of the pedal. The first four bars are played elegantly with the pedal at the first time and then Kempff changes that only the first beat of each bar is in the pedal until bar 3b at the repeat. While the three notes in the left hand in bar 8a are played short, the second and third notes are played longer in bar 8b which is heard until bar 9 in the pedal. His attitude affects the heroic gesture as well that the first two chords are played short with the longer last chord at the first time and he shows the completely new articulation with the first chord connected to the second chord, and the second chord is short and the last chord is long at the repeat. Kempff keeps the different pedalling in each bar in the last phrase.

He shows many unpredictable changes in the interpretation of articulation. His frequently changing pedallings make various expressions but it can be difficult to say whether the interpretation is appropriate given the marking for the articulation and the composer's intention. The heroic gestures as the symbolic sound of the whole are

expressed in three different styles of articulation, so it seems unclear that a unified strong character has been created.

Brendel

Brendel's interpretation in the articulation is similar to the other two performers in the first part of the bass theme unison but with more accuracy. The first chord in his playing has the most powerful, weightier and brighter sound among the three. In bars 2-5, the sound of minims is more connected with a legato than the other two performers. He plays the quavers in bars 7-8 with the sharp staccatos evenly and it stands out more in his slower tempo. The repeated B \flat unisons in bar 11 are strongly emphasised with the separation in a more relaxed tempo, and the last unison longer. The use of the pedal makes the heroic gesture even stronger at the repeat. He shows the difference in the articulation in the last bars 17a and 17b in the exact way that the composer wrote down. The E \flat unison is played with the same length of the staccato of the previous bar the first time and it is longer without staccato but not too long with the rest at the repeat. In *a due*, the bass theme in the left hand is played similarly to its articulation in the first part of the bass theme unison while the melody in the right hand is played in legato with a singing tone. As there is no staccato in bar 5, he gives a separation of notes at a full length and the following quavers in the phrase are played shorter with staccatos like the beginning part. The articulation of three B \flat in bar 10 is the same as the beginning within the reduced volume but it is still strong. However, he plays the last bar long both times, so the sound remains at the quaver rest and connects to the next part. The use of the deep and long pedal in *a tre* which

is sometimes overlapping gives more connection including the heroic gesture. At the first time, the first $b\flat$ of three in bar 10 does not sustain in the pedal clearly but all three notes are ringing in one pedal at the repeat. However, he clearly keeps the manner of the separation in the right hand in the last two bars. In the first half of *a quattro*, the semiquavers are played very lightly which sound separated from each other and the bass theme on the top line is relatively more clearly heard. However, he plays the semiquavers in the inner part too softly and lightly, so the change of each chord is not expressed well in bars 5-8. The use of more pedal in some parts of the second half gives a richer sound. Here Brendel takes the same way of the articulation in *a tre* that the repeated $B\flat$ octaves are played in one pedal in bar 10 and the last two bars go back to the way of the separation. When it is reached at the *tema*, it starts to use the full pedal and has a singing tone which shows more contrast with the previous part but bar 7 with the change of chords on each half beat is played clearly without the pedal. Again, he strongly emphasises the repeated $B\flat$ dominant 7th chords in bar 10 in one pedal and has the same pedalling in bars 13-14 with the beginning of the *tema*. However, the articulation of the separation is kept in the last two bars except the trill on the first beat which needs to be connected in the pedal.

Brendel's interpretation in the articulation appears to have been well planned that its sense of unity is kept well in each part. His heroic gestures show two types of the articulation. In the first part of the bass theme unison and *a due*, it is played with first two short notes and a bit longer last one. From *a tre* to the *tema*, it has more ringing sound in one pedal. However, he keeps the same manner for the ending of the last

two bars in every part with the separation which gives a balanced unity.

Comparison: The interpretations in the articulation of each performer look sometimes similar to each other but reveal certainly different tendencies of the performers. While Schnabel and Brendel mostly keep one manner of the articulation or pedalling for a part, Kempff prefers constant changing. Brendel's articulation according to the composer's marking and the constant sound quality in each different mood make a reliable and better interpretation.

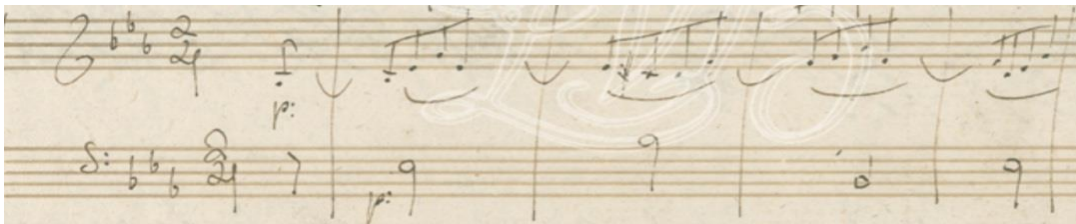
3.1.4 Contour the meter & Drive the rhythm

Schnabel

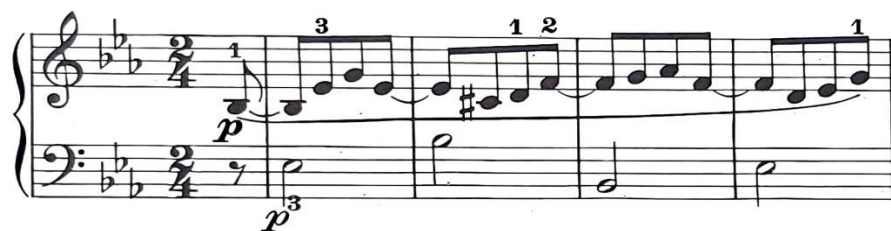
Schnabel takes the first E flat major chord nearly three times longer with a fermata for the full resonating sound, and prepares the next bar with enough breath of one bar length. As the very first beginning of this big scale of music, it is considered effective that it is not rushed and sufficiently emphasised. Each note sounds equal in bars 2-5 and then a new character of crochets keeps steady until the Eb in bar 7 but the following quavers suddenly accelerate. Each character of rhythms in different lengths is created, which does not fit in the tempo, but his unique interpretation sounds interesting. It is straight away taken over by the faster tempo and the repeated Bb unisons in bar 11 are played strong and rapidly like knocking. Once again, the length of the fermata in bar 13 is increased by more than three times, lowering the tension, and then it sounds as going straight back to the original path. At the repeat, a knocking gesture sounds as if heading towards the third Bb unison with a stronger

accent. In the first four bars of *a due*, the minims of the bass theme in the left hand sound equal and clear. Therefore, the melody in the right hand does not sound a long phrase along the left hand but a one-bar phrase with every fourth quaver in each bar softer. These short phrasings seem convincing enough without going against the composer's intention as the slurs are written for each bar in the right hand in the manuscript which appear in only the Wiener edition while other three editions have a long slur for these four bars (Musical Examples 3a-3b).

Musical Example 3a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, *a due*, bars 1-4



Musical Example 3b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, *a due*, bars 1-4



However, the other three editions seem to have been replaced by long slurs simply because the slur marking is likely to be split back and forth because of the tie marking. The next four bars 5-8 sound a longer phrase with the feeling coming down

from the highest pitch c" in bar 6. After that, while the repeated bb of the left hand are strong, the right hand is played as it is flowing without any particular nuance in bars 9-11, and it takes more time with a fermata. Again, Schnabel makes the fourth quaver in the right hand softer in bars 13 and 14. Overall, the quavers are played very evenly and smoothly. In the first four bars of *a tre*, it sounds more like two-bar phrases because of a dialogue in the left hand. He keeps the quality of smoothness in flowing mood. The duet in bar 9 moves further towards the symbolic gesture in the next bar and as soon as the emphasis of the gesture is behind the duet immediately diminishes dynamic and tempo, giving *adagio* plenty of leeway. In the last four bars, ab in bar 14 is stressed and a phrase is completed with it at the centre. In *a quattro*, the stronger expression with *sforzando* appears and Schnabel's playing sounds a torrential rushing towards the *sforzando*. The music has a more curved flow and a clearer direction than before. However, the severe rush of the semiquavers causes a loss of balance. In the *tema*, the melody theme is played as a long phrase without division at bar lines and the bass theme is not clearly pointed out mixed with accompanying chords. Even though the *crescendo* is in bar 5, it is already starting to grow in bar 4 and go towards the *sforzando* in bar 6. The same rhythmic pattern of the right hand in bar 7 is already introduced at the beginning of *a quattro*. It is still in a rush but a lot clearer than the pattern in *a quattro*. It is directed to the last chord of the heroic gesture as its strongest point in bar 10, then released, giving it plenty of time with a fermata. There is an impressive moment that the g" sound after the trill in bar 15 is slightly softer relaxed.

The character according to the length of the note affects the contour of the metre. The

minims of the bass theme are played independently and equally that sometimes quietly or with the same emphasis by *sforzando*, and therefore draw a more constant height. In *a due*, the quavers flow evenly at a faster tempo and have more movement, and in *a tre*, there are more curves along a duet. In *a quattro*, the semiquaver figure appears as the most active and powerful, with a rush towards the *sforzando*. However, sometimes there are parts where the balance of the rhythm is heard to be broken. The first three bars of the *tema* are played without stress similar to the bass theme, but the *crescendo* started earlier in bar 4, it is different from before in terms of phrase.

Kempff

The first E flat major chord is emphasised by being held for twice the length. After a decisive and determined break, having a breath of one bar length, the bass theme unison is started. Bars 2-5 sound more connected than Schnabel's playing but each minim is heard equally. The notes are mostly played consistently and equally until bar 8, and only the last B \flat unison of the phrase finishes softer. The use of the pedal at the heroic gesture in bar 11 makes the stress unclear because of the resonance, so the three B \flat unisons are neither equally strong nor sequentially strong at the first time but it sounds more equal and powerful at the repeat. After the fermata in bar 13, which increased the length slightly more than twice, the notes are played equally like the beginning part with the softer ending in bar 17. In *a due*, on the bass theme that goes steady without stress, unlike Schnabel, the melody is played without decreasing the sound of the fourth quavers in each bar 1-4. In the next four bars, the melody in the right hand flows like ripples and the little emphasis is on *f* in the left hand in bar 7. It comes down to the ending of the phrase and bar 8b is even softer and much

more relaxed than its first time. Although the degree of difference is not large, the repeated bb in bar 10 are played with a direction towards the end at first, and the first note is the strongest at the repeat. While the heroic gesture has stress, the melody in the right hand is stretched and slightly goes up and down along the phrase in bar 11. Arriving on the first beat in bar 12 goes almost in tempo and the second fermata is slightly more relaxed with a softer sound as the end of the phrase. At the repeat, it makes a difference in the interpretation by pressing more on the last quaver g' in bar 13 and relaxing on the last quaver c'' in the next bar. In the first half of *a tre*, only a slight curve appears along the phrasing of the duet. At the repeat, around the heroic gesture at the centre the width of expansion and *decrescendo* makes slightly broader than the first time. In *a quattro*, while every *sforzando* is given stress, his unique pedalling affects the contour of the metre as well. The use of the pedal on the second beat in bars 1a and 7 makes a light emphasis which is quite unexpected. In the first four bars of the *tema*, the first beat of bars 1 and 3 has more emphasis, and the swing is felt accordingly. The rhythm is out of balance in bar 7b. The first Bb dominant 7th chord among three in bar 10 is the strongest in both time but it is more emphasised with the pedal at the repeat. In bar 14, he makes a *crescendo* towards the last chord in the right hand emerged especially as an arpeggio at the first time which is not written in any scores and it goes in a simpler way without the arpeggio at the repeat.

In Kempff's performance, especially before *a quattro*, it mostly keeps a calm movement except the strong heroic gesture and the softer ending of phrases. However, the subtle and unique musical nuances sometimes appear, affecting contour of the metre and make his own interpretation. Also, the expression is often stronger

at the repeat than the first time.

Brendel

The first E flat major chord is strongly emphasised fully three times longer, and as soon as the sound is cut off the bass theme is played. As Brendel plays bars 2-5 with a deeper legato, the four minims sound as one phrase with the slightly softer last minim. In bar 8, it makes a slight *crescendo* as the notes go down but the phrase ends softer in the next bar. After the strong emphasis on each note of the heroic gesture in bar 11, the B \flat unison with a fermata stays twice the length. However, the next note Ab unison is slightly longer that makes the rhythm sound a bit awkward at the repeat. After the first four bars in *a due* flow as comfortably as Kempff's, the left hand is played with clear direction towards the first beat in bar 6, which will be emphasised later in *a quattro* and the *tema* with *sforzando*. The melody in the right hand draws a clear direction towards the first beat of bar 10 and the repeated b \flat played together in the left hand are stronger towards the third note. The fermata in the *poco adagio* is not particularly long and takes a relaxed tempo in bar 12, pressing the first beat more. The bass theme of the left hand then plays a clear flow from bar 13 towards the first beat in bar 15, ending the phrase. In the first half of *a tre*, it is played in a rich legato following the flow of duet that goes up and down. Similar to Schnabel, bar 9 gets bigger towards the first beat of the heroic gesture in bar 10 and the duet immediately gets softer on the first highest note in bar 11. The last phrase draws the similar curve of the bass theme in the due that goes up to the first beat in bar 15 from bar 13 and comes down with *decrescendo*. As the stress of *sforzando* newly appears in *a quattro*,

Brendel's interpretation, which mostly has the clearest contour of metre among the three performers, depicts a more definite direction that strongly heads to the *sforzando*. While the *sforzando* of every first beat is very emphasised, the newly emerging rhythm pattern is also clearly expressed with a cheerful articulation. After that, the second beat in bar 5 has already grown slightly towards the stress of *sforzando* on the first beat in bar 6. After the *sforzando*, it is suddenly a bit softer and appears to have a *crescendo* towards the end of the phrase, but the direction is a bit ambiguous because the sound of the inner parts is not clear. After the heroic gesture in bar 10, the *decrescendo* is rather expressed as *crescendo* and then arrives bar 12 in subito *p*. The last phrase creates a larger curve with making a stronger *sforzando* in bar 14 than the previous bar. Similar to Kempff, the first four bars in the *tema* may sound like two-bar phrases. Again, bar 5 is played clearly towards the *sforzando* in bar 6 that even the E flat major chord in the left hand is expressed as arpeggio. Bb dominant 7th chords, the complete body of the heroic gesture in bar 10, are emphasised one by one in a relaxed tempo. At the repeat it is expressed even stronger and the *decrescendo* is expressed in the other way as *crescendo*.

In Brendel's interpretation, the phrasing, which has a clear direction, makes the listener feel clear where to go or what to expect following the contour of metre. While the quaver figure in *a due* and *a tre* makes a singing tone in legato, the semiquaver figure and the rhythm pattern of semiquavers and quavers from *a quattro* are expressed clearly with a much lighter touch.

Comparison: The difference between Brendel, which has a rather clear and certain

interpretation of the beat and the rhythm, and Kempff, on the contrary, which has an interpretation that makes subtle lyrical changes, is impressive. However, Brendel's interpretation stands out from *a quattro*, where the direction and stress of the beat and the sense of rhythm have become more important. Unlike the other two performers, Brendel starts the trill in bar 15 in the *tema* with an upper note *f*'.

3.1.5 Express the form

Schnabel

Schnabel usually plays with a little break between the parts instead of going straight to every next part. However, between *a due* and *a tre*, where the quavers in legato create a similar mood, goes almost directly. On the other hand, it takes more time between the parts where the mood changes completely from *a tre* to *a quattro*.

Kempff

In the way of progress in Kempff's performance, it has a direct connection to each next part except the short breathing between the first part and *a due*. Especially when moving from *a tre* to *a quattro*, the last note in the left hand in *a tre* is played very short to prevent delay to the next part.

Brendel

Similar to Kempff, Brendel also takes time between the first part and *a due* but then maintains continuity to each next part without break.

Comparison: The uninterrupted continuity between each part of Brendel and Kempff is considered as a suitable interpretation to lead the variations.

3.2 Variation I – V

3.2.1 Capture the mood, style, and tempo

Schnabel

The general tempo in variation I is quite fast, similar to *a quattro* (Tempo Graph 6).⁶ Both parts have the active figure of semiquavers and the movement of these notes would have been considered first when determining the tempo. The similar pattern of a dance-style by the left hand from the *tema* of the first four bars gives an elegant nuance. The semiquavers in the right hand are expressed much more actively with joyfulness and balance well with the left hand. Variation II starts with a slightly slower tempo but it sounds even more active and faster with the triplet semiquavers (Tempo Graph 7).⁷ However, his tendency to get faster on shorter notes appears again and therefore both hands do not often mesh with each other- the triplets in the right hand are ahead and the quavers in the left hand are pushed back. In this fast tempo and the rush, the presto in a cadenza-style in the second half also passes in a flash. There is no big change in the general tempo from variation II to variation III, although some moments are rushed (Tempo Graph 8).⁸ Also, variation IV gives a sense of unnecessary urgency and his tempo graph also shows a greater width than the other two performers (Tempo Graph 9).⁹ In variation V, however, the tempo gets much slower and the song between the lines is intimate without any haste (Tempo Graph 10).¹⁰

⁶ See page 69.

⁷ See page 69.

⁸ See page 70.

⁹ See page 70.

¹⁰ See page 70.

Schnabel's tempo instinctively shows a distinct difference between the technical part and the lyrical part. The semiquavers from variation I to IV, sound splendid and quite irritating in the fast tempo. However, he plays variation V with the most relaxed tempo he has ever played, expressing a clear difference from the previous ones.

Kempff

Kempff keeps a similar tempo to the previous parts and adds more lively sense to the elegance in variation I (Tempo Graph 6). It gives a comfortable flow without a rush. He takes a little more time in bar 11 before the fermata. Similar to Schnabel, Kempff's tempo goes slightly down when it moves from variation I to II but the triplet in the right hand gives more activity (Tempo Graph 7). There is not much change in tempo in presto. In variation III, the tempo gets a little bit faster (Tempo Graph 8). The sense of liveliness is well expressed in his stable tempo. The tempo gets even faster in variation IV and the smooth flow of the left hand stands out in this tempo (Tempo Graph 9). The last four bars slow down to the end at the repeat to prepare the next variation. Variation V starts beautifully with a much slower tempo but the support by slowing down at the last four bars in the previous variation makes feel the less sudden change of the tempo (Tempo Graph 10). Taking more time in some places create his unique musical nuances.

The interpretation of variation I to V by Kempff shows a quite wide range in tempo. It is characterised by sufficient expression of giving more time before the fermata in each variation and when he musically feels it is necessary without hesitation.

Brendel

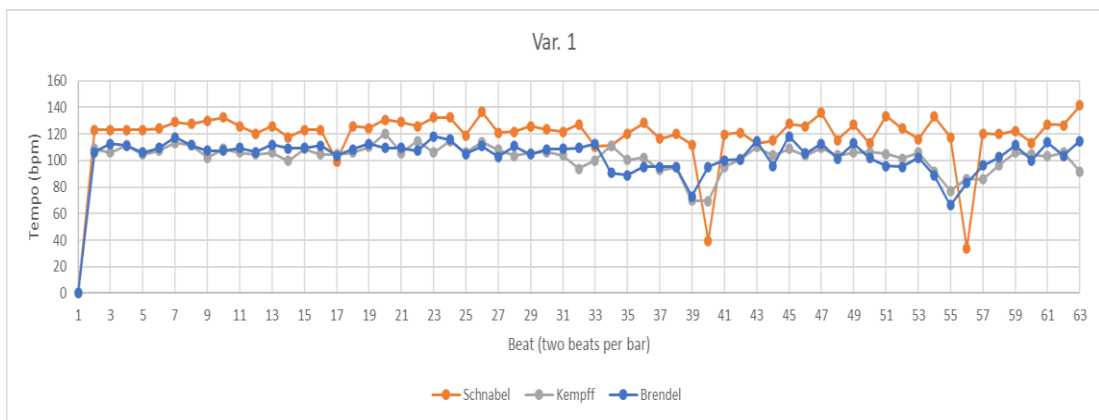
Brendel takes a similar tempo to Kempff in variation I and gives slightly more activity than the *tema* (Tempo Graph 6). The tempo suddenly gets slower in bars 9-11 before the fermata but it goes straight back to the original tempo after the fermata. Variation II sounds to have the same tempo with the previous part by the active semiquaver triplets which is actually in a slower tempo (Tempo Graph 7). Brendel keeps the same speed of the semiquavers in presto and steadily moves forwards to the end. Variation III keeps a similar tempo to before but the new character with a completely different rhythm is clearly well expressed (Tempo Graph 8). Just as bars 9-11 of variation I are held back, it has a little bit more time in bars 9-10 for emphasis. It continues to variation IV with the same range of the tempo, and each semiquaver in the left hand sounds clear and active in this relatively slower tempo than other two performers (Tempo Graph 9). The tempo, which has been held constant until variation IV, is significantly slower at variation V (Tempo Graph 10). It is started with a more relaxed tempo and takes more time at the end of the phrase. The second half, even more, slows down as it progresses. A completely different lyrical atmosphere from before is well expressed.

Brendel has a steady flow with the same tempo range from variation I to IV. Then the new character, expressed with the tempo change in variation V, is impressive.

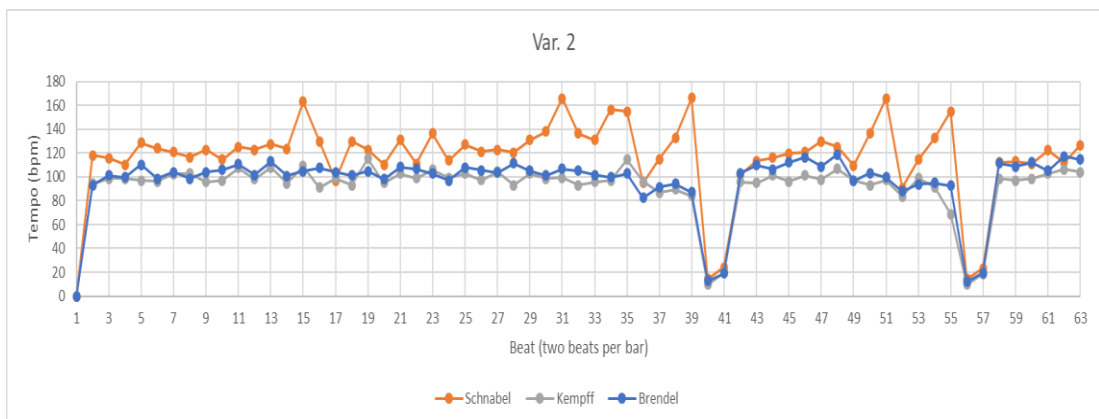
Comparison: Schnabel has the fastest tempo range in variations I to V. While both Schnabel and Kempff have a tempo change in each variation, Brendel maintains almost the same tempo range in variations I to IV. All three performers choose a

relatively faster tempo in variation IV and then have lyrical performances with a tempo that is slower significantly in variation V to express a great difference from the earlier variations. Unlike Schnabel, who often speeds up but has a steadier tempo in variation V, Kempff and Brendel express each musical nuance through the subtle or bold relaxed flow in variation V.

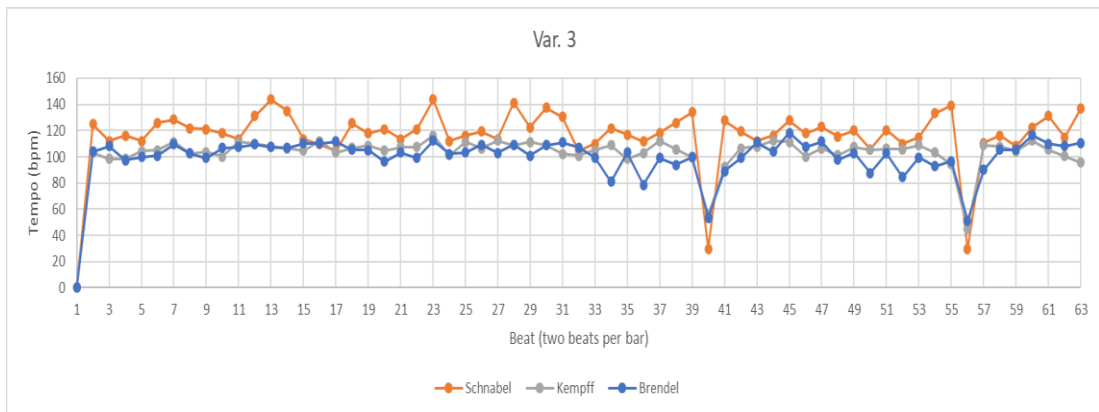
Tempo Graph 6: Variation I



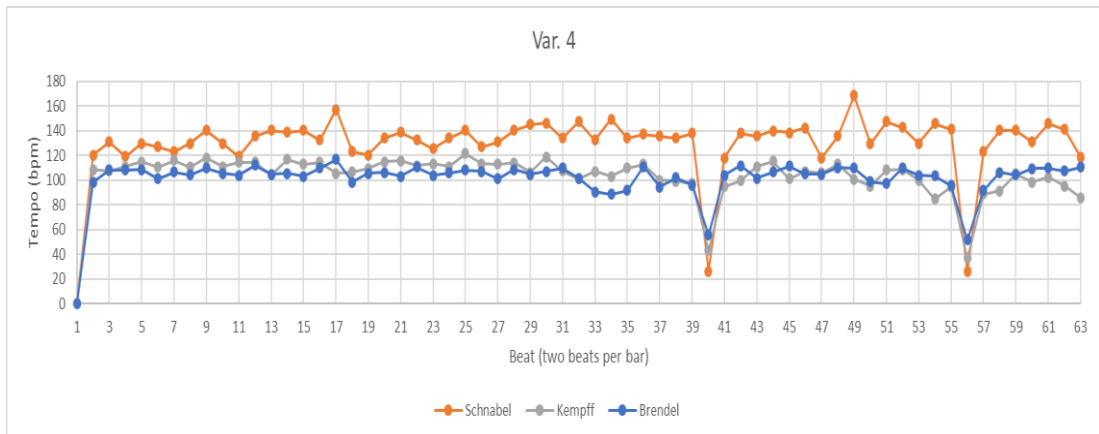
Tempo Graph 7: Variation II



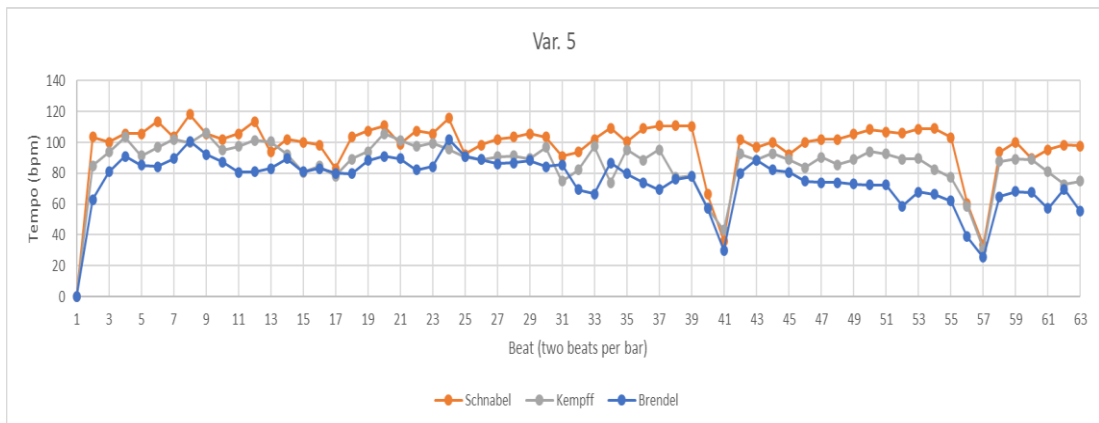
Tempo Graph 8: Variation III



Tempo Graph 9: Variation IV



Tempo Graph 10: Variation V

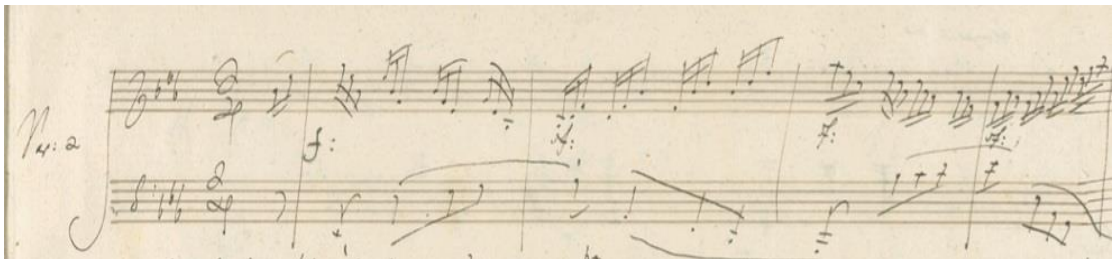


3.2.2 Shape the dynamics

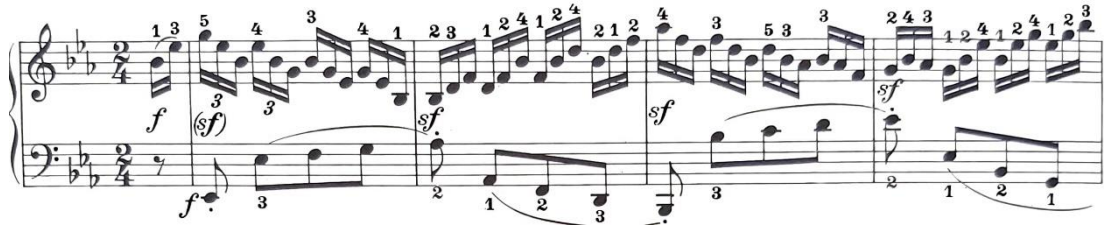
Schnabel

Schnabel shows an interpretation that follows dynamic markings well in variation I. The different dynamics of the first four bars 1-4 in *p* and the next four bars 5-8 in *f* express a distinctly different atmosphere. The *sforzando* gives clear emphasis. There is a short *crescendo* from the previous beat towards the second *sforzando* in bar 12, which is in the dynamic *p* but appears quite strong. The strong dynamic above *f* generally appears weaker in Schnabel's music according to the condition of the recording compared to other performers' recordings but variation II has stronger dynamics above *f*. Schnabel's interpretation, which reveals more splendour than grandeur in his fast tempo, has no emphasis in the first bar by *sforzando* but on the first beat of the left hand in bars 2-4. This interpretation corresponds to the marking in the manuscript which does not have a *sforzando* in the first bar but the three editions except for the Wiener edition have it in parentheses (Musical Examples 4a-4b).

Musical Example 4a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation II, bars 1-4



Musical Example 4b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation II, bars 1-4



It then proceeds with a slightly less dynamic in bar 5, with the triplet in the right hand accelerating, blurring the direction of the dynamic which sounds only a bit bigger at the end of the phrase in bar 8. The *ff* of the second half appears only with the emphasis of the repeated Bb' in bar 10 even though there are two separate *ff* markings for each hand. The last bar has a short *crescendo* towards the ending Eb which is similar to bb in bar 8a. In variation III, a strong character is continued with the dynamic *f*. Along the rising and falling waveform of the notes the *crescendo* and *decrescendo* is created roughly in bars 7-8. The *sforzando* on each first beat in bars 9-10 is heard clearly and the *crescendo* in bar 11 helps to reach *ff* in bar 12. Although Schnabel's strong dynamics are generally expressed not enough, the progress of the *crescendo* starting at bar 13 and reaching *ff* in bar 14 expresses well the strong character. The overall dynamic of variation IV is made up of *p* and contrasts with the virtuoso and strong characters of the previous two variations. It is well represented in Schnabel's interpretation. As his tendency to speed up is shown in bar 7, the *crescendo* in bar 8 also follows to start one bar earlier. However, the dynamic *f* in bars 9-12 does not have a big contrast to the *p* and it only gets a bit wider as the pitch of the left hand goes lower. The *sforzando* in bar 12 is only slightly more pressed,

which is not even stronger than the *sforzando* in *p* in bar 12 of variation I. In variation V, the dynamic *pp* in Schnabel's interpretation does not make much difference compared to the *p* or *f* previously heard. He starts with a soft volume that can be comfortably continued and then follows well the dynamic markings. In bars 5-6 where the right hand goes down, the *crescendo* is clear and makes a deeper sound, while in bars 13-14, the small *crescendo* creates an atmosphere floating up along the rising melody.

As Schnabel tends to get faster at the phrasing of short notes in the interpretation in tempo, his dynamics are often influenced by the widening and decreasing range of both hands and the notes going up and down. Most of the time, it appears as a natural expression, but sometimes his tendency of the dynamics and the tempo combine to make it sound exaggerated, for example, in the case of bars 7-8 of variation III, making it sound very rough.

Kempff

The contrast between the dynamics, *p* and *f* played by Kempff in the first half of variation I is not so clear, but when it progresses from *p* to *f*, it becomes brighter and more cheerful. At the repeat, the contrast is clearer. There is a small *decrescendo* in bars 7-8 and therefore the contrast with the *p* in the next part is only little. In the second half, the first *sforzando* in bar 10 gives mild stress in *p* and the second one in bar 12 is not at all strong. There is a little accent on every beat with acciaccatura which is a weak beat in the right hand in bars 13-15. Even though its dynamic is *f*, variation II begins with almost the same dynamic as the ending of the previous

variation in *p*. Each *sforzando* on the first beat in bars 1-4 is played with different strengths and stronger at the repeat except bar 3. The first and last notes of eight bars are more emphasised. In the second half, the heroic gesture in the left hand in bar 10 is strongly expressed and the first note in bar 12 is given the accent. After the B \flat dominant 7th arpeggio goes down and up, it gives emphasis on the top f", and then the little accents are given to every B \flat on the ascending chromatic scale. Each first beat in bar 13-14 has emphasis, but the degree is weaker at the repeat. In variation III, with a cheerful and rhythmical start, a slight *crescendo* appears along with the ascending figures according to phrasing in *f* in bars 3 and 5. In bars 9-10, each second beat peculiarly has stronger stress than the first beat which has a *sforzando*. After that, a stronger *crescendo* appears towards the *ff* in bar 12, and the progress from *p* to *ff* through *crescendo* is well expressed according to the dynamic markings. Variation IV begins with a calm which contrasts with the strong ending in *ff* of variation III. Along the curve drawn by the semiquavers in the left hand, it goes slightly up and down in volume. The clearer dynamics of the *crescendo* in bars 5-6, the *decrescendo* in bar 7, and the *crescendo* as the marking in bar 8a expresses phrasing well. In bar 8b, the *crescendo* does not appear clearly and the dynamic *f* in bar 9 is only slightly stronger than *p* in the previous part. The curve in the left hand continues smoothly in this dynamic, and the *sforzando* in bar 12 is also not so strong. Similar to Schnabel, variation V starts with a comfortable and soft sound which is closer to *p* rather than *pp*. The *crescendo* in bar 5 appears more clearly in the left hand and reaches the *sforzando* in bar 6. It is a little weaker at the repeat. Every *sforzando* is beautifully emphasised in bars 9-12, and bars 13-14 are gently curved in the *crescendo* with pressing on the *sforzando*.

In Kempff's interpretation in dynamics, the *f* does not have enough contrast with the *p*, but it is considered as a strategy to better prepare for the later *ff*. In fact, Kempff shows the effect of *ff* well in variations II and III. The dynamic *f* which was not so strong in variation IV, helps to express the curve in the left hand musically well with keeping the character of variation IV.

Brendel

In the clear contrast between dynamics, the *p* and the *f* in the first half of variation I, every bar gradually grows with the *crescendo* until reaching the *f* in bar 5. In bars 1-4, each first beat in the left hand, which represents the bass theme, is emphasised and sounds very clear. While the *crescendo* in bar 11a is directed at the fermata in the next bar, it is differently interpreted at the repeat that the *crescendo* starts with a *sforzando* in bar 10b towards the first beat in bar 11b. Also, the last two bars are expressed differently. The small stress is applied to both hands in line with the bass theme in bars 15a-16a but at the repeat, the *crescendo* is given which lets variation II comes in strongly at the end of variation I. The dynamic of the strong *f* and the distinct *sforzando* in bars 1-4 are well represented in variation II. A richer sound is produced as the *crescendo* is given in the left hand towards each first beat of the first four bars. Overall, the left hand sounds very clear, creating a strong character. Uniquely, the emphasis is given on the position of the second and fourth quavers, which are weak beats in bar 7. The *ff* in the second half appears strongly on both hands. The semiquavers in the right hand are played powerfully and reach the first beat in bar 12 with emphasis. After the B \flat dominant 7th arpeggio, a strong point is made on the top f $^{\#}$. Including accents to every B \flat on the chromatic scale, these are

many of the points that Brendel emphasises the same as Kempff. It gives humour by giving accents on the weak beats that each fourth quaver position in bars 13-14 and second and fourth quavers positions in bar 15. In the first half of variation III, the rhythm in *f* is well represented by playing stronger the downbeats in the left hand than the right hand. However, as if it fights against this, the upbeats in bars 9-11 get more emphasis and it appears as a syncopation with a fermata in bar 12. Then the stress in the last four bars 13-16 is given back to the downbeats, and the *crescendo* and *ff* are well represented at the splendid finish. Similar to Kempff, a slight *crescendo* and *decrescendo* are given in the part of the dynamic *p* according to the figure of the left hand going up and down in the variation IV. However, in the first four bars 9-12 of the second half, unlike Kempff, the strong *f* is expressed and contrasts well with *p*, and the *sforzando* is also emphasised clearly in bar 12. The subsequent dynamic *p* is once again well contrasted. Overall, the *pp* of variation V sounds more special because the dynamic above *f* by Brendel has been played very strongly in contrast to the *p*. In the soft dynamic, the *sforzando* is also represented as a tenuto in bar 6 rather than a strong emphasis, and in the second half, each *sforzando* is expressed with a more resonant sound for the canon in bars 9-12 and the duet in bars 13-14.

Brendel's interpretation of dynamics shows a clear contrast between the dynamics in each variation. The *sforzando* is also expressed differently in each dynamic. Sometimes the weak beats have emphasis, expressing rhythmical and humorous character.

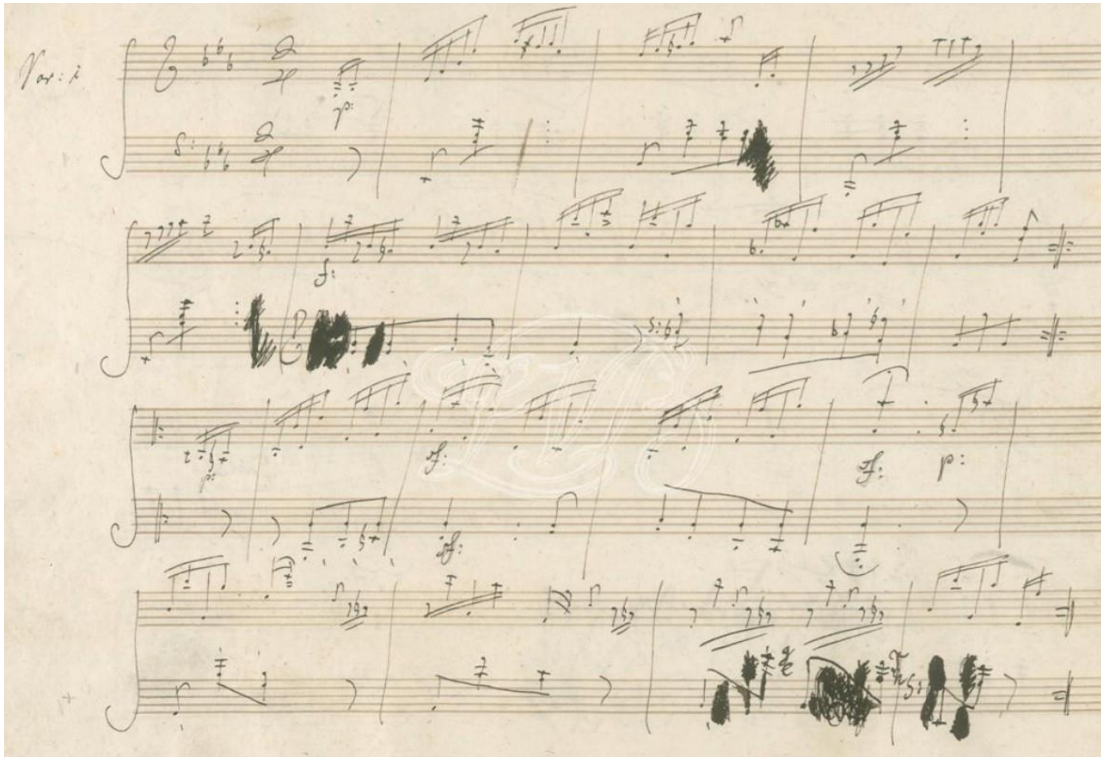
Comparison: Schnabel's overall quick tempo often goes by too quickly to show enough strong dynamics. His tendency to hurry also affects the dynamics, resulting in the creation of a *crescendo*. The contrast in the dynamics of Kempff is sometimes clear, but sometimes not, and the unevenness and emphasis is often expressed which makes his interpretation unique. Brendel has the clearest contrast in the dynamics among the three performers, resulting in a certain level of each dynamic. Sometimes his giving emphasis on the weak beats makes a unique interpretation.

3.2.3 Color the tone & Mold the articulation

Schnabel

In the form of accompaniment for dance music in the first four bars in variation I, the left hand briefly and lightly represents the chords after each first note, above which the right hand sings the melody in legato, but each quaver as the last note of two-bar phrases in bars 2 and 4 is very short and cheerful. The difference in length between having staccatos in the left hand in bars 5 and 7 and no staccato in bar 8 is very clear. In bars 9-11, the semiquavers in the right hand are separated in groups of two notes in line with staccatos of the left hand. Even though there is no staccato on quavers in the left hand in bars 10-11 in the manuscript and the Wiener edition, the same length of staccato in bar 9 is expressed in those bars following other three editions (Musical Examples 5a-5b).

Musical Example 5a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation I



Musical Example 5b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation I

A printed musical score for Variation I from the Peters edition of Beethoven's Variations and Fugue in E-flat major, Op. 35. The score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Var. I' and includes performance instructions such as 'p' (piano) and 'f' (forte). The second system includes 'p' and 'sf' (sforzando) markings. The third system includes 'sf' and 'p' markings. The score is numbered '9701' at the bottom. The notation is clear and includes fingering numbers (1-4) and articulation marks.

The left hand sounds more connected in bar 13 but the gap between the notes is clearly heard in bars 14-16. Schnabel's interpretation in variation I, which has a distinct character of the dance music, is impressive in its delicate tone and the gentle and elegant movements of the right hand with a light touch of the left hand. While the light and separated articulation is expressed in variation I, variation II has a richer connected sound through the use of the pedal. It is also applied on the heroic gesture by the repeated B \flat octaves and the ascending chromatic scale in the second half. However, each last half beat in bars 13-14 and the whole bar 15 reveal a short staccato without the pedal, giving a cheerful feeling. In variation III, which has a lot of staccato markings, most parts except the places of slur and *sforzando* markings are played short due to staccato or have separations between the notes even without staccato and appear dry and powerful, contrasting with the previous variation. In variation IV, the chord in the right hand bounces gently over the flow of the delicate semiquavers in the left hand. In the manuscript, there is no staccato in the right hand from bar 5 to the first beat in bar 6 and bars 14-16 but the three editions except for the Wiener edition have the staccatos (Musical Examples 6a-6b).

Musical Example 6a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation IV

A photograph of a handwritten musical manuscript for Variation IV. The manuscript is written on aged, yellowed paper and consists of eight staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff is labeled 'Var. IV' in the left margin. The manuscript shows a complex texture with multiple voices, including a prominent bass line with triplets and sixteenth-note patterns. Dynamic markings like 'p', 'cresc.', and 'f' are visible throughout the score.

Musical Example 6b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation IV

A printed musical score for Variation IV, labeled 'Var. IV' in the top left. The score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is E-flat major (two flats) and the time signature is 2/4. The notation is clean and includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system includes a fortissimo (*sf*) and piano (*p*) dynamic. The fourth system includes a first and second ending bracket. The score is well-organized and easy to read.

However, Schnabel mostly plays with light staccatos including these bars and only each first beat in bars 6 and 8 is expressed not too short. Variation V, which consists of a lyrical song, is expressed in legato. The legato in the first four bars 1-4 is played simply and comfortably and in the next four bars 5-8, along with the *crescendo* and the extended voices, has a little deeper sound. While all the notes are connected, the left hand has separations every end of the fourth bar as if breathing in the first half. It is expressed with more resonance with more pedal in the second half.

Schnabel's interpretation of articulation in variations I-V shows the contrast with each next variation, creating a well-organised configuration. Within his fast tempo, staccatos at dynamic *p* are very light and cheerful. The delicacy appears well on the semiquavers in variations I and IV.

Kempff

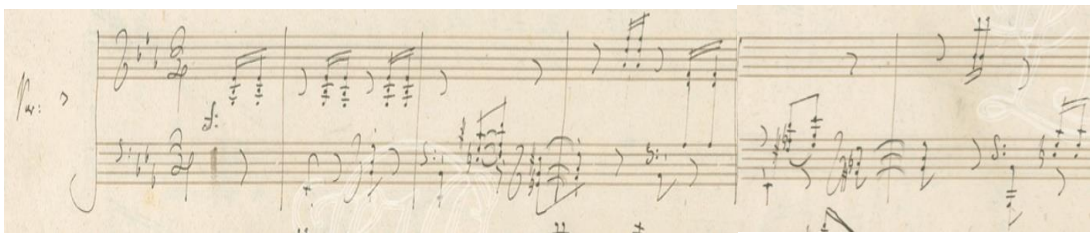
Similar to the interpretation of the previous part by Kempff, he shows frequent changes in pedalling in variation I. Unlike the left hand, which has the same pattern in bars 1-4, the use of the pedal varies in every bar as it is used for each first half beat in bars 1 and 3, the full first beat in bar 2, and the first and a half beats in bar 4 but the same interpretation is shown at the repeat. The use of the long pedal in bar 4 sounds like a connection to prepare the next phrase in *f*. The left hand in bars 5-7 has staccatos in every chord, connecting the second and third chords in 7a to create a unique nuance. By contrast at the repeat, the 3rd and 4th chords in bar 5b and all the chords in 7b-8b are connected, making it a bit calmer. This leads to a natural connection to the next part in *p*. In the second half, Kempff shows two types of

articulation in the left hand. The chords in bars 10a-11a without staccato, distinctly distinguished from the staccato in bar 9a, are connected. This can be seen as an interpretation reflecting the manuscript and the Wiener edition but all other three editions keep the staccatos in bars 10-11 in parentheses which appeared in bars 10b-11b at the repeat (Musical Examples 5a-5b).

The last four bars are played more gently and elegantly, with a long pedal for the first and a half beats in bars 13-14 and a short pedal for each beat in 15a, and without pedal in 15b. In general, the right hand, which flows lightly, creates a calmer and softer tone when the pedal is used together, making Kempff's own ever-changing tone even within one variation. Rather than having a planned and constant pattern, Kempff's propensity to improvise and change also appears in variation II. Each first note in the left hand in bars 1-4 is marked with staccatos or slur staccatos. While a long one-bar pedal is used for each of bars 1a and 2a, bars 3a-4a represent the short slur staccatos. However, at the repeat, the length of the pedal gets shorter and lasts for each first half beat in bars 1b and 2b. In bars 7-8, the pedal is not clean mixed with multiple harmonies in both the first and the repeat, but neither would be intended. The heroic gesture, arpeggio, and all the notes belonging to the B \flat dominant 7th chord in bars 9-12 are played splendidly in the pedal. The chromatic scale is then played dry in *leggiero*. The last four bars are also expressed in two ways of the pedal that it is used for each first half beat in 13a-14a and the full first beat in 16a but no pedal is used and all the staccatos are revealed at the repeat. Generally, compared to Schnabel, the semiquaver triplets in the right hand are more powerful and clear. There is lots of experimental diversity in the articulation by Kempff in

variation III. In bar 1a, each beat in the left hand is played longer than the beat, and all the notes are connected in bar 2a, so the staccatos are not expressed. However, in bars 3a-4a, the sequence of bar 1-2, the staccatos are expressed properly, forming a different pattern of the articulation. In the manuscript, there are no staccatos on the second beat in bar 4 and the first beat in bar 5, but the three editions, except for the Wiener edition, have it, making a complete sequence of bars 2-3 (Musical Examples 7a-7b).

Musical Example 7a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation III, bars 1-5



Musical Example 7b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation III, bars 1-5



However, Kempff's articulation is not fully applicable to any of these markings. While the bars 5a-8a are played mostly with a separation between the chords, Kempff's unique nuance appears to connect the second and third octaves in the left

hand in bar 7a. The pedal on the second beat in bar 8a connects to the beginning part. Then from 1b, a new interpretation emerges, this time only the first beat in the left hand represents longer but the second beat expresses a staccato. The bars 2b-3b have the same articulation as bars 2a-3a, and bar 4b is the same as 2b representing the sequence. The bars 5b-8b have a completely different form of articulation from the previous. The unique intonation of Kempff in bar 7a appears to be pedalling on the two f minor chords heading to the second beat in bar 6b. The pedal for each half beat on the first and second beats in bar 7b and the first beat in bar 8b create very different and unique nuances. The pedal with the *sforzando* given to each first beat in bars 9a-10a emphasises the main note of the heroic gesture, Bb'. In addition, uniquely, Kempff also gives an accent to each second beat. Starting with the strong second beat in bar 10a, he keeps one pedal until the first note in bar 12a and then reaches the apex of the phrase in the next Bb dominant 7th chord in 3rd inversion as a syncopation, to make the transformed heroic gesture intense and powerful. All the notes of the heroic gesture that appeared in the form of the Bb dominant 7th chord of the *tema* earlier, can be seen as the interpretation of Kempff, which is well emphasised through the use of the pedal in variation III. After that, while most of the notes are played in staccato, Kempff sensibly uses the pedal on the A diminished 7th chord in bar 14a and gives the solution to the following E flat major chord with 3rd degree g, and 5th degree Bb, making more colours. The use of the pedal on each first beat in bars 15a-16a provide a stable balance. However, he has a different interpretation that has slightly changed at the repeat. Each first beat in bars 9b-10b is short with no more pedal but rather, the second beat is emphasised within the pedal. From the second

beat in bar 10b, he maintains the same pedal use as before, except for a slightly longer pedal of 14b. Kempff's articulation in variation IV, shows the aspect divided into the first and second half. The quavers in the right hand, above the semiquavers in the left hand that generally flow in legato, are expressed sometimes lightly with staccatos, and sometimes make a resonant sound in the pedal. Although Kempff has had always a different interpretation at the repeat, in variation IV, he has the same interpretation. Similar to Schnabel, Kempff gives staccatos in the same pattern in bar 5 like the previous four bars, indicating a very gentle and cheerful flow in the first half. Unlike the first half, more pedal is used in the second half and this makes the dynamic *f* in bars 9-12 richer. Also bars 14-16 do not have staccatos in the manuscript while the three editions have them in parentheses except for the Wiener edition, and therefore the use of the pedal contrasting with the first half can be considered a proper interpretation (Musical Examples 6a-6b). Since the beginning of variation I, variation V is the most lyrical variation which has slur markings on all large and small phrases. In line with this, Kempff musically expresses a legato with the pedal throughout the variation. Using the pedal slightly overlapped on the canon pattern in bars 9-12, in particular, once again conveys the B \flat dominant 7th chord of the heroic gesture.

The interpretation of Kempff's articulation well represents his originality among the seven essential elements. Except for variations IV-V, the previous three variations have changes in the way of articulations of each repeated section, especially variation III which has many changes. At first glance, there are often interpretations against the composer's marking, but since there is no pedal marking by the composer, Kempff

seems to give himself the maximum freedom or authority to express what the performer can do with the pedal. His performance has the advantage of letting listeners hear the ever-changing interpretation of Kempff, but sometimes too many changes blur the unique character of each variation.

Brendel

Brendel's interpretation shows the clear articulation and pedal in variation I. In bars 1-2, both hands are lightly expressed in staccato, but the end of the two-bar phrase is elegantly expressed by using a short pedal for *ab*" placed on the second beat in the right hand in bar 2. In bars 3-4, the pedal is used for each first beat in the left hand for the same articulation, and the continuous pedal from the second beat in bar 4 helps to reach the dynamic *f* in bar 5. From bar 5, the right hand sounds, played in groups of two notes of each broken octave. In bar 5 and 7, the staccatos in the left hand are not too short and each chord is played separately, giving enough volume of *f*, and in bars 6 and 8, a long pedal is used for the notes of the same harmony. In the whole second half, the right hand continues to form a group in two notes and has a separation clearly that matches the staccatos of each chord in the left hand. It is applied in bar 10 with upbeat and the last bar which does not have a staccato. The same interpretation is represented at the repeat. In variation II, as with Schnabel, the use of the long pedal makes a stark contrast to the previous variation. While a long pedal for each bar is kept for bars 1-4 at the first, there is a change of the half pedal immediately after the first half beat of each bar at the repeat. The use of the pedal is continued in bars 5-8 and played both times with a resonated sound. A deep and bright tone of the left hand is formed in the pedal. After that, the Bb dominant 7th

harmony, which appears from bar 9 to bar 12 before the chromatic scale, played in one pedal creates an enormous strong sound. As the scale goes up, more pedal is used, with no pedal at all in bars 13-15, making the staccatos in the left hand appear clear and cheerful. Only the last bar without staccato, the pedal is used on the first beat and the last note is left alone clearly. Overall, the clear articulation of triplets in the right hand gives lively energy. In variation III, especially compared to the other two performers, Brendel's interpretation appears closer to the composer's marking. Every single staccato and slur in bars 1-4 is clearly expressed, and each crotchet on the first beat in bars 2b and 4b is played longer than the staccatos on quavers. From the second beat in bar 5b, the chords are pressed a little longer than the first time when they sounded more like staccatos. Just as the B \flat dominant 7th harmony is played in one pedal in variation II, the same form of emphasis on the heroic gesture appears in variation III by using a long pedal from bar 9 to the fermata in bar 12. Then, from bar 13, it proceeds with a short staccato with a *crescendo* and the pedal is used from the first beat in bar 15 which has a staccato to make a powerful ending. Overall, staccatos are played very short and intense when they are clearly marked and create a strong character. Continuously in variation IV, staccatos in the right hand are expressed fairly short but he creates another character with a much lighter and softer touch within the dynamic *p* than the previous variation. Only each first beat in bars 6 and 8 takes a longer length in the pedal. At this time, each note of semiquavers in the left hand is clearly heard and makes the curve flow lightly. From the start of a *crescendo* in bar 8b, the pedal is used and one pedal from bar 9 adds a richer sound and volume of *f* before the fermata in bar 12, expressing the heroic gesture in the manner emphasised by the earlier variations II and III. This resonant sound contrasts

greatly with the staccato in the first half and the last four bars of the second half. In the last two bars, the semiquavers in the left hand are played more lightly and end the variation as if it were disappearing. Similar to the other two performers, along with slur markings throughout variation V, the pedal is used and the softest lyrical tone is created among the variations played so far. In particular, the canon on B \flat dominant 7th chord in bars 9-12 has the same use of the pedal in the previously expressed heroic gesture that resonates in one pedal, and it sounds as if the bells mingle with one another.

Brendel's interpretation clearly shows the contrast between different articulations and has a sense of stability and uniformity through a constant or regular pattern. This can also be seen in the pedal use. For example, one pedal is similarly used in four variations, except for variation I, for the heroic gesture on B \flat dominant 7th chord. Also, mostly, all staccatos appear very short and concise except the first beats which are played sometimes in the pedal. The use of the pedal in *f* of variations II-IV creates a very rich sound and a big volume, in contrast to the staccato part of *p*. The elements which give the sense of the unity and make contrast shown by Brendel's interpretation are well structured overall.

Comparison: The three performers present their different ways and feature clearly through the articulation. Overall, Schnabel's performance shows the light and delicate touch within the faster tempo than the other two performers in the staccato parts and the quick semiquavers. Kempff offers a variety of changes in the articulation, but on the other hand, a continuity and a sense of unity are less than

those of the other two performers. Brendel's interpretation clearly shows elements of contrast. The length of staccato, which is most consistently short keeps energy and tension. The deeper legato is expressed in the place where the slur markings in variation II, and the short slurs in variation III appear in his interpretation as the only distinct expression among the three performers. The staccato markings in variations I and IV, which do not appear in the manuscript and the Wiener edition but in the other three editions, are often represented by all three performers.

3.2.4 Contour the meter & Drive the rhythm

Schnabel

In the first four bars in variation I, the right hand makes small two-bar phrases with a softer ending quaver in bar 2 and a *crescendo* in bar 4, while giving a slight boost to the bass theme in the left hand on each first beat. The chords appearing in the left hand in bars 5 and 7 are given the same stress on each one, and starting with the *acciaccatura* on upbeat, the following four semiquavers form a pattern in the right hand in bar 5, and then two notes from each broken octave are grouped. In bars 9-12, it has a flow towards the *sforzando*, each one-bar phrase in bars 13-14 represents the lightened ending, and the two-bar phrase in bars 15-16 also has a softer ending. Except for the phrase with the *sforzando*, in most of the phrases, the first beat is given the stress and without getting bigger in the middle the end is much softer and lighter. While most phrases become lighter with a *diminuendo* as they go towards the end in variation I, variation II has the different contour of phrases by getting stronger with a *crescendo* towards the end of the phrase or the beginning of the next phrase. In the first four bars, the stress is given towards the *sforzando* placed at each first

beat, and then the clear direction appears with a *crescendo* towards the end of the phrase in bar 8, starting with a little less dynamic in bar 5. The imbalance in the different tempo by both hands causes the rhythm of the left hand to be broken in bars 7-8. In the second half, starting with an upbeat in bar 9, it has a direction clearly reaching the first beat in bar 12, and the repeated Bb' in the left hand in bar 10 is also given more strength towards the third. In bars 13-14, each last weak beat has a slight stress, and the last stress with a *crescendo* is given at the end of the final phrase in bar 16. Variation III is characterised by a rhythm pattern that combines two semiquavers and a quaver. Bars 1-4 have equal stress on the bass theme in the left hand. From the second beat in bar 5 to the first half beat in bar 7, and then again up to the first half beat in bar 7, a curve is made along with the *crescendo*. However, the semiquavers in bars 6-8 are in much haste on this curve. When emphasising the bass in bars 9-12, the previous two semiquavers proceed very quickly towards Bb' and Bb, and are further emphasised. From bar 11 to the fermata in bar 12, the *crescendo* is created, giving a syncopation on the fermata. After that, the semiquavers are kept playing quickly towards each quaver which is relatively longer and more emphasised, and therefore this pattern has a sharp sense of rhythm. The flow of the semiquavers in the left hand, which is clearly in contrast to the restrained rhythm of the previous variation, is freely sung in variation IV. In the first four bars, when the semiquavers go up with a slight *crescendo*, the opposite contours are drawn in the right hand as its quavers come down, and the two hands are livelier as they show a *crescendo* together from bars 5 to 8. After the repeat of the first half, it leads to the dynamic *f* in bar 9 and reaches as far as the fermata in bar 12. In the last four bars, it is contoured with a *crescendo* and a *decrescendo*, each of which is made up of two bars, along with

going up and down in the left hand. When expressing the clear song of variation V, the natural contour is drawn as the pitch goes up and down. In the first four bars, the right hand has a pattern of two bars with the same rhythm and slightly more tenuto is given on the second pattern for those higher notes, the left hand sings as one along with the slur that spans the four bars. Although the right hand is drawing downward, following the *crescendo* marking, reaching up to the *sforzando* in bar 6, and then a slight *diminuendo* is made for the end of the phrase. Previous variations do not have *crescendo* markings in bar 5, but it is created along with the wider sound range of both hands in variation II and III or the upward curve in variation IV. In the second half, the contours due to the higher and lower notes are expressed with the opposite contours of both hands in bars 9-12 canon pattern, and a slight *crescendo* appears with ascending notes in bar 13-14 and then the sound decreases with descending notes until the end of the phrase.

The contours by dynamics and emphasis with a direction along the upward and downward flow of notes are well expressed in each variation I-V. It is contrasted by drawing the opposite contour that generally decreases the dynamic at the end of the phrase in variation I and becomes stronger in variation II. There is often his tendency to become a little more urgent towards the stress.

Kempff

In variation I, similar to Schnabel, clear stress is placed on the bass theme of each first beat in the first four bars of the left hand, with the rhythm of the left hand more pronounced in a not too fast tempo of Kempff. The stress towards each second beat

of the right hand appears more clearly in bar 2 and slightly less in bar 4. After the highest e_b''' in bar 6 comes out a bit more, the phrase slightly decreases along with the descending notes and the first beat is more pronounced again in bar 8 which leads to the softer final note of the phrase. There is a change of contour at the repeat as the use of the pedal emphasises the second beat in bar 5b and the phrase gets much softer through bars 7b-8b. In the phrase of bars 9-12, the curve is drawn with the *sforzando* in bar 10a at the centre, but at the repeat, except the first beat of bar 9b the phrase is generally softer with the slightly stressed first beat of bar 11b at the centre. In bars 14-15, each acciaccatura in the right hand is emphasised and makes its sound more rhythmical. In variation II, the rhythm of the triplet in the right hand is clearly played and each note can be heard, while there is a little lack of direction. In the first half, while Schnabel's performance draws a curve that grew towards the *sforzando*, Kempff's each emphasised *sforzando* gives a division. The repeated B_b' in the left hand in bar 10 are more emphasised as they form a *crescendo* at the repeat. The high notes, d''' on the fermata and f''' in bar 12 are played strongly and the ascending chromatic scale is played with a clean and even rhythm. Each first beat is emphasised in bars 13-14, and each last half beat has a slight stress rhythmically at the repeat. In Kempff's interpretation, which also shows a clear sense of rhythm in variation III, in the first half, the ascending triads in bars 2-5 are connected smoothly and the contrasting staccatos are expressed cheerfully. A natural curve is drawn along the upward and downward flow of notes. Each second beat in bars 9-10 is emphasised and creates a special curve of Kempff. After then, the *crescendo* draws a clear contour from bar 11 to the fermata in bar 12 and from the upbeat of bar 13 to the last. Similar to Schnabel, in Kempff's interpretation, the natural contour of the notes

going up and down is drawn in variation IV. In the second half, each first note of the right hand in bars 9a and 11a has stress drawing a downward curve but the stress moves towards the second note having an upward curve with the left hand in bar 9b. The rhythm of semiquavers in the left hand is even and sounds clean. The first half of variation V shows the interpretation with a free feeling rather than the planning of Kempff. From the second beat in bar 4 which already gets louder the strength with a slight *crescendo* continues until bar 6a but bars 5b-6b are softer without making a *crescendo* and only *sforzando* is given strength. In the second half, each *sforzando* in bars 9-12 is given a clear and distinct strength, followed bars 13-16 make the curve going up and down on two bars.

Kempff's interpretation has a clear and even rhythm and makes a rhythmical expression by giving unique strength to acciaccatura and other weak beats. He often makes changes in contours by the shifted position of the stress at the repeat.

Brendel

In the first half of variation I, with the stress on the bass theme of the left hand, Brendel draws a simple contour that gradually grows steadily from the beginning to the highest note e^b''' in bar 6 and keeps the dynamic to the end of the phrase. In the much softer playing of bars 9-12, different curves are drawn exactly matching the ascending and descending notes of each hand. Bars 13-14 also have a curve along the notes going up and down in the right hand. A slight *crescendo* is made in bar 15 and bar 16 which gets softer to finish the phrase. In variation II, the triplets in the right hand make active and dynamic movements. The strong stress is given with a

crescendo towards every *sforzando* in the left hand in the first four bars. Meantime the intensity of the dynamic *f* continues to be maintained in the first half, the stress moves to the weak beat as syncopation in bar 7 gives a unique point to the contour and adds to the cheerfulness. Bars 9-12 express the arpeggio and the heroic gesture of B \flat dominant 7th harmony with even greater volume. Similar to the other two performers' interpretations, Brendel also accentuates the two highest notes d''' and f''' but also the lowest note, d placed between them in bar 12. On the chromatic scale, the small accent is given to B \flat , b \flat and b \flat ' that continues to leave the point in the contour clear. The slight stress is given on each last half beat in bars 13-14 and two weak beats in bar 15 where the highest notes of the right hand are placed. The phrase is finished rhythmically, as in bar 7 of the first half. In variation III, Brendel makes an energetic flow through a rhythmic pattern consisting of a quaver and two semiquavers with staccatos or a certain length articulation. The two semiquavers are played slightly quicker, with the force naturally applied to the longer quaver and even stronger force placed on crochets of each first beat in bars 2 and 4, drawing the contour and direction of the phrase of the first half. Unlike the first half where the stress is only on the strong beat, he gives more strength on the second and third quaver chords of each bar in 9 and 10, creating a different contour until the *sforzando* in bar 12. In the last four bars, the rhythmic pattern of the first half is played with a long *crescendo* until the powerful ending. In variation IV, the dynamics follow naturally according to the upward and downward movement of the semiquavers in the left hand. In the first half, the left hand goes up with a *crescendo* to bar 6a where the highest notes are placed but at the repeat, bar 6b is played softer suddenly. Similar to Schnabel, as the right hand goes down when left hand goes up, the

opposite contours are played in the first four bars but from bar 5, both hands draw the same curve. In the phrase of bars 9-12, each first beat of bar 9 and 11 is emphasised by the strong stress being placed on both hands, the left hand rising vigorously and reaching the *sforzando* in bar 12. The last four bars once again draw a curve that naturally rises and falls according to the movement of the left hand with the middle of bar 15 at the centre. In variation V, a long curve is drawn in the first half along the singing melody. It flows towards each *sforzando* of both hands in bar 6 and the phrase finishes softer in bar 8. In the second half, rather than the emphasis on the *sforzando*, there is a rich song as a little *crescendo* is made between the *sforzando* towards a higher note. At the repeat, a smooth curve is made in the softer dynamic.

Brendel's interpretation, through accurate rhythm with the clear stress, illustrates the regularity and character of each variation. The clear contours are drawn following the notes going up and down, gradual dynamics, and the *sforzando*. The humorous rhythmical stress on the weak beats is expressed in some parts clearly. Sometimes the strong emphasis in an exaggerated slower tempo well expresses Brendel's unique colour and style.

Comparison: All three performers draw natural contours according to the movement of the semiquavers and quavers and have the flow and direction of the music accordingly. Schnabel tends to be rather hurried, so sometimes the rhythm is broken or the exaggerated curve is drawn. Kempff sometimes does not convey the direction of the music well when he plays semiquavers very clearly. Brendel draws a rhythm and contours with his clear intention. When playing the acciaccatura of variation I,

Schnabel plays it very fast ahead of the beat, while Kempff and Brendel show the interpretation that is being emphasised by pressing acciaccatura and the note of the beat almost simultaneously.

3.2.5 Express the form

Schnabel

Schnabel breathes briefly before each variation, expressing each variation's changed character clearly through this process. The fermata in every variation is held much longer and the tendency of haste appears in particular parts of semiquavers in every variation.

Kempff

Kempff also takes a breath between each variation. Before variations I and II, the last notes of the previous parts are played much longer than the original length with slowing down but shortly with staccatos before variations III, IV, and V.

Brendel

Unlike the previous two performers, Brendel plays continuously without break to variations I, II and III. However, when moving on to variations IV and V, he takes time and clearly distinguishes characters from the previous variations with changing moods. In particular, between variations IV and V, more time is taken and the tempo of the beginning and the ending of the variation are much slower, which contrasts greatly with the earlier variations in character. While the same dynamic or the stronger dynamic is in each next variation until variation III, the dynamic gets softer

from *ff* of variation III to *p* of variation IV, and from *p* of variation IV to *pp* of variation V.

Comparison: Unlike Schnabel and Kempff who have a process of having a breath between each variation, Brendel plays continuously until variation III and then maximises the characters' contrast by taking time to proceed to variations IV and especially V.

3.3 Variation VI – X

3.3.1 Capture the mood, style, and tempo

Schnabel

Variation VI starts calmly with a tempo that is not much faster than the lyrical variation V with a tempo that was slower and calmer than previous variations (Tempo Graph 11).¹¹ However, as the broken octaves in the left hand get faster little by little, the darkness and the urgent movement are expressed in the key of c minor. In the meantime, there is a certain distinction between the phrases by giving some time at the end of each phrase. It balances musical tension and relaxation through the long fermatas in bars 12 and 20 at the centre that are stretched out. Contrary to the character and mood of variation VI, the bright and cheerful canon style of variation VII appears in a calmer tempo (Tempo Graph 12).¹² Schnabel usually has the fastest tempo of the three performers, but not in this variation. Although there is still a tendency to rush in the semiquavers, it is better controlled than other variations because of the structure in which the right hand and left hand have to be engaged

¹¹ See page 103.

¹² See page 103.

with each other. The length of the fermata in bar 12 is also long enough, and the ending of the final phrase gets calmer and relaxed. Taking over the calm ending of variation VII, the melody of variation VIII begins beautifully. In a calmer tempo, a tempo rubato is used which shows the closest interpretation to the romantic style among the variations so far (Tempo Graph 13).¹³ A certain rubato is created as the register of the melody of the left hand changes. The tempo is pushed back when the melody from an upper range goes to a lower range between bars 4 and 5 and then it is pulled up when it returns to an upper range between bars 6 and 7. Also, there is a tendency to be pulled towards each next phrase as it progresses to bar 1b from bar 8a and to bar 9a from bar 8b. It is further emphasised by pulling towards the low Bb' corresponding to the heroic gesture in bars 9 and 11. The tempo graph of variation IX by Schnabel particularly shows much more going up and down compared to other performers, where Schnabel always shows the pattern that the quaver chords in the triplet of the right hand move fast and rest before the left hand enters on every first or second beat (Tempo Graph 14).¹⁴ Therefore, the graph does not seem constant, but with this steady pattern, the general tempo itself does not make a big change but sometimes hurries especially in bars 10 and 12. Variation X, with a lighter mood compared to the previous variation, is generally drawing a faster tempo graph, except for bars 9-12 (Tempo Graph 15).¹⁵ Despite the urgent semiquaver movement, by Schnabel's tendency, he finishes the ending of each eight-bar phrase with a little more time and moves on to the next one. Of the three performers, Schnabel has the fastest tempo, but as with every variation, the length of the fermatas in bar 12 is

¹³ See page 103.

¹⁴ See page 104.

¹⁵ See page 104.

stretched out the longest in his interpretation, expressing well-contrasted tension and relaxation.

Looking at the change in tempo of variations VI-X by Schnabel, when the average tempo of each variation is taken into account, variation VI has a medium tempo and the tempo becomes calmer with the corresponding mood and less activity as it proceeds to variations VII and VIII. It draws then a more active and faster tempo graph as it proceeds to variations IX and X. Along with this overall trend of tempo, his own unique tendency and the specific pattern greatly influence the character of each variation. Variations VI and X shows a clear distinction between each phrase by giving more time to the ending of each eight-bar phrase. In variation VIII, tempo rubato was used very freely, and in variation IX, the pattern of pushing and waiting in tempo is expressed in a certain way, becoming a character.

Kempff

Kempff, who plays at the slowest tempo of the three performers in variation VI, on the other hand, makes the least difference in tempo between variations V and VI (Tempo Graph 11). While the tension and urgency are expressed strongly in the fast tempo in Schnabel's performance, sadness is more dominant in Kempff's rather comfortable tempo. Although his calmest tempo, each fermata's length in bars 12 and 20 is the shortest, creating a relatively more flowing process. In the last bar leading to variation VII, the tempo is slightly lifted that can expect the mood change of the next variation. Variation VII is lighter and faster than the previous variation of a tempo below 100 bpm and draws a graph that represents a similar speed to the other

two performers while maintaining over 100 bpm, with the most constant tempo in the first half (Tempo Graph 12). Along with the changed tempo, a different bright and cheerful mood also contrasts with the previous one. In the last two bars, it slows down, very similar to Schnabel, and the variation ends calmly. Once again, the speed changes to below 100 bpm at variation VIII, and it flows calmly (Tempo Graph 13). Unlike Schnabel, Kempff plays the first half straighter with a steady tempo. In the second half, however, the melody is expressed more freely with the tempo rubato. In variation IX, it maintains a tempo faster than 100 bpm but with a stronger and weightier interpretation than variation VIII (Tempo Graph 14). It is not as extreme as Schnabel but Kempff also plays the triplets of the right hand in bars 10 and 12 quicker, giving a little sense of urgency. It contrasts greatly with the feeling given by the left hand's rhythm in bars 9 and 11. With a faster tempo, variation X is lighter and more active than the previous variation (Tempo Graph 15). It shows a constant tempo flow in the first half except for giving a little more time before it repeats again after the first eight bars. The weight in contrast to the first half and the last four bars is given in bars 9-12 with the tempo slowing down.

When looking at the tempo change of Kempff in variations VI-X, the dark minor key of variation VI and the lyrical variation VIII with tempo rubato represent the slowest tempo below 100 bpm. The activity of variations VII, IX and X are generally represented by the tempo above 100 bpm. In the second half of variation X, bars 9-12 have more time than in the second half of the other variations which emphasise well the appearance of a new C \flat , not a B \flat of the original heroic gesture.

Brendel

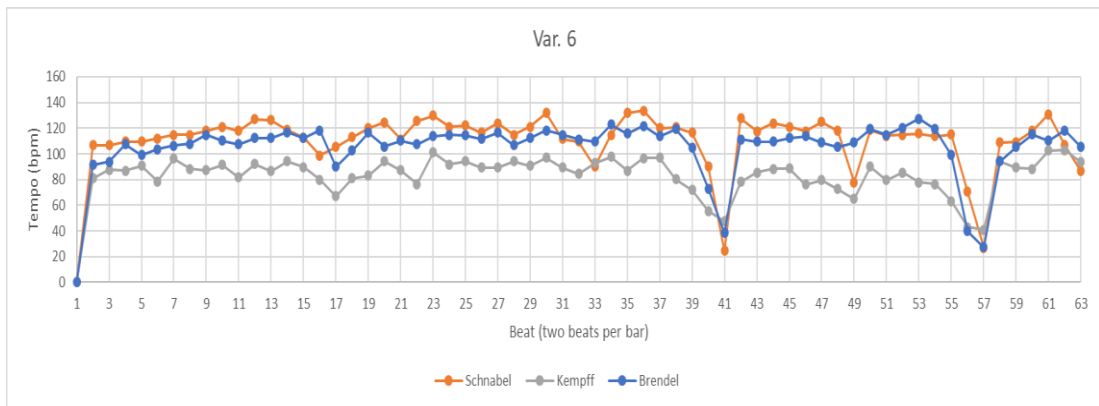
The tempo of Brendel's variation VI is generally above 100 bpm, drawing an overall middle graph compared with the other two performers (Tempo Graph 11). Compared to his slowest tempo among the three performers shown in variation V and the tempo below 80 bpm in the second half, the tempo change at variation VI is significant. Brendel's interpretation shows both the urgency that Schnabel gives and the sadness that Kempff gives. At the end of the variation connected to variation VII, it gets faster like Kempff and anticipates the mood for the next variation. In variation VII, Brendel shows a tempo similar to Kempff in the first half and generally draws the fastest graph in the second half (Tempo Graph 12). The heroic gesture in bars 9-12 is expressed with a slightly more relaxed tempo for its weighty movement, but the rest of the high range gives a lighter feeling with a faster tempo. The tempo drops greatly as the variation ends in the last two bars. Variation VIII, which starts calmly and slowly takes over the slow tempo of earlier, is not as big as Schnabel, but also has a lyrical flow with tempo rubato (Tempo Graph 13). When proceeding from bar 4 to bar 5, there is a slight pull with bar 5, and there is more time given in bars 8a and 8b after each eight-bar phrase. In bars 9-12, where the emphasised Bb' sounds as the heroic gesture, a more relaxed tempo is achieved, like the previous variation, and the last two bars at the repeat are completed with a significant slowing down once again. In variation IX, Brendel shows a flow of constant tempo in most of the parts like Kempff (Tempo Graph 14). Throughout the variation, the main note of the heroic gesture, Bb, continues to appear, creating a strong character that is unshakable within a certain tempo. However, like the earlier variations, bars 9-12 in which the heroic gesture is always played take slightly more time. Then again, compared to the tempo

in the first half, bars 13-16 have a slightly faster flow. In variation X, which has a faster tempo, above 120 bpm, Brendel's graph is mostly located between the two other performers' and represents the most constant tempo once again (Tempo Graph 15). In common with the previous variation, B \flat of the heroic gesture continues to appear throughout the variation, but it has a totally different mood that shifts the range of notes in a much lighter and pleasant movement that is made in this fast tempo. In sharp contrast, the tempo slows down at the heroic gesture in bars 9-12 and it represents the biggest tempo drop among three performers.

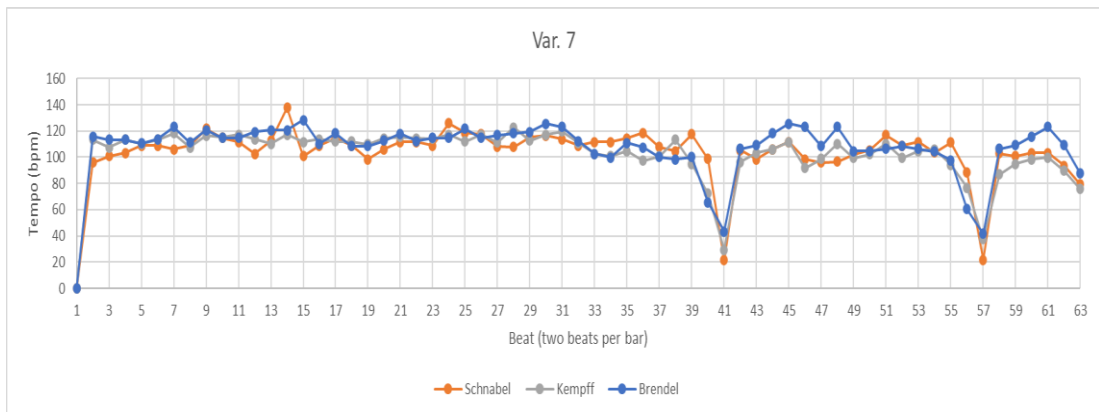
Looking at the change in tempo of variations VI-X by Brendel, variation VI has a medium tempo with 110 bpm on average, and variations VII and IX are slightly faster than this. Variation VIII has the slowest tempo under 90 bpm on average and variation X has the fastest tempo above 120 bpm. In most of the variations, Brendel has the most constant tempo flow among the three performers, but all variations except variation VI have a slowing down in bars 9-12 and the tempo drop is dramatic, especially in variation X.

Comparison: Schnabel draws the fastest tempo graph in four variations except for variation VII. Even in the fastest tempo, however, he plays fermatas longer in all variations than the other two performers. Thus, the widest range of tempo comes from the performance of Schnabel. All three performers use a different style of tempo rubato, expressing the tempo of variation VIII in the most relaxed and lyrical among five variations. The more it moves on to variations IX and X, all three performers choose a faster tempo that well express the activeness.

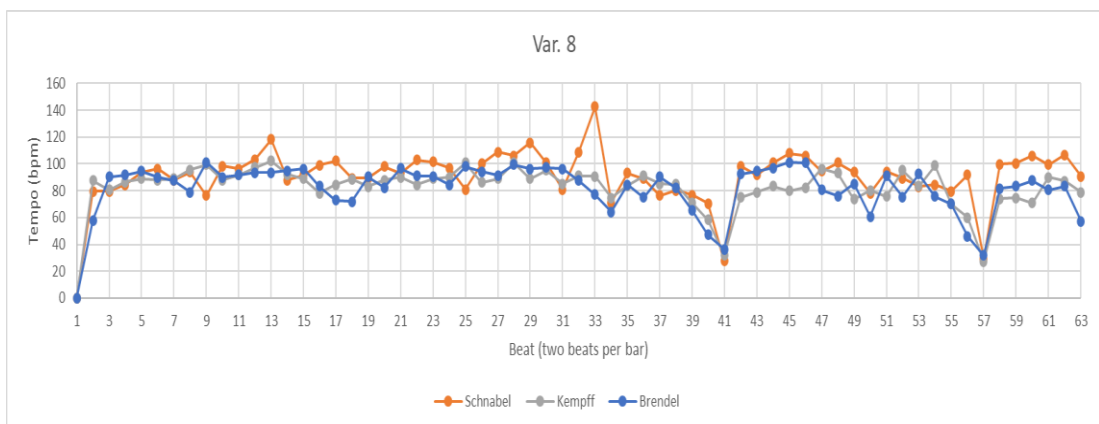
Tempo Graph 11: Variation VI



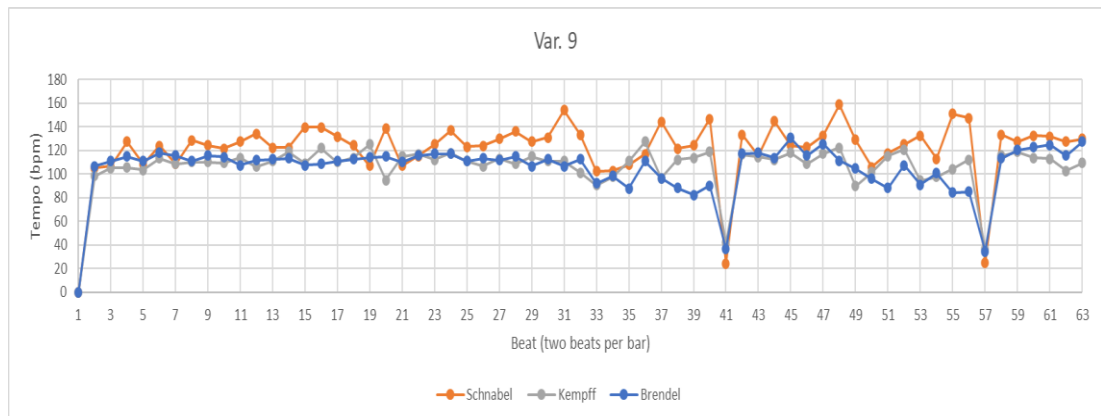
Tempo Graph 12: Variation VII



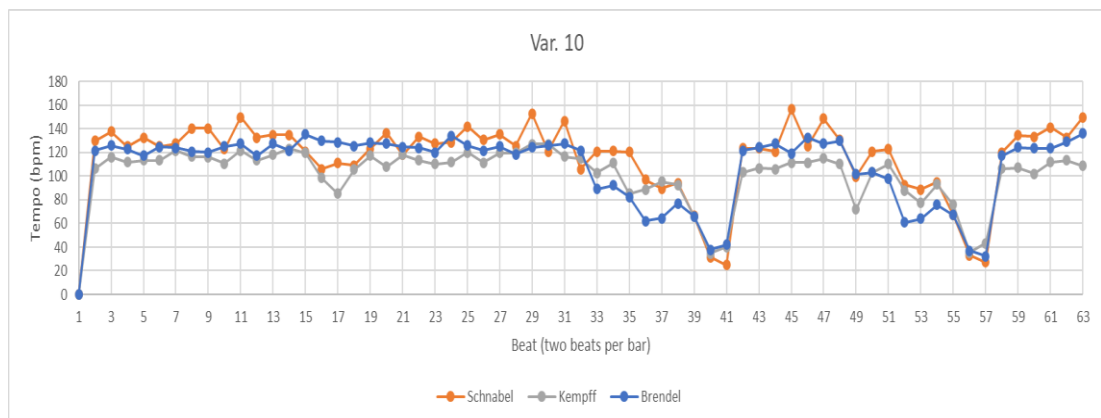
Tempo Graph 13: Variation VIII



Tempo Graph 14: Variation IX



Tempo Graph 15: Variation X



3.3.2 Shape the dynamics

Schnabel

Variation VI in a dark mood starts with dynamic *p* but is given a slight *crescendo* according to the upward movement of semiquavers in the left hand, creating a sense of urgency and naturally reaching *f* in bar 5. Schnabel's interpretation, in which the softness of *p* and *pp* is more distinct than the strength of dynamic *f*, follows the composer's dynamic notation in general. The curves are well made by the *crescendo* and there is the small *decrescendo* in bars 12 and 20. However, the *sforzando* in bar

14 is played without any nuance. In variation VII which becomes much brighter than the previous variation, the dynamic *f* in the first half delivers active energy. The dynamic *ff* in bars 9-12 does not sound to have enough power due to the technical problems of recording. Overall, except for bars 5 and 6, the other *sforzando* are not clearly heard and there are no special nuances from them. In lyrical variation VIII, Schnabel's delicacy and tenderness in the soft dynamic stands out. The dynamic *pp* in the first half is maintained without the *crescendo* indicated in bar 5 and a short *crescendo* appears only in bar 8. Subsequently, Eb on the first beat of the left hand of the following bar 1b is pressed sufficiently. After the repeat, Bb' of bar 9 is expressed very strongly in the dynamic *ff*. Unlike the previous variation, the *sforzando* in bar 11 is emphasised especially at the repeat. When the last four bars are beautifully sung in the dynamic *p*, the upbeats of the right hand in bars 13 and 14 are slightly weighed down, and a little *diminuendo* is made towards each first beat which sounds more musical. In variation IX, only one dynamic *sempre f* is stated for the whole variation in the beginning. The *sforzando* is given to the left hand which is mainly composed of the bass theme and the main note of the heroic gesture Bb. In Schnabel's interpretation, the stress is given to the Bb supposed to play with the thumb of the left hand and the rest of the line by the thumb in bars 13-16. Along with the stress, it maintains the overall dynamic *f* and creates a strong character. Variation X begins with dynamic *p*, which contrasts with variation IX which keeps dynamic *f* insistently. In the first half, it forms a pattern of sequence in groups of two bars. As the register of each sequence goes higher, although the *crescendo* marking is in bar 5, bars 3-4 already get bigger than bars 1-2, and the dynamics of bars 5-6 are on the top. There is

not much direction of reaching *f* in bar 8 because bar 7 keeps the strong dynamic which is already made in bars 5-6. In bars 9-12, the rapidly changing dynamics are written, but the *crescendo* in bar 9 and the dynamic *ff* in bar 10 are not clear and therefore it does not form much contrast with the front and back. The last four bars are played with a long *crescendo* as stated and finished in *f*.

The contrast between the soft dynamic and the powerful dynamic is generally not sufficient. The delicate and soft dynamic which is the strength of Schnabel appears well in beautiful songs in variations VI and VIII.

Kempff

Following the soft finish of variation V, variation VI begins cautiously. It draws a curve that grows and shrinks slightly along with the movement of the left hand, then makes a *crescendo* in bar 4 towards the dynamic *f* of the next bar but the strength of the *f* is not very strong. It becomes even softer at end of the phrase in bar 8. The *crescendo* marking in bar 11 rather draws a *decrescendo* and reaches the dynamic *p*. The *crescendo* which begins in bar 13 reaches *f* at bar 15 but it comes down at once before the dynamic *p* appears in bar 16. Similarly, the *crescendo* in bar 19 is rather close to the *decrescendo* and reaches the next dynamic *p* and *pp* without contrast. A *crescendo* from bar 23 expresses well the change of the mood in E flat major that predicts the next variation. The *crescendo* that has been going on from variation VI makes the bright and cheerful opening of variation VII in the dynamic *f*. The *sforzando* in the first half creates a pleasant point. The weighty *ff* in the bars 9-12 contrasts with the first half. After that, the dynamic *p* keeps its cheerfulness like the

first half and forms a *decrecendo* in the last two bars. Variation VIII begins peacefully with the dynamic *pp* and flows without perturbation and then three *bb'''* in the left hand in bars 7-8 resonate with a clearer sound like the sound of a bell. In bars 9 and 11, two *Bb'* in the left hand are marked *ff* but they are played rather warmly in the soft dynamic with tenuto and put an emphasis on the *sforzando* in bar 11. The final phrase flows gently keeping the dynamic *p* and gets softer in the last bar. Contrasting with the quiet variation VIII, variation IX maintains *sempre f* overall. Kempff interprets the *sforzando* given to the left hand, which consists mainly of bass theme and the main note of the heroic gesture, *Bb*, in a different way than Schnabel. If Schnabel gives stress to each *Bb* until bar 12 and the harmonic notes of the bass theme in the last four bars which are positioned on the original notes, Kempff accentuates the bass theme until bar 12 which are positioned on the acciaccatura, and give stress on the original notes like Schnabel in the last four bars. It creates an upright and strong character through the constant dynamic and the *sforzando*. In terms of the dynamic, variation X contrasts to variation IX and begins in the dynamic *p*. The *crescendo*, marked in bar 5, starts in bar 7 and has shorter length. The active dynamic, which changes in each bar 9-12, is expressed as it is stated, creating a sense of urgency. The *crescendo* stated in bar 13 starts in bar 14 and finishes the phrase with the dynamic *f*.

The dynamic by Kempff in variations VI-X expresses well the contrast between each of the following variations. Kempff sometimes makes the opposite dynamic to the notation, or in a way that the degree of the dynamic is more suited to the character of

the variation.

Brendel

Variation VI begins with the dynamic *p* and following the movement of the left hand the natural *crescendo* is also created in Brendel's interpretation until it reaches, unobstructed, the dynamic *f* in bar 5. In the second half, sincerely following the notation, after the *crescendo* in bar 11 the dynamic *p* is expressed in subito in bar 12. Again, the dynamic *f* in bar 15 and the dynamic *p* in the next bar have a clear boundary and are distinguished. In the final phrase, the *crescendo* starts two bars earlier in bar 22 and anticipates the character of the next variation. The first half of variation VII gives a lively feeling in the dynamic *f* and cheerfulness with the *sforzando*. One more stress is added on the first beat of the left hand in bar 4. The chords of both hands of bars 9-12, contrast to the first half, expressing a rich and full *ff*. In the last four bars, a slight *crescendo* and *decrescendo* are drawn as the phrase finishes. Variation VIII unfolds a calm melody in the dynamic *pp* on the deep resonance of the first note E^b of the left hand. After the *crescendo* is made in bars 7-8, the new phrase begins softer again from bar 1b, and when it goes to bar 9a the B^{b'} of the left hand in the dynamic *ff* creates warm sound. The *sforzando* in the left hand in bar 11 is emphasised with the feeling of tenuto. In the last four-bar phrase, a little *crescendo* and *decrescendo* are made. In variation IX, a strong character that is distinctly different from the previous one is created in the dynamic *sempre f*. Similar to Schnabel, in Brendel's interpretation, the stress of *sforzando* in the left hand is given to the original note which would be naturally played with the left hand's thumb from beginning to end consistently. In contrast to the dynamic in the previous one,

variation X begins in the dynamic *p*, and shows an interpretation that generally follows the dynamic notation on the score. The *crescendo*, which starts in bar 5, reaches *f* in bar 8 with momentum in the fast tempo. After the repeat of the first half, it shows all the changing dynamics in every bar in a tempo that has slowed sharply in bars 8b-12. As it goes back to the fast tempo, the *crescendo*, which starts in bar 13, makes a lively flow until the end in *f*.

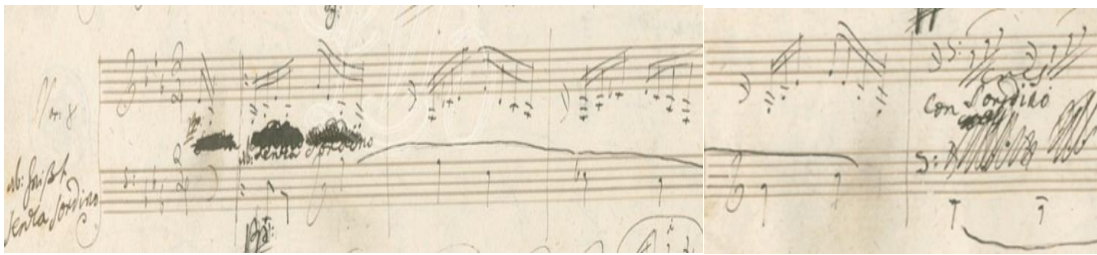
While Brendel's interpretation of variations VI-X mostly conforms to the dynamic notation, sometimes the *crescendo* and the *decrescendo* are delayed from their original positions or added depending on the needs of the performer.

Comparison: Each variation's dynamic shows the big contrast between variations VI-X which has an important effect on each variation's character. While Schnabel has strengths in the softer dynamics, his contrast in dynamics represents less than the other two performers as his explosive or stronger dynamics are not enough. Kempff and Brendel sometimes adjust their dynamic changes differently from the notation or control the intensity of the stress to build characters for each variation according to what each performer thinks.

3.3.3 Color the tone & Mold the articulation

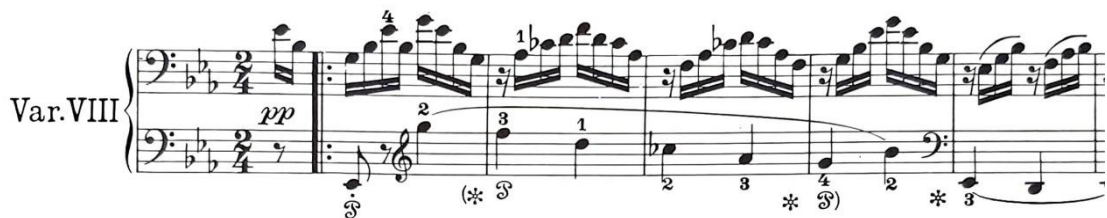
In variation VIII, the pedal markings are stated for the first time in *Eroica* variations and Fugue which give a great influence to the articulations and tones. They are written as 'senza sordino' at the beginning and 'con sordino' in bar 5 in the manuscript (Musical Example 8a).

Musical Example 8a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation VIII, bars 1-5



The research on Beethoven's pedal markings continues which opens two ways whether they correspond to the damper pedal or to the soft pedal in the modern piano.¹⁶ However, considering Beethoven's request for a function similar to una corda in a letter to Anton Walter in 1802, it is more likely that Beethoven did not yet have a piano with an una corda function in the earlier time of the same year that he completed *Eroica* Variations and Fugue.¹⁷ All four editions have the damper pedal markings which correspond to the bars in the manuscript but there are the additional markings in bars 2-3 by the editor in parentheses (Musical Example 8b).

Musical Example 8b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation VIII, bars 1-5



¹⁶ David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 2004), 18-19.

¹⁷ Ludwig van Beethoven, trans. and ed. Emily Anderson, *The Letters of Beethoven* 1 Letter 66 (London: The Macmillan press Ltd, 1961), 82.

Schnabel

Most of the parts in variation VI, the left hand consists of broken octaves, and the melody of the theme is played by the right hand. They are connected by the pedal and therefore the emotional lines around the tension are expressed smoothly overall. The sound of staccato in bar 7 is either connected in the pedal or only the minimum separation appears. The last chord with a staccato marking of the right hand in bar 14 is also not short, but a separation from the next. However, the staccato in bar 22 is not distinct in the dynamic *pp* but softly connected to the next, and every note in the last bar is also connected. Variation VII consists of many staccato markings. In the case of Schnabel's interpretation, some of the staccatos are expressed with a short length but sometimes they are connected by fingers or by the pedal, for example, in the first half, some notes in bars 2, 6, and 8a. In the second half, bars 9-12 make a more resonant sound with the pedal in the stronger dynamic *ff*, and even greater with more pedal at the repeat. In bars 13-14, the sound is connected whenever the notes have a 6th interval in the right hand. The articulation of mixed lengths of staccato makes a soft tone and friendly sound. Variation VIII softly sings the melody in slurs, unlike the articulation in the previous variation which generally has staccatos. As mentioned above, there are pedal markings in this variation and Schnabel sings the melody softly along with all the markings including those in parentheses with a damper pedal in the first half (Musical Examples 8a-8b). The pedal marking for one pedal from bar 8b until bar 12 is in the same harmony of Bb dominant 7th but he changes the pedal once at bar 11. Overall, the damper pedal is used in all parts and a gentle and soft tone is produced. Variation IX has a strong character, with great contrast from the previous variation for the articulation and the dynamic. Over the

left hand which is powerfully emphasised by *sforzando* in the dynamic *f*, the chords of the right hand hop on the keyboard with staccatos. Schnabel's interpretation generally shows the feature of playing the right hand's passage quickly and waiting on the last chord of each bar, which often causes these last chords to be pressed long. Also, when the chords in the right hand are at octave intervals, such as bars 5, 6, 7, 15, and 16, they sound more connected. Overall, the two different characters on each hand are interestingly portrayed in one variation. In variation X, generally, both hands are played lighter with staccatos in a reduced dynamic *p*. If the right hand was hopping on the keyboard in the previous variation, this variation involves the left hand crossing the right hand and touching lightly B \flat of the wide register, and finally the tonic note E \flat in the last four bars. This characteristic is heard well in Schnabel's interpretation and creates much fun in the variation. In bars 9-12, suddenly C \flat appears anew to occupy the place of the heroic gesture instead of B \flat but C \flat octaves in the dynamic *ff* in bar 10 are played in a rather light staccato, drawing not enough impact.

In variations VI-X, the contrast of articulations between variations forms an important factor in making each variation's character. In variations VII and IX where the staccato is the main articulation, Schnabel sometimes plays staccatos by connecting and keeps the lyrical element.

Kempff

Kempff, who holds the slowest tempo among the three players in variation VI,

contrasts greatly with the bright variations played earlier, expressing a more lyrical and pitiful tone. Similar to Schnabel, Kempff uses the pedal throughout the variation, creating enough sound and connection of notes including all staccatos and slur staccatos in his slower tempo. However, just before moving on to the next variation, the E flat major scale is played brightly and lightly with the accurate staccatos, completely changing the mood in the very last bar. The changed bright and cheerful atmosphere opens variation VII and starts to sing a friendly duet in a canon style. Most quavers are marked by staccatos in this variation but Kempff also plays some notes in the connection that resembles Schnabel's playing remarkably. After each first quaver of the right hand in bars 2 and 6 connected to the previous note by a tie then the second and third quavers, which run at intervals of third degrees, are expressed in a connection rather than in short staccato and it is almost similar to Schnabel's interpretation. Bars 9-12 contrast with the first half in terms of dynamic and resonance, creating a heavy sound of *ff* with the use of the pedal, while bars 9b and 11b express the staccatos in the left hand without pedalling at the repeat. The distinctive beautiful melody line of variation VIII connects smoothly in the pedal. Kempff also changes the pedal according to the markings including the additional markings by editors in parentheses in bar 2 but not completely clean, leaving the sound of E \flat of the first bar as a pedal point, and changes it again in bar 4 (Musical Examples 8a-8b). However, the pedal change in bar 2b is clearer at the repeat. The B \flat " of the left hand, marked with a slur staccato in bar 7, makes a clear ringing sound. The long pedal up to bar 12, starting at bar 8b or 9b at the repeat, is represented as it is in the interpretation of Kempff and creates the glorious sound of B \flat dominant 7th

chords of the heroic gesture. However, there is a change at the repeat where the pedal is changed when the fermata in bar 12b is in progress, leaving only the last chord. Overall, his clear tone in the quiet dynamic is elegant and gives the energy of concentration. As suitable for the strong character of variation IX, the staccatos of the right hand are clearly heard with the bold staccatos of the left hand in bars 5-7, and rarely the short pedal is used in the first half. In bars 9-12, the powerful separated quavers of the left hand and the triplets of the right hand create strong energy with tension. The use of the pedal in bar 12 relieves tension. Bars 13-16 take a more elegant way in the pedal with a brighter tone. The lighter touch in variation X contrasts with its weight of the previous variation. The first half has a distinct change in style that the giving and receiving staccatos between hands are played in a simple way without the pedal at the first time, but each beat has a short pedal to gently add the colour of the inner voice through the long-drawn notes at the repeat. In bars 9-12, the appearance of a surprising C_b instead of B_b makes slur and staccato markings of bars 9-10 in a weighty manner in a strong dynamic. In bars 13-16, the sense of light touch is back and shows more inner voice using the pedal from the second beat of bar 14a, but at the repeat, a strong and dry ending is made with staccatos in the last two bars.

In variation VI, Kempff's musical style expresses a smooth overall connection of notes in a desperate mood and there is no particular distinction in the articulation. In variations VII-X, his own musical nuances are often expressed through the pedalling or through the difference in the weight or length of the touch, and there are often changes made at the repeat.

Brendel

Brendel's interpretation of variation VI sounds much livelier with a slightly faster tempo and contrasts with Kempff who shows a softer and lyrical interpretation. On the active movement of the broken octaves of the left hand in the first half, the tone of the right hand in the dynamic *f* of bars 5-8 is clearly heard and staccatos are also expressed properly. In the second half, while each note in bars 9-10 and 17-18 is played almost separately, then the following bars 11-16 and 19-24 create a richer tone in the pedal contrasting with the previous touch and the tone. The connected staccatos of the last bar in the pedal with a *crescendo* open brightly variation VII. Unlike the other two performers, Brendel reveals all the staccatos more accurately with a light and cheerful touch and keeps the concise and clear style before and at the repeat. In bars 9-12, where featuring the heroic gesture, the pedal is used when the right hand's chords are played and the grandeur added to the richer sound contrasts well with the lighter touch in the forward and back phrases. Contrasting with the touch of variation VII, the lyrical variation VIII is played with the singing tone in legato. Following the pedal marking in bars 1-4, it sounds that Brendel only slightly lifted the pedal in bar 2 that has started in bar 1, to prevent mixing up the harmonies and becoming too messy, and when it returns to the key of E flat major in bar 4 he changes the pedal and maintains the Eb pedal point as much as possible (Musical Examples 8a-8b). The pedal, which starts in bar 8b or bar 9b, changes once again in bar 11 and shows the same pedalling as Schnabel. In contrast with variation VIII, for the articulation of variation IX, the staccatos are given to all the notes from triplets of the right hand except for the last bar while there is no special articulation marking in the left hand. In the constant strong dynamic of *sempre forte*, Brendel keeps the same

short length of staccatos steady and sharp. For the left hand, the minims are played in connection but shorter notes have a constant separation between the notes and it gives powerful energy. In the second half, the pedal is used in bars 10 and 12 representing the heroic gesture, giving a richer tone and sound, and in the last bar, the only place that there is no staccato marking in the right hand, the pedal is used both before the repeat and at the repeat. Overall, Brendel's unique accuracy and regularity further highlight the variation's strong and upright character. In variation X, Brendel expresses consistently pinching-like slurs and the simple staccatos of both hands in the first half and the last four bars. However, the completely different tempo, the broader tone, and the pedal in bars 9-12 contrast with before and after as if another variation has begun.

The staccato articulation by Brendel is expressed very clearly and accurately in variations VII, IX and X, and the parts corresponding to the heroic gesture are always pedalling to add rich sound to the staccatos. Especially in variation IX, only Brendel among three performers distinguishes between the staccato and the non-staccato parts by using the pedal in bar 16. The expression of a consistent articulation in each variation is the same at the repeat without a change.

Comparison: Kempff interprets variation VI in a lyrical way and plays the staccatos with a calm tone in a connected way while Brendel expresses staccatos in a distinctly short length and creates a certainly different atmosphere with an active tone of semiquavers. Schnabel shows a mixture of different elements of the other two performers. He often makes staccatos connected and soft but overall variation VI has

activity. In variations VII, IX and X, Brendel refrains from pedalling as much as possible in the staccato parts and expresses a short length in a constant manner while the other two performers sometimes connect the notes according to their needs without being tied to the length of staccato. Particularly, Kempff has many changes in his expressions at the repeats and gives more varieties. Brendel's interpretation of articulation which has been strictly observant of staccato makes his singing tone in variation VIII more special. In this variation, Kempff and Brendel change the pedal as little as possible for the first four-bar phrase to remain close to the composer's marking.

3.3.4 Contour the meter & Drive the rhythm

Schnabel

Variation VI consists of broken octaves in the left hand as the main pattern, and Schnabel tends to play two notes of each octave quickly in a hurry, causing uneven rhythms and resulting tension. For the rhythm of the right hand in bars 1-4, each first long note is played longer, and every quaver is relatively shorter, amplifying tension. In the first half, the two hands make a little *crescendo* and *decrescendo* according to the flow of notes, emphasising bars 5-6 where the highest note appears and then getting softer at the end of the phrase. In bars 9-12 and 17-20, both hands take turns and keep each phrase long with one *crescendo* and *subito p*. However, the *sforzando* in bars 14 and 22 respectively avoid a direct expression and rather add tiny breathing or a small curve on the contour by making a softer sound. Schnabel's unique sense of rhythm continues in variation VII. The semiquavers are generally played more quickly and this rhythm, like a roller coaster, draws a unique contour. The chords in

bars 9-12 are played without hesitation in the fast tempo. In variation VIII, Schnabel expresses lyrical curves through the expression that often go in a hurry or wait instead of a steady flow and therefore the rhythm of semiquavers has more sense of freedom. In the first half, more time is given at every change of the register of the left hand and it shows each slur clearly. In the process of moving on to the second half, it is carried out very quickly and reaches Bb' and bb''' by both hands powerfully in bar 9. The duet in the third interval is connected through two slurs in bars 13-14 and each first note of the slurs is more weighted which sounds romantic. The mordent in bar 15 does not appear in the performance of Schnabel. In variation IX, the right hand's triplets and the notes located on the beat of the left hand are sometimes at odds. However, the triplets move often faster towards the end of the bar and wait before going into the next bar instead of being played evenly, and these characteristics of the rhythm in Schnabel's interpretation does not make a confrontation between the rhythms so clearly. While the left hand emphasises the notes on the beat with the *sforzando* and keeps the balance, the right hand expresses an active pattern of going up and down quickly again. Overall, this rhythmic feature makes a unique character in variation IX. The rhythm in variation X shows that both hands engage by crossing in a fast tempo. Similar to variation IX, however, the rhythm does not sound even and the right hand sounds a little hasty because of the left hand which does not follow straight after the end of the right hand but slightly waits.

Schnabel often shows his strong individuality in the interpretation of rhythm in variations VI-X. His tendency of playing short notes quicker is also represented at the semiquavers of variation VII. In variation VIII, the rhythm of semiquavers is

more flexibly expressed with tempo rubato. In variations IX and X, the left hand often does not come out immediately after the right hand, so it sounds as if the tempo of the two hands is different, creating unique characters.

Kempff

In variation VI, Kempff takes a rather calm tempo and expresses the rhythm evenly. Sometimes even when the tempo is relaxed or quickened by the expression of emotion, the semiquavers are played as evenly as possible in the tempo, contrasting with the interpretation of Schnabel who plays the two notes of each broken octave quicker. In the first half, the melody of the right hand reaches its peak at bars 5-6 above the swaying movement of the left hand's broken octaves. For the first time, it goes towards bar 6a, and at the repeat it gives more emphasis to the first beat in bar 5b, making the different nuances. In the first half, if the peak is at the high note, in the second half, the long *crescendo*, the *sforzando*, and the dynamic *f* appear in the opposite direction downwards. After reaching *f* in bar 15, it quickly gets softer and draws a soft curve to *p* in the next bar. Kempff is headed for the next variation with a tempo that has been accelerated from the last bar but with even rhythm. In variation VII, Kempff gives stress almost once every two bars, and the stress of the right hand and left hand in different positions in canon style is expressed rhythmically throughout the variation. From the upbeat of bar 13b, which resembles the beginning, each of the first three quavers of both hands is clearly heard with more time, and this final phrase is finished in a relaxed and calm manner. In a certain tempo, the calm and even semiquavers without activeness, and the melody floating peacefully over it make a long phrase of the first half in variation VIII. The consistency in Kempff's

interpretation, however, faces a change and the rhythm is musically expressed by pressing each upbeat of the right hand longer like Schnabel in bars 13-14. Kempff also does not play the mordent in bar 15. In variation IX, the triplets of the right hand and the different rhythms of the left hand on the beat are played with accuracy creating a confrontation except for the left hand of bar 7a which sounds like a dotted rhythm. Kempff's evenly expressed rhythm matches well with the unshakable tough character of the variation. Kempff's interpretation, which expresses the rhythm evenly, continues in variation X, giving the effect of drawing long phrases with the expression of gradual *crescendo*. His rhythm is always expressed evenly, even within a slightly slower tempo in bars 8a and 11 for the end of phrase, and in the increasing tempo of the last phrase towards the end. If each different rhythm of both hands sounds clear separately in Schnabel's interpretation, Kempff's sounds like a rhythm pattern in which both hands are well joined.

Kempff's interpretation in rhythm, which is generally expressed consistently and evenly in variations VI-X, shows the characters of variations such as calmness, elegance, and toughness in a unified way.

Brendel

The rhythm of semiquavers of the left hand in variation VI, is rhythmically expressed in the changes of the dynamic that Brendel clearly expresses and it gives activeness in the dark mood of the key of c minor, contrasting with the sadness and calmness in Kempff's interpretation. In bars 9-12 and 17-21 a similar pattern of both hands alternately playing the same passage, even the same rhythm, is transmitted with

completely different nuances through the different articulations and pedal use. It draws a clear contour reaching *f* in bars 5 and 15 and swelling curve in bars 11-12, 19-20 and 23-24 with a distinct *crescendo*. In variation VII, Brendel expresses the rhythm simply and concisely with a light touch, except for bars 9-12 in which the heroic gesture appears with more weight. Especially the semiquavers of bars 7, 13 and 14 are played independently so that they can be heard clear even in a fast tempo. In addition to the clear rhythm, like Kempff, the stress with the *sforzando* is expressed well in a rhythmical way. Like the other two performers in variation VIII, Brendel expresses the calm accompaniment with semiquavers of the right hand and the beautiful song of the left hand, having a clear directional line through a *crescendo* and *decrescendo*. The long *decrescendo* follows the descending melody in the first four bars and a clear *crescendo* appears in bars 7 and 8. Overall, a smooth and elegant curve is filled with the even semiquavers. In bars 13 and 14, Brendel also puts emphasis on each first note of the slurs in the right hand, and if the other two performers express the note a little bit longer with tenuto, Brendel expresses it in the original rhythm. He is the only one who plays the mordent in bar 15 among the three performers. In variation IX, acciaccatura always precedes all the notes of the left hand. If the other two performers play acciaccatura almost at the same time as the main notes, Brendel clearly plays it before every main note, representing a completely different interpretation of rhythm. The sound of clear ornaments is added to the different rhythm of both hands to fill the sound especially in bars 6, 7, 8, 10, and 16. While each rhythm is expressed accurately within a strong character of the variation, each very top harmony of the downwards line in the right hand is emphasised, and it draws rhythmical contour in bars 2, 4, 13 and 14. In variation X, a

cheerful rhythm is expressed played alternately with a light touch of both hands. In the first half, two semiquavers on every beat of the right hand sometimes give a pinching sense for its quickness but at the same time, a long straight line is drawn through the eight bars. In bars 9-12, the unison of both hands, pressing down on the lightness of the first half gives a completely different character and weight. Then again, with a light touch in the first half, the long line is drawn with the *crescendo*. The contrast between the light alternated rhythm and the rhythm of heavy unison is well expressed.

In variations VI-X, Brendel generally expresses even and accurate rhythms that make contrasts through clear stress, dynamic and weight, and draws rhythmical curves or a long stretched line.

Comparison: In general, while Kempff and Brendel express rhythms evenly or accurately, Brendel's interpretation shows more rhythmical phrases or contrasts with pronounced stress and dynamics. Schnabel shows his own unique characteristics in the rhythm which is represented constantly within a single variation such as speeding up in semiquavers or waiting on the last note of each bar, which is an important factor in determining the character of the variation.

3.3.5 Express the form

Schnabel

Schnabel carefully starts variation VI after the completion of variation V. The staccato and *crescendo* markings in the last passage where it goes over variation VII

does not appear clearly, and it progresses naturally as if it were in one variation. After a calm finish of variation VII, he takes a little time to start variation VIII more peacefully. Variation IX begins almost immediately after variation VIII ends. After the end of variation IX, with a little time, variation X starts lightly.

Kempff

As soon as variation V calmly ends with slowing down, variation VI starts in suspense. The bright Eb scale with a *crescendo* in the last bar opens variation VII at the same time as the closing of variation VI. Variation VIII begins immediately after the calm and slowing down ending of variation VII and variation IX also appears without hesitation after variation VIII. After finishing the last note with a staccato and a brief pause, variation X begins lightly.

Brendel

At the end of variation V, Brendel calmly holds the last note in the slowing down tempo and connects to variation VI which also starts a little slower but soon recovers the fast tempo as the semiquavers of the left hand move more actively. Similar to Kempff, in the last passage, the tempo gets faster in the bright atmosphere of E flat major and both the ending of variation VI and the beginning of variation VII appear well at the same time. The last bar of variation VII gets much slower and after the silence variation VIII is started with a completely different mood in peace. The last part of variation VIII also slows down a lot and, after finishing its lyrical melody, variation IX begins strongly without interruption. As soon as the last note of variation IX is finished short, variation X comes in quickly.

Comparison: While Schnabel shows a natural connection in the last passage that connects from variation VI to variation VII without special nuance for a new character, Kempff and Brendel have a faster tempo and start to express a *crescendo* marking earlier, clearly showing a new character of variation VII. Schnabel plays almost immediately only when he proceeds from variation VIII to variation IX but he has a little pause between the other variations. Kempff, on the other hand, only takes a little breath when he proceeds from variation IX to X but connects directly between the other variations. Brendel represents a more diverse process and usually gets much slower at the end of the variation, holding the last note longer and connecting it to play the next variation, or finishing it off completely and starting afresh. Variation X starts before the sound of variation IX goes away.

3.4 Variation XI – XV

3.4.1 Capture the mood, style, and tempo

Schnabel

If the constant active movement of semiquavers in variation X was highlighted in the fast tempo, the melody of the right hand sings freely in the more relaxed tempo in variation XI (Tempo Graph 16).¹⁸ The tempo is usually pulled fast from the semiquaver triplets, after which the way of releasing tension is repeated by pushing back slightly. As always in every variation, Schnabel takes enough time at the fermata in bar 12 and then the tempo with the following ornaments makes it feel even faster. In variation XII, the constant semiquavers appear in a much faster tempo

¹⁸ See page 130.

than the previous variation (Tempo Graph 17).¹⁹ The tempo graph of this variation shows that Schnabel's tempo is generally much faster than the other two performers, and it goes up and down more frequently with a wider range. In previous variations, Schnabel often showed his tendency to get faster in semiquaver passages and it often appears in this variation. However, it sometimes goes too far to sound out of control especially in bars 9 and 11, where the passages of the right hand go up, and in bars 5-8 and 15, where the strong *crescendo* appears. In variation XIII, continuous quaver triplets are played in a very fast tempo (Tempo Graph 18).²⁰ If there was a tendency to get faster within the fast tempo in the previous variation, the tempo in variation XIII is even faster but more consistently appears. However, Schnabel plays the fermata in bar 12 the longest within the fastest tempo of the three performers. After variation XIII which is one of the fastest tempo variations for Schnabel, variation XIV meets a dramatic change in tempo. Overall, there are many pushes and pulls of tempo according to the sad emotion from e flat minor harmony in tempo generally below 80 bpm (Tempo Graph 19).²¹ His speed often flows similar to Brendel's, but Schnabel gets suddenly slower or stays in one place for much longer with tempo rubato. In variation XV written in Largo, the tempo graph generally represents that Schnabel's tempo is at the slowest of the three performers (Tempo Graph 20).²² However, the tempo, which rises sharply in bars 17-20 with the active demisemiquavers on both hands, represents the fastest tempo graph among the three performers, and then returns to the first tempo of this variation. The tempo rises once again in bars 25-28 but lots of hemidemisemiquavers are played splendidly less

¹⁹ See page 131.

²⁰ See page 131.

²¹ See page 131.

²² See page 132.

quickly than the tempo that was earlier accelerated, and then it returns to the tempo. In the Coda, the darker and sad emotion of c minor is expressed calmly with a slower tempo. At the end, the mysterious G major chord leaves a long sound until it disappears.

Looking at the change in the tempo of the Schnabel in variations XI-XV, the tempo range of each variation is getting faster until variation XIII. Schnabel's tendency which gets faster appears very often in triplets and ornaments in variation XI, and in semiquavers that appear all the time in variation XII. He has the fastest tempo in variations XII and XIII among three performers but the slowest tempo in most parts of lyrical variations XIV and XV with tempo rubato.

Kempff

In variation XI, Kempff plays in a not too fast tempo, under 100 bpm overall, and creates a light and elegant mood (Tempo Graph 16). He has fewer pushes and pulls in tempo compared to the other two performers and the tempo graph is usually at the lowest or rarely in the middle. The pattern that slows down to the fermata in bar 12 is similar to Schnabel's. Kempff shows the same tempo range of the previous one in variation XII and it makes a big difference from Schnabel's much faster tempo and its active mood (Tempo Graph 17). Within a constant tempo compared to Schnabel, Kempff holds the fermata of bar 12 shorter than the other two performers, showing a continuous flow. In variation XIII, the tempo is slightly over 100 bpm overall which is slightly faster than the variation XII (Tempo Graph 18). Kempff's tempo graph appears in the middle and maintains a constant tempo. However, he gets slightly

slower before the fermata of bar 12, but rather proceeds almost in tempo without stretching the length of the fermata. In this tempo, the powerful active movement is expressed in a balanced way throughout the variation. In variation XIV, Kempff plays the dark lyrical melody of e flat minor in a slower tempo than the previous one (Tempo Graph 19). However, it represents a slight change in the difference compared to the dramatic change in Schnabel's tempo, maintaining a tempo of above or near 80 bpm in the first half which is least slow of the three performers. In the second half, the song continues calmly and beautifully in a slower tempo under 80 bpm and the gap of tempo is narrowed with the two other performers. In variation XV in Largo, Kempff's tempo is sometimes faster than the other two performers' such as the first eight bars before where hemidemisemi-quaver passages appear, bars 21-24 where there are less fast notes, and the Coda section. While the tempi of the other two players are in a similar range in those parts, Kempff's tempo keeps over 60 bpm and has a flow that continues to move forward faster than the other two (Tempo Graph 20).

The tempo range in variations XI-XV of Kempff is narrower than the other two performers. Looking at the flow of his tempo change, variations XI and XII are generally centered on 100 bpm and the tempo goes slightly faster at variation XIII. In variation XIV, he has a flow of faster than 80 bpm compared to a significant drop in the tempo of Schnabel in the first half of variation XIV. In variation XV as a slow variation in largo, Kempff's interpretation with the fastest tempo graph among the three performers has a clearer direction that moves forward.

Brendel

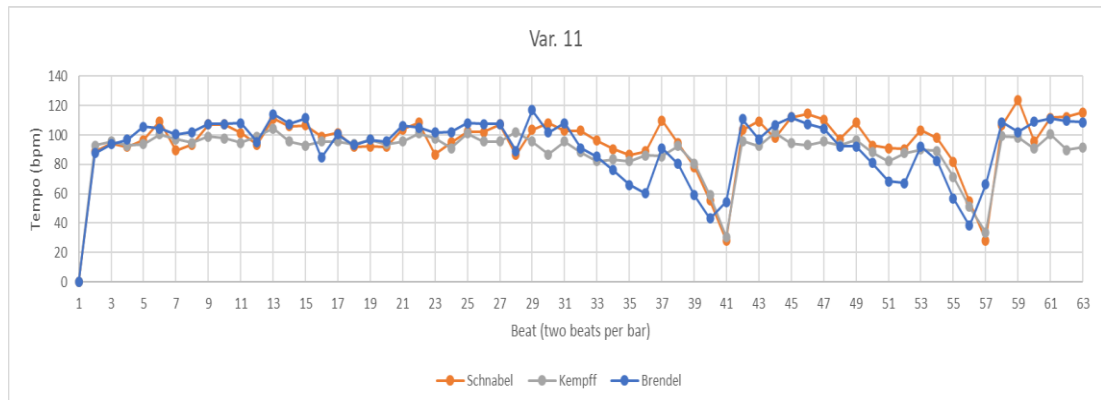
In the first half of variation XI, Brendel's tempo is around 100 bpm which is not much different from the tempo range of the other two performers (Tempo Graph 16). In the second half, the range is considerably slower than in the first half, slightly different from the tempo of Schnabel and Kempff. There is also a difference in the interpretation around the fermata of bar 12, and while the other two performers gradually slow down until the fermata and hold it at a very stretched length, Brendel's interpretation slows down until right before the fermata but it is not so long and he immediately returns to the fast tempo of the first half. Overall, the emotional changes and stories of the change in tempo are dramatic and interesting. Around 100-120 bpm appears in variation XII, a tempo range that is a little faster than variation XI (Tempo Graph 17). Brendel shows the least change of the tempo graph in the first half and maintains a middle speed among the three performers. It expresses the active energy of the movement in a stable tempo. Similar to variation XI, after slowing down, the fermata of bar 12 is played short and recovers its original fast tempo quickly, keeping the continuous flow. In variation XIII, Brendel's tempo range drops below 100 bpm as the most relaxed tempo of the three performers (Tempo Graph 18). He takes a little more time after the first eight-bar phrase in bar 8a to go back to the beginning. At the repeat of the second half, it makes stronger emphasis with taking time to stress each beat with more weight from the previous beat of the fermata to the first beat of bar 13b. Overall, the weight and thick texture are well expressed within this tempo. In variation XIV, the tempo slows down once again at around 70-80 bpm in the first half (Tempo Graph 19). The tempo's curve is relatively not too much and keeps the middle line among the three in the first half, but more

curves are made according to the flow of emotion in the second half. The slowing down and reaching the fermata with great difficulty in bars 20 and 28 are like that of Schnabel, and Brendel ends with a great weight in the slowest tempo range at the last five bars. In variation XV in Largo, Brendel plays most parts of the first sixteen bars with the tempo slower than 60 bpm which is in the middle tempo among the three performers (Tempo Graph 20). The tempo graph of the next bars, 17-20, shows that of the three performers, Brendel's tempo keeps the most similar tempo range to the previous part. Afterwards he has a somewhat similar flow to that of Schnabel in changing the tempo range. Brendel and Schnabel draw a more relaxed tempo graph in bars 21-24 and then show the active movement of hemidemisemiquavers with the elevated tempo in bars 25-28. The tempo slows down in bar 26 and drops once again in the Coda of bar 32, but it gets slightly faster in the last three bars. This tempo flow expresses well the contrast of the movement of demisemiquavers or hemidemisemiquavers and the relatively more lyrical melody line.

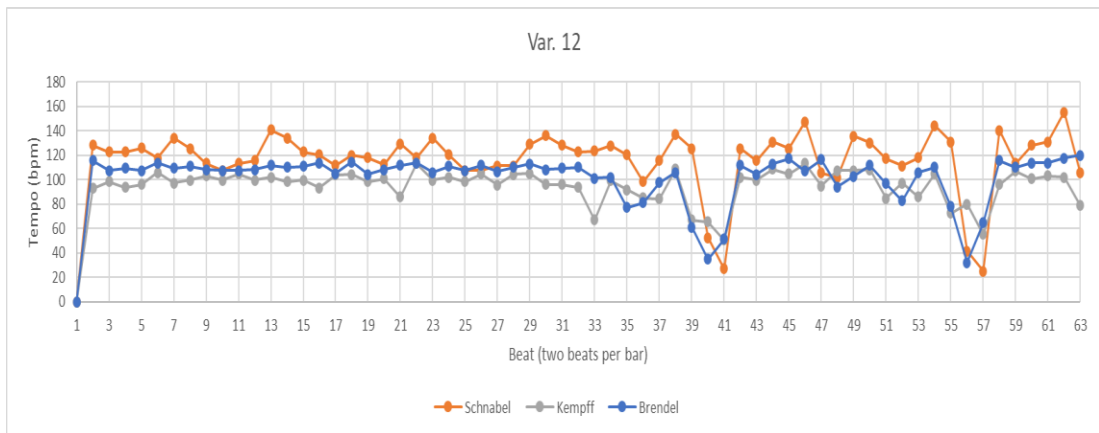
In Brendel's tempo change in variations XI-XV, first of all, both variations XI and XII have a tempo range around 100 bpm and variation XII is played just slightly faster and steadier. Then it falls from variation XIII to less than 100 bpm, showing a distinctly different weight and character from the previous one, and in variation XIV, the dark lyricism of e flat minor is beautifully expressed in a slower tempo, less than 80 bpm, further slowing down with emotion in the second half, and the tempo drops to less than 50 bpm at the end. In variation XV, tempo changes are not too much in around 45-60 bpm until bar 20, and afterwards the flow of the changing tempo is largely similar to Schnabel's interpretation.

Comparison: The widest range of tempo changes between variations XI-XV appears in Schnabel's playing and he also has many curves of the tempo in each variation. While the tempo from variation XI to variation XII is not much different in the interpretations by Kempff and Brendel, Schnabel shows a significant rise in tempo at variation XII. In his playing in this tempo, however, hurriedness with wrong notes is accompanied. In variation XIII, both Kempff and Schnabel have a little faster tempo than before, while Brendel's tempo is much slower, clearly showing the character's contrast with the previous one. The three performers' lyricism and musicality are more expressed in each performer's slower tempo as it goes to variation XIV and variation XV. However, Kempff's interpretation is quite different in tempo aspects as his tempo is relatively faster and has a different flow of tempo change from the other two performers in variation XV.

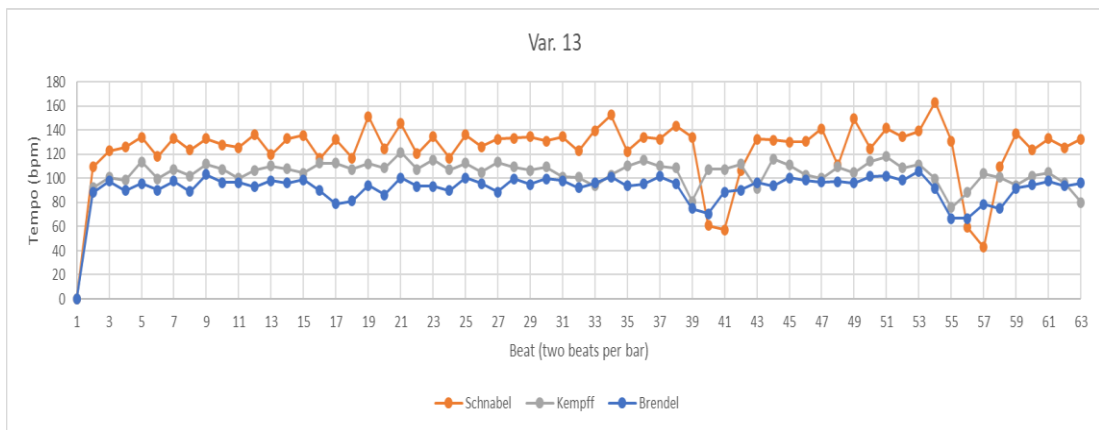
Tempo Graph 16: Variation XI



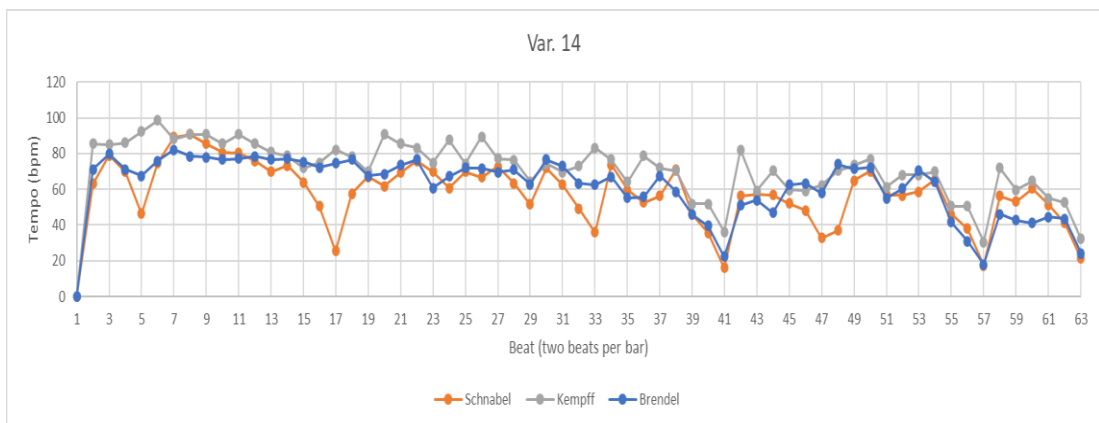
Tempo Graph 17: Variation XII



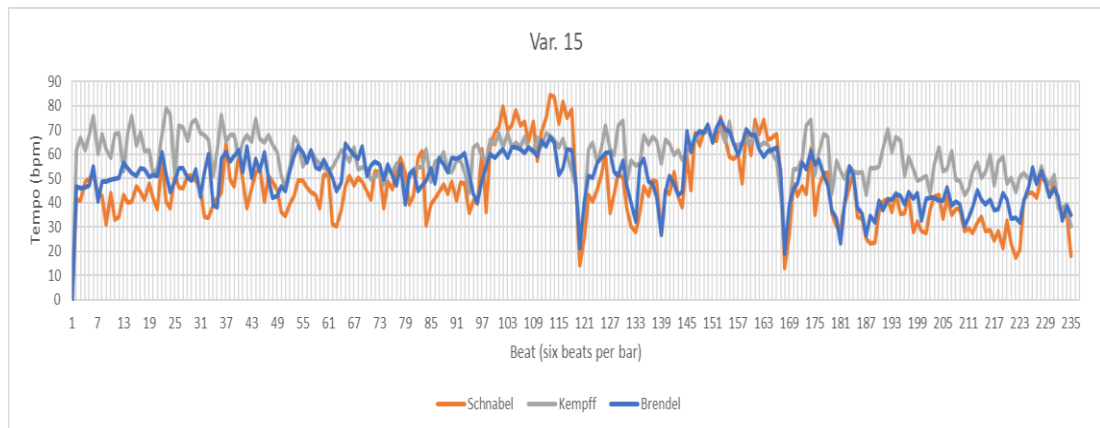
Tempo Graph 18: Variation XIII



Tempo Graph 19 Variation XIV



Tempo Graph 20: Variation XV



3.4.2 Shape the dynamics

Schnabel

The dynamic contrast expressed by Schnabel in variation XI is not so great but clear. While most parts of the first half are expressed in a light and simple way in *p*, the right hand's pattern of bar 5 is expressed once again in a contrasting manner with a much clearer tone at the lower register from the upbeat in bar 7 but its changed dynamic to *f* is not so strong. It goes back to *p* at the upbeat of bar 1b, and the first half repeats. In fact, the dynamic changes in the first half are stated on the beat of bars 7 and 9, but the natural changes are earlier at the upbeat following the start of the right hand's melody. In bars 9-12, the dynamics change according to the position of the marking, and a strong *crescendo* is given at the place of *f* in bar 13 to emphasise the first beat of bar 14. The contrast between dynamics in variation XII also does not stand out in Schnabel's interpretation. The dynamics *p* and *f*, which alternate in bars 1-4, do not make much contrast in volume but make a clear difference by using the pedal at the place of *f*, giving more ringing sounds. In the second half, the clearer *crescendo*, the *sforzando* and *ff* make certain finish of phrases,

with more contrast with *p*. In variation XIII, generally the strong dynamics above *f* are stated. Schnabel expresses a *sempre f* that is not so strong but active within the fast tempo, adding emphasis to each first beat in bars 1-4. In bars 5-8, although the expression of dynamics is not so dramatic, all the dynamic markings are well followed to create a flow that makes the emphasis with the *sforzando* and growing in bar 8. The *ff* in the second half does not have much contrast from the *f* but it makes a *crescendo* towards the *sforzando* in bar 12 and the last bar, making a strong and clear ending of the phrases. Within the slower tempo of variation XIV, the changes in the dynamics are represented more delicately. At the beginning, the sorrowful bass theme in e flat minor is played in *p* with the right hand and as the line of the left hand goes down, the volume slightly increases making a broader voice from bar 3. It leads to the *crescendo* of bar 5 and reaches the first beat of bar 6. After then the *decrescendo* is started a little earlier than where it is stated and the first phrase is finished in *p* in bar 8. In a similar way, along the ascending second phrase of the right hand, the *crescendo* already started in bar 10 is made up to the top note, c^b in bar 14. A small *crescendo* is given towards each *sforzando* of bar 17 and 19 to make more clear curves, and the *crescendo* markings of bars 23 and 31 are instead expressed as *decrescendo*, ending with *p* in each next bar. In variation XV, Schnabel delicately expresses the flow of emotion by following the dynamics. Sometimes natural *crescendo* and *decrescendo* are added depending on the passages going up and down. A *crescendo* is created at the ascending scale of the right hand in bar 8, naturally arriving at *f* in the next bar. Also, another *crescendo* appears along the right hand's passage going up in bar 25, and the *decrescendo* follows the descending passage of the left hand in bar 26. The *crescendo* of each bar 21 and 29 is gentle and does not

come out clearly and then reaches the *sforzando* in each next bar 22 and 30 with more feeling of *tenuto*. In fact, *sforzando* and *tenuto* are stated together in the right hand. Although the contrast between dynamics in the preceding variations is generally weaker than that of other performers, the natural flow of his delicate expression of *p* and change in dynamics in a gentle way stands out in variation XV.

In variations XI-XV, similar to the interpretation of dynamics he has in the previous variations, the contrast of strength between dynamics is not so much. However, using the pedal in the part of *f* in variation XII makes a contrast in textures or sounds from *p*, and adding an extra *crescendo* to the strong ending of *ff* and *sforzando* in variation XIII creates an impactful moment. The natural curves of changes in dynamics and the delicate expressions in *p* stand out more in variations XIV and XV.

Kempff

In variation XI, which begins in *p*, the same pattern of bars 1-2 appears in bars 3-4 with clearer sound. At the repeat, a slight *crescendo* is added to the previous bar towards *f* of bar 6b. At the beginning of the second half, the dynamic changes to *pp*, but the triplet of the right hand, which is the motif of the variation, is played not so softly but even clearer in 8b and 10a. The *crescendo* in bar 12 is kept until bar 14a but not so strong and the *decrescendo* is made from bar 15a until the end of the phrase in *p* of the next bar. At the repeat, the *crescendo* continues up to bar 15b and the phrase is finished with keeping up the strength. In the first four bars of variation XII, each different strength of dynamics does not appear at all at first, and the *crescendo* in bar 5 also does not reach *f* strongly in bar 7. However, there is more

contrast between *p* and *f* at the repeat. The direction reaching *sforzando* and *ff* in the second half is not so powerful. Especially at the very end, *ff* is marked separately on both hands but the left hand after the right hand is treated quite smoothly. In variation XIII, which has strong dynamics above *f*, Kempff represents a similar level of strengths between the chords as accompaniment and the top line. Sometimes the top line that the *sforzando* is placed on is similar in strength to the accompaniment or weaker so that the line does not sound smooth and clear, for example, the top line of bars 6b-8b and the last two bars. In variation XIV, some of *crescendo* create tension in the dark atmosphere of e flat minor, most parts are marked in *p* of the restrained dynamic. In the first four bars, Kempff makes a slight *crescendo* and *decrescendo* in each two bars. A *crescendo* stated in bar 5 starts with already bigger sound, giving it a rather strong feeling. Each *sforzando* appearing after two phrases up to bar 16 is simply expressed without any special nuance. In the performance of Kempff, like Schnabel, the *crescendo* of bar 23 is instead expressed as a *decrescendo*, and another *crescendo* in bar 31 takes a way of *decrescendo* after the previous upbeat is rather slightly emphasised a little more. In variations XV, Kempff's dynamics follow many of the composer's marking, creating a natural curve of music, but his interpretation is sometimes different from the marking. For example, each *sforzando* of the left hand in bars 10 and 12 is rather softer than its previous note. Also, the *crescendo* in bar 13 does not appears as it has already increased volume and therefore, reaching *f* of the next bar through the *crescendo* is not clear. The dynamic *p* in bars 21, 29 and 32 is not represented as it keeps the volume that has got bigger by the *crescendo* in each previous bar. Overall, *p* in Kempff's playing is a little bit stronger and more straightforward than Schnabel's.

In variations XI-XV, Kempff's own ideas sometimes make a difference from the marking. In variation XII, a *crescendo* and strong dynamics above *f* do not appear clearly, so it does not contrast well with *p* and forms a soft character. In variation XIV, the dynamic *p* with a clear tone is not so soft in general. In variation XV, the *sforzando* in bars 10 and 12, and the *crescendo* in bar 13 do not appear.

Brendel

In variation XI, Brendel's interpretation is very clear on the written dynamics. In the first six bars in *p*, like Kempff's interpretation, a little *crescendo* and a *decrescendo* make a curve, and then the contrast of *f* and *p* appears clearly. The *pp* and *f* in the second half are in great contrast, making a distinct change in character. In variation XII, the contrast of dynamics in volume more clearly appears in Brendel's performance compared to the previous two performers. However, in the case of each *crescendo* in bars 5 and 15, the *crescendo* starting with an already bigger sound than *p* gives a less gradual feeling for the process from *p* to *f* or *ff*. In variation XIII, *sempre f* begins to appear strongly from the beginning and the tough character is emphasised especially in Brendel's more relaxed tempo. However, the difference between *ff* in the second half and *f* that has already been emphasised in the first half is not so big. Instead, he plays the bass line of his left hand as octaves in the very last four bars, creating a thicker texture and emphasising a stronger finish. In variation XIV, Brendel is closest to the composer's dynamic markings in position among the three performers. Adding a *crescendo* towards each *sforzando* in bars 17, 19, 25 and 27 makes a broader texture of the melody line. This contrasts with the soft *p* of bars 21-22 and 29-30. He is the only one of the three to express the *crescendo* marking of

bars 23 and 31. In variation XV, Brendel makes musical and emotional curves using every dynamic marking by the composer as much as possible. In bars 17-18 and 25-26, a natural *crescendo* and a *decrescendo* are added according to the moving curve of the notes, in contrast to the dramatic expressions in each of the following two bars 19-20 and 27-28, with *crescendo* and *decrescendo* markings. Meanwhile, if the markings of the *sforzando* of the left hand in bars 22 and 30 and the *sforzando* with *tenuto* of the right hand sound closer to tenuto in the other two performers, Brendel emphasises them quite sharply and strongly.

In variations XI-XV, overall, Brendel follows the composer's dynamic markings best among the three performers and clearly shows the contrast between the dynamics. Especially his dynamics above *f* are expressed very strongly. The contrast of dynamics in each variation shows well different emotions and characters.

Comparison: In variations XI-XV, Brendel's interpretation represents the performance that most closely matches the composer's dynamic markings. Through the clear emphasis and the contrast between dynamics, the various characters and emotions are well represented. Although Schnabel does not have much contrast between dynamics in volume there are certain expressions to make them different with the pedal to make a different texture and sound. His delicate expressions in soft dynamics makes special sound and emotion especially in the minor variation XIV and the slow variation XV. Kempff's interpretation is not limited to the dynamic markings but appears more freely according to his emotion.

3.4.3 Color the tone & Mold the articulation

There is no tie marking between the first two bass notes, Bb' in bar 23 of variation XV in the manuscript but there is in the Peters edition. All the three performers follow the manuscript (Musical Examples 9a-9b).

Musical Example 9a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation XV, bar 23



Musical Example 9b: Peters edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Variation XV, bar 23

A printed musical score for Variation XV, bar 23, from the Peters edition. The score is in E-flat major and 3/4 time. It shows the first two bass notes, Bb' and Bb', with a tie marking between them. The score includes dynamic markings such as 'p', 'cresc.', 'sf', and 'ten.'. There are also fingering numbers (6, 1, 2, 1) and a trill (tr) with fingering (5, 3, 5, 2) indicated.

Schnabel

In variation XI, the right hand's melody is generally expressed in a clear tone with a light touch delicately, but the tone becomes richer at the lower register of the notes and these changes are colourful. The left hand's accompaniment appears cheerful

with a touch that is much quieter and lighter than the right hand, regardless of the change in dynamics. The note after each right hand's triplet is always short and light in staccato. Compared to these notes, in the last three bars, each note on the beat played after the fast ornament is even shorter and emphasised stronger. Variation XII consists of a series of small groups of two harmonies connected by a single slur. Schnabel connects each two harmonies with his fingers and each group is naturally separated in *p* but when it is in *f*, the pedal is used making a richer sound. Overall, it has a light and cheerful tone in a fast tempo. Variation XIII has staccato markings throughout, but it has a structure that naturally separates sounds. Schnabel plays the chords part of both hands without the pedal except the last bar, so the notes are not so heavy even though many notes are played at the same time repeatedly. Conversely, the top line and the bass line are relatively more emphasised and have a richer sound in the pedal. In variations XI-XIII within the fast tempo, Schnabel has maintained a bright tone with a generally light and simple touch, but he shows a big contrast in variation XIV with a gentle legato and a calm tone. The delicate tone colour of each note, expressed differently in the changing dynamics in bars 5-8, is impressive. The bass theme of the left hand sounds resolute with a thicker texture from bar 9. In the second half, he uses more time and the pedal to express the tone following the flow of emotion in detail. The lyricism is further deepened and appears in more detailed expressions within the slow tempo of variation XV. In the scale of the connecting passage from variations XIV to XV, the starting point in e flat minor is given a pedal to make a deep and dark sound and as the scale goes up and the key is changed to E flat major, it immediately expresses a bright tone with a light touch without pedal. Generally, the tone has gentleness in legato with the pedal and the flexibility for the

change of tone colours which appears sometimes brightly, intimately, calmer, etc. He takes a musical and lyrical way to take more time to express a gentle and softer ending of each small phrase. The staccatos of bars 17-18 are naturally separated with not too short length. The staccatos and *crescendo* of bars 21 and 30 are expressed smoothly and softly in the pedal, and the *sforzando* in the right hand of each of the following bars also appears in a soft tone, with a slight emphasis in the left hand on the beat. In the Coda, the left hand's octaves of bars 33 and 35 have a broader sound making a darker colour of c minor. Finally, G major, the dominant of the c minor, starts very softly and gently in bar 38 with a mysterious movement of hemidemisemiquavers in the left hand that does not come out to the surface. It has the dramatic *crescendo* and *decrescendo* and the last very soft G major chord is held for a long time until it disappears.

In variations XI-XV, Schnabel keeps a light and simple touch in the increasingly fast tempo up to variation XIII, showing a progress that is gradually more cheerful and lively. In contrast to this, lyrical interpretation appears in detail in the relaxed tempo of variations XIV and XV, with much more diverse tones expressed. The tone colour varies according to the different textures of legato that appear with the tempo rubato. In the parts of minor keys, the legato of the left hand has a broader and richer sound and produces a dark and deep tone.

Kempff

Kempff starts with a light touch at variation XI and makes a slightly gentler and more elegant tone than Schnabel. In bar 7, a different character appears with a

slightly bigger and broader sound in *f*. Unlike the first time when there is no pedal use in the first half, the use of a slight pedal in bar 2b adds more elegance to the tone. The second half starts with a slightly relaxed tempo and longer staccatos, and continues the story in an intimate tone from bar 9, creating a different atmosphere than before. In bar 13, it comes back to its original light touch and gives a bright and cheerful finish. Kempff's interpretation with his calm tone in variation XII contrasts with the activity in Schnabel's. Kempff uses the pedal frequently without a constant pattern and the pedal positions appear differently at the repeat. While the dynamics above *f* do not have much contrast with *p*, the overall sound produces a soft tone in the pedal. Kempff boldly shows the unpredictable use of the pedal in variation XIII. It has changes with patterns of the pedal mixed in spontaneous order in a form in which all sounds are inevitably separated by structure. In the first four bars, each one of them has a long pedal, and, from bar 5a, the pedal is placed only on each beat shortly where the *sforzando* is placed. However, the same pedal pattern is maintained in bar 8a where the slur staccato is written so it sounds more like staccato without the pedal. Also, when it goes back to the first bar 1b and repeat, he takes a short pedal for each first beat which is different from before the repeat. In bars 6b and 8b, he uses a long pedal for each bar making another change again, even though in the same pattern of passage, the use of a long pedal in bar 13b and a short pedal for the next bar 14b sounds more extemporaneous. In variation XIV, Kempff starts playing the melody of both hands comfortably but not too sad and too dark in *p* that is not too soft. In the first eight bars, if the expression of legato was not intense and each note sounds clear, the subsequent phrase begins to express it in a deeper legato in the lower registration. In bar 23, the staccato of the left hand is played by connecting and

does not appear as it is written, but in bar 31, the same passage of bar 23, the staccatos of the left hand are played in a heavy and solemn tone to announce the end of the variation. In Kempff's interpretation of variation XV which has the flow forward at the fastest tempo among three pianists, a calm tone in legato in *p* appears making a rich sound in the pedal in most places upto bar 16. Sometimes the emotional tension, expressed in *crescendo* and *f*, appears in enough volume and clear tone without hesitation which is different from his interpretation that gave often subtle nuances. From bar 17, staccatos appear intensely short from the first chord, in clear contrast to the legato expression. From bar 25, hemidemisemi-quavers' passage with a clear tone, short semiquavers appearing alternately in both hands in between create an active atmosphere. In bar 32, the Coda in c minor key begins with a much calmer and darker tone, making another great contrast.

In variations XI and XII, Kempff keeps a calm and elegant tone with a volume that is not much in contrast to *p* in dynamics above *crescendo* and *f*. In variations XIII which is composed mostly of chords that have a naturally separated sound, the ever-changing patterns of the pedal affect articulations, and make dramatically different sound and activity. Variations XIV and XV express a lyrical melody with a clear tone in not too soft *p* within a relatively forward tempo compared to the other two performers. In variation XV, the contrast between dynamics and the contrast of tones based on dynamics are clear. Also, the contrast of articulations makes a clear contrast of atmosphere before and after bar 16.

Brendel

In variation XI, the staccatos of the right hand and light and short chords of the left hand, create a cheerful flow. Unlike Kempff, Brendel's regular patterns of the pedal give a sense of stability and unity even with changes in tone and sound. The pedal is used very briefly for each second beat for the leap of the right hand in bars 2 and 4, and also a bit longer in bars 6 and 8 on each crochet of the right hand at the end of each short phrase. Therefore, the pedal is used every two bars and the same pattern appears at the repeat. In bars 9-12, although the staccato markings are kept in the right hand, they have a gentle singing tone of the top line in *p* with more pedal and contrast with the cheerfulness of the first half. The last four bars form a great contrast once again with a more cheerful flow through a completely dry and short articulation. Brendel's regular pedal pattern also appears in variation XII. Similar to the interpretation of Schnabel in the first four bars, a simple and clear tone is made without the pedal in *p* and the use of the pedal makes a more powerful sound in *f*. In bars 5-8, he makes a clear way without the pedal from *p* until reaching strong *f* with a *crescendo*. The articulation of each slur-connected two chords is clearly heard in both ways with or without the pedal. In bars 9-12, with the use of the rich pedal, B \flat dominant 7th chords of the heroic gesture are strongly emphasised in the contrast to the first half. Then it comes back to a simple and clear tone without the pedal in bar 13 which makes another contrast. Brendel has the same pattern for each repeat in this variation. In variation XIII, Brendel's interpretation shows a very different pattern of the pedal from Schnabel's, using the pedal in all places except for bars 8b and 16a, having the richest sound among the variations. However, the top line and bass line are much stronger and more clearly emphasised than chords accompaniment and it

sounds harmonious. In those two bars without the pedal, Bb unisons instead of chords, are emphasised with staccatos, further applying a heroic colour to the variation. In variation XIV, Brendel, who plays with the steadiest tempo in the first half among the three pianists, has a simple expression with a clear tone rather than being emotional. However, from bar 17, the deeper expressions of emotion are expressed in a dark tone with the deepened legato. Especially with *sforzando* and *crescendo*, it creates a more dynamic emotional curve heightened with the stronger legato and tenuto. The pedal is used for most places but in bars 23 and 31 the notes with the staccato markings in the left hand are played not too short, heavily, and separately without the pedal. The scale connecting variations XIV and XV is expressed with a rich legato, where the deep pedal is used at the beginning of the scale starting with e flat minor, creating a darker tone. As it goes up the pedal is slightly lifted and the tone changes brightly opening the door to variation XV. Brendel's clear tone stands out even within the pedal in most places. From bar 9, the movement of hemidemisemi-quavers with the articulation that makes the clear tone of each note, draws a long curve within the pedal splendidly. In bars 17-20, a steady short length of staccatos gives more active energy. Then, in bars 21-24, a contrasting rich sound to the staccatos is made in a pedal. The passage of hemidemisemi-quavers emphasises more activity with faster touch and keeps a clean tone with the minimal pedal use from bar 25. Overall, all the expression of *crescendo* makes large and strong curves, and between the curves the point of emphasis made of *f* and *sforzando* is expressed in a firm and powerful tone, creating a heroic colour. In the Coda, it creates a darker colour which has also a firm and solemn tone in *p* that is not too soft.

In Brendel's interpretation of variation XI-XV, the regular pattern makes the stable flow in each variation and the effects of the clear contrast in the articulations with the use of the pedal and in the tones as well as in dynamics. Especially the powerful and solid tone that is made with his quick touch expresses a heroic colour.

Comparison: In variations XI-XV, the three performers' interpretations of different tones and moods clearly appear. Schnabel creates a more lively and cheerful tone and atmosphere in the gradually faster tempo up to variation XIII. The use of the pedal, along with his light touch, is also the least of the three performers. Variations XIV and XV have a lyrical and soft tone, a great contrast to the previous variations. Kempff, on the other hand, maintains a softer and more elegant tone in variations XI and XII. In variation XIII, he frequently makes changes of sound with the various pedallings in the constant strong dynamic above *f*. In variations XIV and XV, he plays with a clear tone and not too soft or gentle compared to Schnabel. Brendel shows a very clear contrast of expressions of tones in each variation. His regular pedal pattern contrasts with Kempff's which sounds broadly experimentally changing, especially in variation XIII. Similar to Kempff in variation XIV, however, Brendel has a firm and clear tone in not too soft *p*. In variation XV, the contrast of more pronounced dynamics, clearly appeared curves by *crescendo*, and the intense tone of *f* and *sforzando* express the heroic colours well.

3.4.4 Contour the meter & Drive the rhythm

Schnabel

In the interpretation of Schnabel's variation XI, the melody of the right hand floating

on the short and light chords accompaniment of the left hand is expressed humorously with a light tempo rubato. While a slight pulling of the tempo appears from most of the triplets in the right hand played lighter and faster, and relatively, each crochet is pressed a bit longer with more taking time in bars 2, 4, 10, and 12, balancing the flow of the tempo. On the other hand, the ornaments of the right hand are played more quickly as if it is snatched and the expression of pulling the tempo appears continuously that sounds like falling over, and the quavers of the left hand are balanced in between. Overall, as the rhythm of the left hand balances the flow of the variation, the curve of the right hand by the tempo rubato is made centered on each crochet. In variation XII, semiquavers, which steadily appear in pairs connected with slurs in this variation, are played evenly at first, and then each pair tends to move quickly towards each second chord from bar 5. Sometimes the tempo gets faster with this quick rhythm and gives an expression as if both hands squabble with a *crescendo* towards the end of each phrase. In variation XIII, the rhythm of three quavers per crochet appears consistently throughout the variation. The first beats are often expressed a little longer due to the big leap between the notes in Schnabel's fast tempo. The second beats also sometimes have big jumps, but it tends to keep even rhythm. The rhythm of the chords accompaniment, which runs fast and energetically, draws the active movement of the variation. The first beats and *sforzando* are emphasised with similar stress each time, making fewer curves. In the second half, however, there is more clear direction drawn from bar 9 to bar 12 to reach a stronger *sforzando*. Overall, the right hand sounds clearer and stronger than the left hand, and it would be more supportive if the curve through the changing bass line of the left hand was made more clearly. In variation XIV, the interpretation of Schnabel shows

the most curves caused by the tempo rubato among the three performers and therefore the flexible rhythm also appears, creating lyrical and emotional expressions. Not long after the start, he takes the second beat of the left hand slightly longer in bar 2, and special nuance of sorrowfulness is expressed, after which rhythm flexibly appears according to the dynamics and textures of each voice in both hands, and musical curves are created in various ways. In variation XV, Schnabel often shows the way of expression that he takes much longer time on the notes which have longer length above a dotted quaver, which, rather than stagnating within a slow tempo, gives a deeper and mature musicality, along with passages, including shorter notes drawing musical curves. Overall, long notes that fill the sufficient emotion and the rhythm of demisemiquavers and hemidemisemiquavers that is slightly pushed and pulled as the passages go up and down, create musical curves.

The interpretation of Schnabel in variations XI-XV shows an extremely different approach to rhythms. Having shown a tendency to drive a shorter rhythm more quickly in earlier variations, he consistently plays triplets and semiquavers faster than the tempo in variations XI and XII. In variation XIII, rather than expressing the rhythm of quavers evenly, except the leaping notes, he plays the chords with a slight pulling gesture towards the end of each bar. On the other hand, the two variations XIV and XV in Largo have a big contrast to the active characters in a fast tempo of previous variations through expressions that give deeper lyrical emotion using the long rhythm pressing it more than the original length.

Kempff

In variation XI, Kempff's interpretation shows a steadier tempo flow compared to Schnabel, and the rhythm of quavers, which consistently appears in the left hand, also has the even movement. The triplets in the right hand, which are usually played faster than the tempo in Schnabel's interpretation, are unfolded more gently and appear evenly. In the first half, the texture is expressed differently depending on the register of the right hand which is lighter on the higher notes and richer on the lower notes, creating musical curves with the various characters. The rhythm is evenly expressed when it has a slightly relaxed tempo in bars 9-12 and at the slower ending. In variation XII, with a gentle and calmer tone in a stable tempo overall, Kempff makes the even rhythm of semiquavers except for bars 13-15 where both hands play alternatively, making a much more elegant and gentler curve and character compared to Schnabel's interpretation. In variation XIII, it has a stable tempo as in previous variations, and despite frequent big leaps between notes, it keeps a steady rhythm of quavers in most places and lands on the leaping notes with stability. At the end of each phrase in bars 11-12 and 15-16, the even rhythmic flow is maintained in a slowing down of the tempo. In bars 13-15, however, the musical flow appears more dramatically and actively by taking more time between the first beats and the chords of each previous beat for putting more emphasis on the first beats than elsewhere. In variation XIV, the simple and even rhythm of the lyrical melody is expressed throughout the variation. In the tempo that sometimes slightly slows down when tension gets higher or at the ending of phrases, the rhythm of quavers is as even as possible, showing a gradual change in the flow rather than a sudden movement, which shows more restrained expression compared to Schnabel's interpretation and

keeps its continuous flow. In variation XV, unlike Schnabel's interpretation that holds longer than the original lengths of notes which are longer than the dotted quaver, Kempff plays them slightly shorter than the actual lengths and the next note enters earlier, giving the impression that the music continuously moves forward even in the slow tempo of Largo. In the first eight bars, however, the passage of demisemiquavers is musically represented by the stretched notes with tempo rubato. After then, the rhythm of hemidemisemiquavers is represented simpler and straight in the tempo. In the Coda, the tempo rubato slightly appears and makes the emotional expression at the dotted rhythm in a dark atmosphere of c minor.

In the interpretation of Kempff of variations XI-XV, generally rhythms are expressed evenly and straight. In variations XI-XIII, where quick rhythm patterns appear within the fast tempo, they have a clear and simple constant flow rather than a special rhythmical sense. In variations XIV and XV, however, this characteristic creates a unique musicality of moderation with his lyrical tone. The mature emotional expressions appear more special when his limited and short tempo rubato relaxes the rhythm.

Brendel

In the first half of variation XI, Brendel plays the rhythm of triplets and demisemiquavers of the right hand slightly faster than the cheerful quavers of the left hand, adding to the liveliness and relatively more stress on each following quaver after triplets. After the first half, the cheerful atmosphere is slightly abated with a relaxed tempo and a calm tone from bar 9, but the triplets still move slightly faster

than the tempo, not completely losing their active character. From bar 13, each ornament of the right hand is composed of three notes, like the composition of a triplet before, but each first note of the ornaments meets the second beat of the left hand with accuracy, playing at a much faster speed than triplets, making a clear difference in rhythm between triplets and ornaments in Brendel's interpretation only. In the contour of the metre, curves due to the clear character of the rhythm and the contrast between the rhythms are clear. In the first half of variation XII, a clear articulation that groups each two semiquaver chords by the slur marking, adds vitality to the rhythm. From bar 9, however, the groups more sound in one until they reach long notes emphasised by further pressing with the *sforzando* in bars 9 and 11, giving them a strong colour. After the fermata, groups of four chords, rather than two, appear to reduce energy a little bit, but this rhythmic pattern changes again into groups of two chords with the alternative playing by the right hand and left hand and the last chord ends more powerfully. The energy in the rhythm of semiquavers appears differently in each group of two, four and longer, and create a contour that the condensed energy strongly explodes on the long note. In variation XIII, the rhythm of quavers is expressed steadily with great weight in the slowest tempo among the three performers throughout the variation, contrasting with the active and lively movement of semiquavers in the previous variation. In variation XIV, Brendel expresses lyrical melodies of both hands in a simple flow with a steady and clear rhythm in the first half up to bar 16. Afterwards, the rhythm of quavers gets more flexible with more changes in the tone and nuance. In the second half, the syncopation rhythm of the right hand highlighted by the *sforzando* in bars 17, 19, 25 and 27, raises more tension and creates a more emotional curved contour than the

first half. In variation XV, Brendel has a generally simple and even rhythm but some notes are slightly stretched tight when they draw a rising curve of *crescendo* in bars 5, 6, 14, 22, and 30. This tendency is also applied to the dotted rhythm when it has more tension with *crescendo* and *sforzando* in the Coda, and as the notes are stretched the rhythm sounds not so sharp or clear but gets broader. This interpretation delivers importantly the moments of heightening emotion, but overall, Brendel makes a flow that continues to move forward.

Each of the different clear rhythm patterns that appear in variations XI-XV creates a sense of unity in each variation and a contrast between the variations. Brendel is the only one of the three performers who clearly shows the rhythm difference between triplets and ornaments in variation XI. He represents the articulations of slur and staccato in the exact positions in variation XII and XIII, giving a variety of rhythmic senses that is appropriate to the composer's marking. Variations XIV and XV generally have accurate rhythms but some emphasised moments of tensed emotion are expressed by stretched notes, creating more curved contour.

Comparison: Overall in variations XI-XV, Schnabel exaggerates the rhythm for the long notes are expressed longer and the short notes are expressed shorter, giving a rhythmical sense or hurry, and there is the great contrast between the more active variations XI-XIII and rather lyrical variations XIV-XV. On the other hand, Kempff faithfully represents rhythms and has a steady flow and calmness, making fewer curves than the other performers. Brendel also actively expresses clear rhythms and adds more curves by slightly stretching the notes along the emotion. His detailed

expression of exact articulations gives a variety of rhythmical senses.

3.4.5 Express the form

Schnabel

As before, Schnabel takes a small breath between every variation until variation XIV. There has a relatively shorter gap between variations XII and XIII, and jumps in the latter to express its active and stronger character. Conversely, it takes more time before proceeding to variation XIV which has a completely different mood of e flat minor to the previous one. The last e flat minor chord of variation XIV is held much longer and as soon as its sound disappears the scale that leads to variation XV begins.

Kempff

Kempff has a complete separation between variations until variation XIV and, similar to Schnabel's interpretation, there is a shorter breath than other places between variations XII and XIII. The last e flat minor chord in variation XIV is not so long and while its sound is maintained the following scale is played, opening variation XV.

Brendel

Brendel accumulates the energy of more and more active variations, with continuous progression from variation XI to XIII. Then after taking a little breath, variation XIV with a completely different mood is played and the last e flat minor chord is held longer than Kempff's but the scale is started while the sound of the chord still remains, entering variation XV.

Comparison: In the interpretation of Schnabel and Kempff, there are separations between variations until variation XIV, as if considering the contrasting character of each variation. On the other hand, even though Brendel's interpretation has many contrasting elements in each variation and between variations he plays variations XI-XIII without a break and groups those active characters in one. The different tendencies by each performer so far are also shown in the progression from variation XIV to XV. Schnabel, who always has a separation between variations, completely finishes up and moves on to variation XV. Completely opposite to this, Kempff, who has made the steadiest and even flow, accepts variation XV soon without holding the fermata on the last e flat minor chord in variation XIV for a long time. Brendel's interpretation is often placed halfway between the other two performers' interpretations, and in this part, the long-stretched fermata is received by the next scale which is connected to variation XV.

3.5 Finale. Alla Fuga

3.5.1 Capture the mood, style, and tempo

Schnabel

The finale starts with a fugue part that begins with the first four notes of the bass theme which is symbolic throughout this composition. The general tempo has been *Allegretto vivace* for the theme and variations except for variation XV but the new tempo *Allegro con brio* is given to the fugue part. Schnabel who often has a much faster tempo than other performers in most of the variations draws the fastest graph with mostly 130-150 bpm in this part which is faster than the tempo he has before in

the theme and variations (Tempo Graph 21).²³ His tendency to get faster frequently appears, giving an excessive hurriedness. From bar 133, the whole theme appears calmer in a slower tempo of *Andante con moto* above 70 bpm which is not much different from the range of Brendel's tempo at the beginning, but the similar tempo flow of Schnabel becomes the fastest flow among the three performers from bar 164 (Tempo Graph 22).²⁴ At the end, the tempo gets slightly slower in bar 196 and gradually moves towards the end, finishing with taking more time and power on the last two chords.

Kempff

Among the three performers, Kempff has the slowest tempo for *Allegro con brio* in the finale with around 110-125 bpm and it is slightly faster than his tempo in *Allegretto vivace* of the *introduzione col basso del tema* in the beginning (Tempo Graph 21). The tempo graph in *Andante con moto* goes around 60 bpm which is also slowest among the three and conveys the elegant mood (Tempo Graph 22). At the end, bars 196-199 are expressed slightly more leisurely, then back to the tempo from bar 200, but finishing with taking more time and power on the last two chords.

Brendel

Brendel usually maintains around 120-135 bpm in *Allegro con brio* in the finale, a tempo slightly faster than Kempff, but with a similar even flow (Tempo Graph 21). If the bass theme in *Allegretto vivace* in the beginning was expressed with a weighty tempo under 100 bpm, contrasting with this, the fugue part in *Allegro con brio* makes

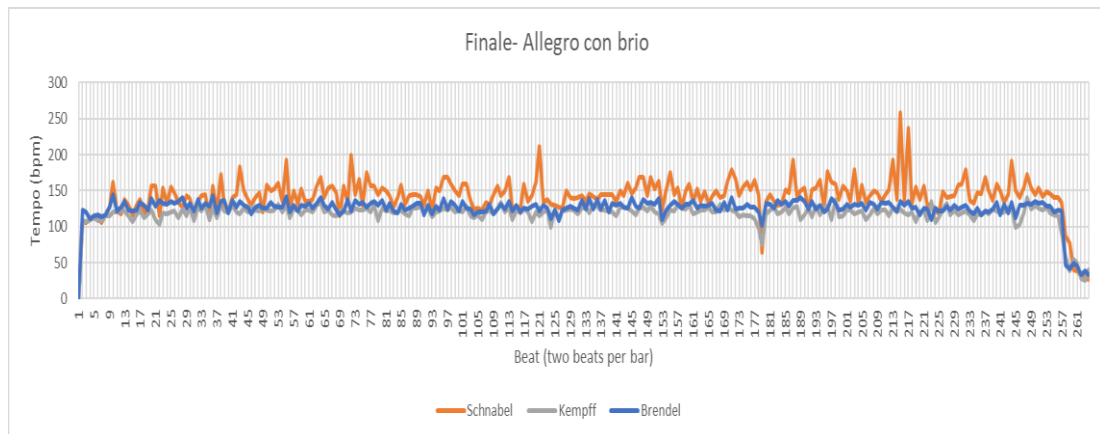
²³ See page 156.

²⁴ See page 156.

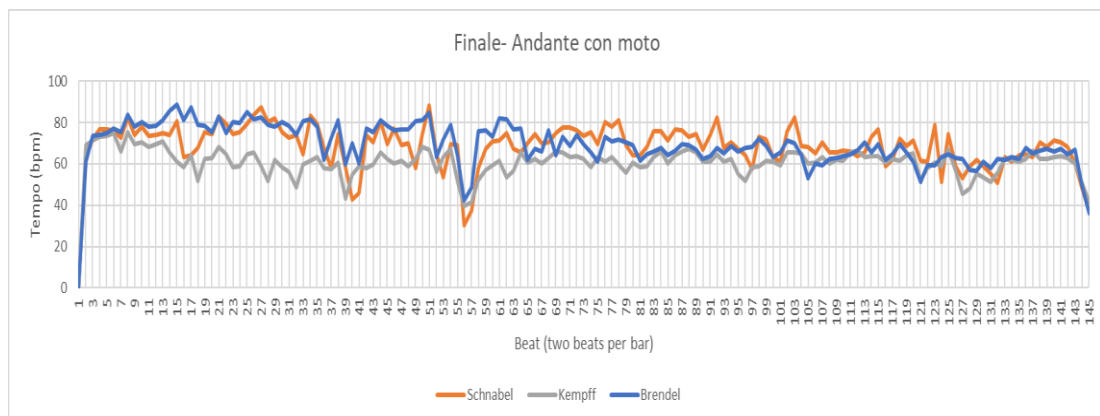
a dynamic flow that comes from within the much faster tempo. In *Andante con moto*, he has the most moving forward flow among the three performers with above 75 bpm (Tempo Graph 22). However, from bar 164, the tempo goes a bit slower with generally under 70 bpm, the triad included the melody in the left hand, creating a glorious atmosphere in this tempo. He slightly moves forward towards the end from bar 200 and then finishes with taking more time and power on the last two chords.

Comparison: The contrast between *Allegretto vivace* which is the general tempo for theme and variations except for the last variation XV and *Allegro con brio* of the fugue part in the finale is clearly apparent in the performance of Brendel through the changed tempo and mood. For the change to *Andante con moto* with the appearance of the whole theme, while the tempo gets to slow down by all three performers, the elegant and calm mood in Kempff's interpretation in his slowest tempo among the three, making another big contrast to the previous fugue part. Brendel creates a more heroic and glorious sound by playing the left hand's harmony including the theme's melody, in a more relaxed tempo from bar 164. At the end, all three performers have a similar flow that moves towards the end and the energetic last two chords with taking more time.

Tempo Graph 21: Finale 1



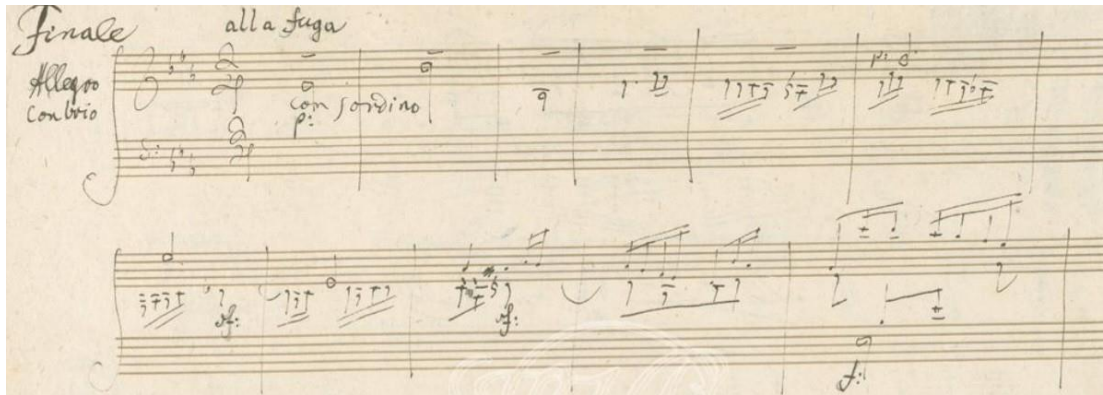
Tempo Graph 22: Finale 2



3.5.2 Shape the dynamics

Among the four editions, the Wiener edition alone has no *sforzando* on the second beat, db' of the left hand in bar 7 but it is confirmed from the manuscript that the *sforzando* is originally present and it appears in all three performances (Musical Examples 10a-10b).

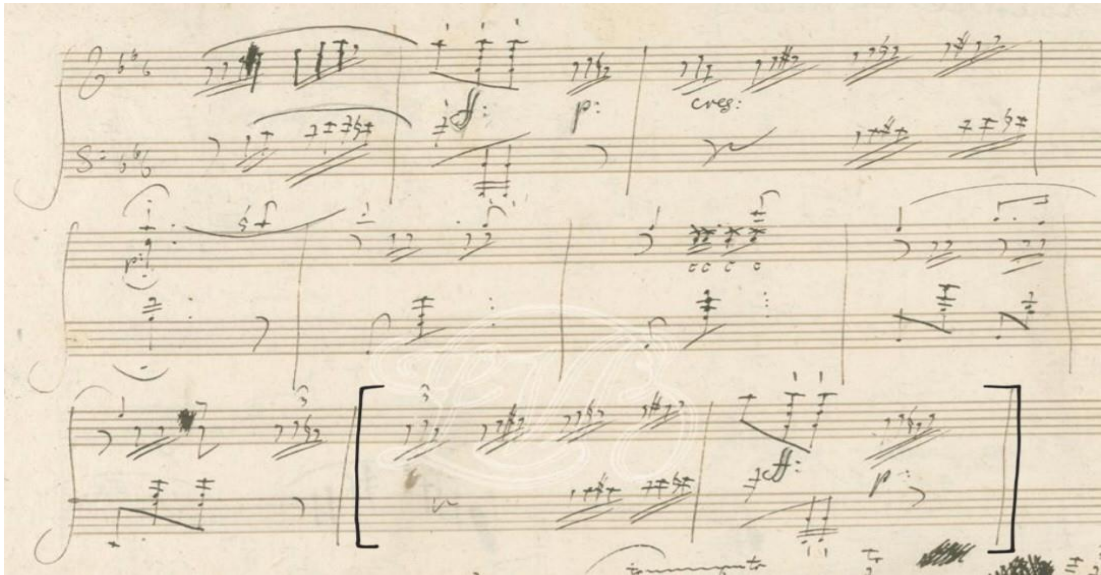
Musical Example 10a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, the beginning part of the Finale



Musical Example 10b: Wiener edition, Beethoven, Variations and Fugue in E flat major, Op. 35, the beginning part of the Finale

Also, the *crescendo* of the bar 157 which is only in the Wiener edition, is not in the manuscript but all three performers make the small natural *crescendo* along the ascending scale (Musical Examples 11a-11b).

Musical Example 11a: Manuscript, Beethoven, Variations and Fugue in E flat major, Op. 35, Finale, bars 157-158



Musical Example 11b: Wiener edition, Beethoven, Variations and Fugue in E flat major, Op. 35, Finale, bars 157-158



Schnabel

In the fugue part in the fast tempo, the excessive *crescendo* is often made unnecessary in *p* along with the tendency of Schnabel to speed up on the passage of semiquavers. However, *f* and *sforzando* are sometimes not clearly expressed so the effect from the contrast of dynamics is not obvious. In bar 81, the dynamic *f* does not appear immediately, but begins with *p* and the *crescendo* is made towards *ff* of bar 89.

From bar 133 where the whole theme appears, the expression by dynamic markings begins to appear clearer, but the overall volume problems in the recording of Schnabel limit the effect from the energy that is given in the strong dynamics and the contrast between dynamics.

Kempff

In the fugue part, Kempff starts the four notes of the bass theme with a clearer tone and a slightly bigger volume than Schnabel's and this motif is heard clearly every time. Overall, the contrast of dynamics is pronounced and the *sforzando* given on the harmonies that cause modulations is more clearly emphasised, having a strong structural flow. From bar 133, the whole theme starts calmly in *p* and the natural *crescendo* and *decrescendo* follow by the melody and bass going up and down. The *f* in bar 165 is not expressed and each *sforzando* in the relevant phrase is not clear in bars 167-170, but the rest of the dynamic markings are clearly represented, creating the heroic mood dynamically to the end.

Brendel

Similar to Kempff's interpretation in the fugue part, Brendel represents an active and structurally solid flow through clear dynamics and motifs by the bass theme. He also shows natural curves of *crescendo* and *decrescendo* following the melody and bass in the part of the whole theme like Kempff, but it has more active and lively mood moving forward in a faster tempo. The *crescendo* from bar 160 reaches the rich sound of harmonies in the left hand in bar 165 and continues its heroic mood. The energetic flow with dynamics change is kept to the end, and the very last two chords

are finished more powerfully.

Comparison: Overall, the interpretations by Kempff and Brendel in the finale have well balanced elements of the contrast between dynamics and Brendel's dynamics more follow the composer's markings well, producing effective results of a heroic style.

3.5.3 Color the tone & Mold the articulation

Schnabel

Overall, in the fugue part, semiquavers often sound overlapped and slipped as they move so quickly with a pedal. The staccatos given on quavers are sometimes clear, but it is often connected by the pedal when it is in a hurry. The staccatos on the topline of bars 14 and 16 sounds like legato with its quick movement while the staccatos in bars 15 and 17 are much clearer. In bars 62-76, the pedal is used for each *sforzando*, giving more sound but it also often connects the notes with no *sforzando*. Therefore, the distinction between the notes with *sforzando* and the notes with staccatos are not so clear with the similar volume of them. The part of the whole theme has mostly connected sound by a soft and non-heavy legato. In bars 150 and 156, the staccatos of each last chord of the heroic gesture are played slightly longer with the pedal and the staccatos in the left hand in bars 182 and 190 are also gently connected. The very last chord is maintained longer powerfully.

Kempff

In the fugue part, Kempff uses less pedal than Schnabel and, therefore, the

semiquavers are heard more clearly and independently. Most quavers, with or without staccato, are played short and separated, contrasting with the first four minims of the bass theme, which is the important motif in this part. However, the deeper pedal is used in bars 52-62, where there are many modulations and emotional tension, and staccatos are often connected. Each changed chord is emphasised in the pedal from bar 86 to the first chord of bar 89. From bar 100, the staccatos begin to be more connected with more use of the pedal, gradually having a grand tone and a majestic mood. At the end of fugue part in bar 132, both chords have staccatos, but the second chord is played longer and connected to the following scale like the progression in variation 14 to 15. After the scale with a light touch, the whole theme is played in an elegant and soft-tone legato. Like Schnabel, Kempff uses the pedal in each last chord of the heroic gesture in bars 150 and 158, making a richer sound. After the part of the melody of the whole theme of the right hand, at the short transition in bar 164, the triplets of the right hand are played short in staccato, changing the mood, and then from bar 165 the melody in the left hand with harmonies has a rich sound in the pedal. The staccatos of the right hand of bars 193 and 194 are emphasised short and strongly. The ending chord of the last phrase in bar 204 and the very last two chords are played all very short and quickly.

Brendel

In the fugue part, Brendel's interpretation has many similar elements to Kempff's. Most semiquavers are heard clearly and independently without the pedal, and many quavers without staccato are played short and separate. His use of the pedal at the same pattern in the same way gives a regularity. In bars 22 and 26, the same

pedalling is used for the same pattern. Conversely, bars 37-41, in which the same pattern alternates on both hands, are equally expressed in short quavers without the pedal. From bar 52 where the frequent modulations arise, a richer pedal is used and connects the staccatos of the same pattern in bars 55 and 60. It produces a richer sound on the following dynamic *ff* from bar 62. Brendel uses the pedal for each harmony from bar 86 to the first chord of bar 89 like Kempff does, adding a rich sound and the rest part with staccatos in bar 89 is presented short and intensely. From bar 100, Brendel gradually more uses the pedal, creating powerful sound. After the two chords of bar 132 in a way that is neither too short nor too long, the following scale goes up splendidly and quickly in the pedal and the whole theme is entered gently. Like the other two performers, Brendel plays this part with a soft legato, with more pedal uses. In the meantime, the weak beats of the second and fourth quavers in the left hand, are played with a short staccato, giving a liveliness. He adds grandeur by using a full pedal for all the chords of the heroic gesture in bars 150 and 158. After that, the heroic mood is continued with more pedal uses but when triplets and demisemiquavers are appeared in the left hand in bars 183 and 191, each note is clearly played without the pedal. Among the two chords at the very end, Brendel plays the last one longer and more intensely for the powerful ending.

Comparison: Kempff and Brendel, who both have clear effects of dynamics contrast, also show many similar elements in the expression of the articulations. In the fugue part, less pedal and lighter touches than Schnabel's make the sound of quavers and semiquavers more active and clearer. Overall, Brendel's interpretation has more regular patterns in use of the pedal or the expression of articulations. From bar 133

where the whole theme begins, all three performers use more pedal with a soft legato, adding elegance and grandeur.

3.5.4 Contour the meter & Drive the rhythm

Schnabel

In the interpretation of Schnabel, who has the fastest tempo range among the three performers in the fugue part, the rhythm of semiquavers always appears as quickly as pouring forward. As most places in this part have semiquaver passages, the rhythms of quavers that come with semiquavers are also affected and sounds like they are swept away in the pedal. Overall, these unstable rhythms cause the tempo to be uneven and make a series of urgent progress until the fugue part is over. The arpeggio of the chord in bar 130 does not appear and all notes of the chord are played at once. In the whole theme part, unlike the previous fugue, it creates an elegant and stable flow with a generally constant and even rhythm. However, Schnabel slightly waits before he enters each beat in bars 169-170 and 177-178, which is similar to his interpretation in variation IX. When the melody of the whole theme appears in the right hand, the three $b\flat$ on the topline make a *decrescendo* and subtly express each last note in bars 137-138 and 145-146, and for the heroic gesture in bars 150 and 158 each last chord is emphasised the most. Differently, when the melody appears in the left hand as the harmony, the three $b\flat$ in the harmonies are emphasised equally in bars 169-170 and 177-178, and for the heroic gesture in bars 182 and 190 each first beat is emphasised the most, drawing the opposite curves from the preceding.

Kempff

In Kempff's interpretation of the fugue part, the notes of fast passages are more clearly played in even rhythms and tempo, compared to Schnabel, with Kempff's unique lyrical soft tone in *p*, which do not sound technical but rather more emotional expressions. Overall, different rhythm patterns mesh together well, creating a variety of colours with constantly changing modulations and dynamics. Meanwhile, the bass theme of a minim rhythm leads the part with its clear and resolute character. From the whole theme part of bar 133, it has a more delicate expression in a lyrical tone with his steady and comfortable tempo. Especially when the melody appears in the left hand in bar 165, each note of the triplets and demisemiquavers are played evenly in a singing tone. Kempff sometimes adds arpeggio to chords of the left hand, with each first chord of bars 172, 180, and 185 and each second chord of bars 187 and 195 playing as arpeggio adding elegance to the heroic character.

Brendel

In a slightly faster tempo than Kempff, Brendel makes a constant movement of different rhythm patterns that engages lively and rhythmically in the fugue part. The notes and rhythms, like Kempff, sound very clear, but if Kempff has more lyrical expressions with his soft tone, Brendel's sharper and faster touch brings out the consistent active rhythms. The triplets in bars 14, 16, and 18 are quick and rhythmical, and generally quaver and semiquaver passages are full of energy even in *p*. In the whole theme part from bar 133, Brendel keeps liveliness in the elegant mood, especially with the movement of trill in bars 141-147 trill which has a light and active touch. When three times repeated notes appear in the theme melody which

place at the centre of each phrase, they always draw a curve of a clear *crescendo* towards each last note, clearly and straightly expressing confidence. The corresponding cases are bb" of the right hand in bars 137-138 and 145-146, bb of the left hand in bars 169-170 and 177-178, and each heroic gesture in bars 150, 158, 182 and 190.

Comparison: In the fugue part of the finale, Schnabel with the tendency of getting too fast often has various rhythm patterns that do not fit each other and sound like slipping in the pedal, while Kempff and Brendel have orderly rhythms matching well in the even flow and sound clearer with less use of the pedal. Especially Brendel's clear light touch makes a rhythmical interpretation. While Schnabel and Kempff show more lyrical elegance in the whole theme part, Brendel continues to maintain activeness by conveying energy through the clearer tone and curves of melody according to going up and down of notes in an elegant and heroic mood.

3.5.5 Express the form

Schnabel

Schnabel stays for a long time until the last chord of variation XV completely disappears, then takes a short breath and starts the finale very calmly. Soon with the fast semiquaver passage, however, the fugue part passes like a whirlwind and is finished with a much slower tempo of *adagio* in bar 132 before entering with the whole theme part. At the beginning of the final coda in bar 196, he starts with more time and goes faster towards the end. After the phrase is over, the very last two chords finish grandly with more time.

Kempff

Kempff does not take as much time on the last chord of variation XV as Schnabel does and starts the finale immediately upon its sound being cut off. At the end of the fugue part in bars 129-131, each chord given fermatas is emphasised and particularly the last one is pressed longer. Then, the *adagio* in the next bar is rather moving forward to the whole theme part. With beginning of the coda in bar 196 with a slightly relaxed tempo, Kempff gives a feeling of moving towards the end of the phrase and finishes with three short and intense chords of the last two bars.

Brendel

After the sound of the last chord is off, like Kempff, the finale is started cheerfully at once. After the chords of bars 129-131 are strongly emphasised, the two chords of the next bar in *adagio* are played in a constant and calm manner. After that, surprisingly, the ascending scale is played lively in a fast tempo, actively opening the door to the next whole theme part. Overall, he has a steady flow that moves forward more consistently than the other two performers, and then finishes off with pouring a condensed energy on the last two chords.

Comparison: For the progress to each next part, Schnabel makes much clearer distinctions with more time between the parts but Kempff and Brendel keep the flow to the next part. If Schnabel and Kempff have more lyrical expressions and the flow with tempo rubato in the whole theme part overall, Brendel builds energy through a constant forward flow, further revealing a more heroic mood.

3.6 Conclusion

3.6.1 Capture the mood, style, and tempo

Throughout the whole music, Schnabel has the widest tempo range of the three performers. He has a similar tempo range with Kempff in the bass theme part at the beginning and the tempo in variations VII and XI are not so different from the other two performers but his tempo gets much slower in the lyrical variations XIV in a minor key and variation XV written in largo. These parts make a big contrast with most other parts of his playing which have mostly the fastest tempo of the three performers. There are also frequent changes of tempo within a part or a variation where passages with quavers or semiquavers often speed up and rush while fermata or longer notes are much stretched out and relaxed. Thus, this aspect leaves many spikes on the graph. Konrad Wolf, a German pianist and musicologist, remembered his teacher Schnabel as ‘he tried to find the inner time of the music regardless of the time signatures and bar lines he read in the score. He defined the function of a bar line as a simple traffic regulation, not a landscape.’²⁵ His manner for the tempo is filled with improvisatory and impulsive elements faithful to emotions.

Kempff has another improvisatory aspect that is different from Schnabel. While the change in mood or nuance of Schnabel often appears straightforward through a clear tempo which suddenly gets faster or slower, Kempff, on the contrary, shows gentler and delicate changes in tempo. It is rarely shown in his interpretation to get accelerated in the middle of a part but rather he speeds up slowly and steadily through variations II-IV. On the other hand, there are many places that he slightly

²⁵ Konrad Wolff, *Schnabel's Interpretation of Piano Music* (New York: W. W. Norton & Company Inc., 2nd edn 1979), 98-99.

slows down the tempo giving subtle changes of nuance in unexpected spots, and this shows a gentle, soft, and personal feeling. In many parts, including variations VI and XII, which have the slowest tempo among the three performers, Kempff has a much more relaxed tempo than Schnabel and draws a gentler tempo graph. The changes in tempo between variations are also less than Schnabel. While both Schnabel and Brendel's much slower tempo appears similarly in variations XIV and XV, Kempff chooses a faster tempo that moves forward. Overall, his tempo does not go far from the middle tempo compared to the other two performers.

Overall, Brendel's tempo range is more similar to that of Kempff, and the general tempo is much slower than Schnabel's. In the bass theme at the beginning, he creates a strong character through a much slower tempo than the other two performers and a more slowly emphasised heroic gesture. The tempo is not changed much through the following parts, and therefore the clearly slower tempo in variations V and XIII makes the mood and character feel dramatic. His tempo has a sense of unity and a vivid contrast.

3.6.2 Shape the dynamics

As the restoration of the historical recording, overall Schnabel's performance sounds like it has a layer of protection, and its strong dynamics are significantly softer than those of the other two performers. The tone and dynamics that seem to have been cut off during restoration are a shame, but the unique soft and delicate sound that appears throughout the music stands out. However, his often-getting faster tendency influences dynamics, often resulting in exaggerated crescendo without the

composer's marking.

Kempff quite often expresses the different dynamics and its musical flow from the marking of the composer, whether it is intended by himself or not. Similar to his tendency of tempo, which often creates special musical improvising-like moments with rubato, Kempff shows a spontaneous and free manner in dynamics, not tied to markings even though it sometimes sounds wrong or unbalanced.

The whole range of dynamics in the work already appeared in the first part of the bass theme, and Brendel from this first part emphasises its contrast which is the clearest and strongest among the three performers. Brendel, who mainly maintains the same tempo and makes a clear distinction when changing the tempo resulting in the vivid contrast of character, also keeps his tendency to focus on the contrast for dynamics.²⁶

3.6.3 Color the tone & Mold the articulation

Overall, Schnabel's unique light and delicate touch stands out, but it sometimes is less effective in a fast passage when it goes with pedal in accelerated tempo giving an echo mixed up of harmonies. However, when the pedal is used for a richer tone in a more relaxed passage, it creates a clear tone and light legato, especially in a soft dynamic, creating a variety of tone colours, which is captivating.

²⁶ In a collection of his essays, Brendel talked about the idea of dynamics by using the expression 'whispering and stentorian laughter, or tipping and stamping' as a description of its contrast in the first part of bass theme. He also described the dynamic p after ff that it was like an actor putting a finger to his lips, and going 'shhhh' and this expression indicated how much he values contrast or pays attention to contrast. Alfred Brendel, *Alfred Brendel On Music: His Collected Essays* (London: JR Books Ltd., new edn 2007), 102-103.

Following tempo and dynamics, the spontaneity of Kempff appears as his propensity to pursue constant change in articulations. He often makes changes of articulations in most repeated parts regardless of the composer's marking, which even seems experimental. In his calm and relaxed tempo compared to Schnabel, overall tone by Kempff is soft and warm tone colours are produced. His unique subtle nuances show differentiated musical interpretation.

Brendel generally shows more accurate, more even and clearer interpretation of articulations than the other two performers. This forms a regular pattern, creating a sense of unity with a clear character within a part. Also, the effective contrast between the articulations is well presented, as is the interpretation in tempo and dynamics. In addition, the pedal use which also makes regular patterns clearly creates a variety of tones.

3.6.4 Contour the meter & Drive the rhythm

As previously studied, Schnabel's rather straightforward and outspoken expressions depict very clear phrasings. Due to the tendency to speed up, the rhythms in the fast passages often clump up and there are some parts where both hands do not match with the unstable metre. By maximising the shorter notes and the longer notes, the greater range of emotions is conveyed, as if he has the most curved tempo graph among the three performers.

Kempff's rhythm is generally clear and accurate. In addition to his ever-changing articulations, he often changes positions of stress on rhythm making a difference on

the contouring the metre.

Brendel shows a definite direction within each part with an accurate rhythm and metre. The clear stress of rhythms is an important element in determining characters such as humorous or powerful, which mostly has a consistent pattern that gives a sense of unity within each part.

3.6.5 Express the form

Schnabel shows a clear separation between most parts or variations except for the connected variations VI to VII. The short breath is given between the parts having a similar mood and it becomes longer when there is a complete difference in mood. Overall, his interpretation maximises the expressions of the length of notes and frequent tempo changes, making the distinction between sections clearer.

In Kempff's interpretation, the two methods of progressing to each part appear in a similar proportion that one is connecting and the other one is giving a clearer distinction with a break. *A due* to the *tema*, Variations V to IX, and XIV to the finale are more connected. At the end of each part, Kempff has a variety in interpretation such as keeping a simplicity in a tempo, putting on an impromptu feeling with slowing down or moving on quickly to the next part in a hurry.

Brandel takes the way of connectivity in many places. While variations in an active mood are grouped by continuously playing, there is a greater contrast effect by taking time between variations IV to V and VII to VIII. Sometimes, at the soft end of parts

with slowing down, the last note is holding for a long time but it is connected to the next stronger part with a totally different mood, maximising the contrast.

Chapter 4

Conclusion

At the process of creating an interpretation from a composer's score, a performer's thoughts, including the understanding of music and numerous musical experiences, are essentially taken in and lead to a unique result of each performer. Therefore, a musical interpretation can be thought of as a recreation of a performer who makes the substance of music as a sound but it would be only possible to refer as a recreation if it is an interpretation in which scores are respected as much as possible.

Daniel Barenboim writes that 'The score is the final substance, the finished work, and the interpretation of it is a finite, temporary expression that takes place in time and has a beginning and an end.'¹ Here, he asks performers to think about what their attitude towards music scores by composers should be.

In fact, it is impossible to know all the intentions of a composer who is no longer alive. Even if it is a performance that grasps the intention closely to perfection, it is not always natural that it will lead to the best outcome for the audience. Although there may be similar interpretations, they would be interpreted differently again in the process of accepting it by each listener, so the diversity of interpretation can be infinite. Nevertheless, the best effort to know the composer's intention shown in the score is a pre-requisite for the clear goal in placing the right starting point of re-creation.

¹ Daniel Barenboim, *Everything is Connected: The Power of Music* (London: Orion Books Ltd, 2009), 52.

However, on the other hand, there are concerns that performers may blunt the creative intelligences of performers themselves as they go through the process of trying and practising to understand the composer's intentions. Peter Hill, as a performer himself, pointed out that performers can become accustomed to their performances and become trapped in the habits they create.² Often, when faced with technical difficulties, one finds an appropriate compromise closer to the ideal musical interpretation. Even so, Hill reminded us that the musical goal for pure and natural music itself must be prioritised without being hindered by other factors.³

Going through a process to understand the composer's intentions is to ensure that the interpretation of the performance has authenticity. Most musicians would desire to have an interpretation that combines authenticity and their own creativity. In actual performance, however, achieving proper balance of the two elements is not so simple and would be the ideal goal of many performers. The pursuit of authenticity of music may have accompanied the confusion of fallacious premises. With this in mind, Hans Keller said that the heart and source of authenticity lies in the understanding of music.⁴ To know the composer's intentions is ultimately to understand the music. A great performer, based on the understanding, will complete individual and creative interpretation that contradict or exceed the expectations of listeners instead of producing the usual modern model of predictability which is authentic or not as Keller said.⁵ An authentic interpretation will have the value as a recreation with all

² Peter Hill, 'From score to sound' in John Rink (ed.), *Musical Performance: a guide to understanding* (Cambridge: Cambridge University Press, 2002), 142-143.

³ *Ibid.*, 143.

⁴ Hans Keller, 'Whose Authenticity?', *Early Music*, 12, The Early Piano I (1984), 517-519.

⁵ *Ibid.*, 519.

these aspects.

In this study, with the background research for *Eroica* Variations and Fugue, among the various practical elements for interpretation, the seven essentials introduced by Gerald Klickstein are adopted as reference points and applied to three musical interpretations for analysis. The study considered the intention of the composer and the interpretations of performers, to understand various interpretations deeply. Although *Eroica* Variations and Fugue has a clear form at the point of transition from the early to middle period of Beethoven and a simpler classical style than his later works, each re-creation by the three performers demonstrates the possibility of a wide diversity of interpretations. None of them is considered to have completely followed the composer's markings. However, in Schnabel's performance, the constant faithful representation of fermata markings despite his rapid flow compared to other performers makes the music more resilient, musical contrast, and harmonies between various characters. Kempff sometimes has simple ways of progressions but also makes frequently changing experimental interpretation, approaches the composer's intentions in a flexible manner, and creates his own special musical moments. Brendel's interpretation is considered to have been the closest to the composer's intention as his structured interpretation accentuates Beethoven's new manner through the theme and heroic gesture that he consistently strongly emphasises, giving the symbolism to the whole music. In the progression to each part or variation, dynamic contrasts between characters are achieved by creating groups. As a result, structured planning of Brendel's interpretation in line with the composer's intentions, various perspectives and improvisational elements of

Kempff's interpretation, Schnabel's various tones that go beyond the limits of the restored recording, and all the different effects of contrasts from every interpretation are analysed as enhancement factors for the interpretability of *Eroica* Variations and Fugue.

While confronted with numerous musical ideas presented in the interpretations of *Eroica* Variations and Fugue by the three performers investigated through this research, as a performer, I consider the following for my performance interpretation. To begin, be conscious of habitual and repeating patterns or expressions. When a nuance of an expressive characteristic appears repeatedly, it solidifies into a character and provides the music with a sense of unity, but it can also create excessive energy that detracts from the naturalness of the music. In this study, it appears that there are several places where this issue is plainly visible within the relatively simple musical form of variations, such as the semiquaver passages in Schnabel's interpretation, which often get faster. Therefore, it is essential to have a thorough understanding of the music as a whole and structurally, as well as a clear awareness and plan of the musical idea's intended expression within the natural flow of the music. The second is to try numerous musical attempts as closely as possible to the composer's intention on the score, so that they do not go against the music's naturalness. Kempff's interpretation of flexible and different expressions was particularly impressive to me, and his musical endeavors sometimes produced surprising moments and unexpected impressions. However, this would have been also possible when his deep understanding of music was based first.

If performers carefully consider the composer's musical intentions, and their musical ideas and colours permeate on the understanding of the music naturally or persuasively, and are heard in the ears of the audience as one complete piece of music, then that musical moment would be valued as a recreation. This thesis examines the elements and methods that constitute value as recreations by studying the three interpretations of *Eroica* Variations and Fugue. The method of this study would be applicable to other classical music in the process of reaching a valuable interpretation or analysing a musical interpretation for the better interpretation.

Appendix

The recordings of Beethoven's *Eroica* Variations and Fugue in E flat major, Op. 35 by Artur Schnabel, Wilhelm Kempff and Alfred Brendel are available at the following YouTube links.

Artur Schnabel

'Artur Schnabel plays Beethoven Variations and Fugue, Op. 35 "Eroica"', <https://www.youtube.com/watch?v=_TRBTzvDcRw&t=48s> [accessed 20 June 2022]

Wilhelm Kempff

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Introduzione', <<https://www.youtube.com/watch?v=EqRxNVzn2Oc>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation I', <<https://www.youtube.com/shorts/BdAFvx-wVjw>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation II', <<https://www.youtube.com/shorts/zqHrRuckI5M>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation III', <<https://www.youtube.com/shorts/WkdSBdom7UQ>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation IV', <<https://www.youtube.com/shorts/rBiXXRwUNjs>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation V', <https://www.youtube.com/shorts/_kWFYuanwvo> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation VI', <<https://www.youtube.com/shorts/BgMUkvjE-qQ>> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation VII', <https://www.youtube.com/shorts/D6aExih9_9A> [accessed 20 June 2022]

'Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, "Eroica Variations" – Variation VIII', <<https://www.youtube.com/shorts/uAA7qCoLuTE>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation IX’, <<https://www.youtube.com/shorts/jwwTFS5eKC8>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation X’, <<https://www.youtube.com/shorts/GoWJKlujMiA>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation XI’, <https://www.youtube.com/shorts/Son_n1-f4dk> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation XII’, <<https://www.youtube.com/shorts/2iwtEL5fg08>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation XIII’, <<https://www.youtube.com/shorts/ako7uisFPdA>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation XIV’, <<https://www.youtube.com/shorts/u2Vfi2ZCcQs>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Variation XV’, <<https://www.youtube.com/watch?v=fPVX1jIQ-QA>> [accessed 20 June 2022]

‘Beethoven: 15 Variations and Fugue in E-Flat Major, Op. 35, “Eroica Variations” – Finale. Alla Fuga’, <<https://www.youtube.com/watch?v=wo6tLnY-thA>> [accessed 20 June 2022]

Alfred Brendel

‘Beethoven “Eroica” Variations in E flat, Op. 35 – Brendel’, <<https://www.youtube.com/watch?v=Mv4BM7Btuo4>> [accessed 20 June 2022]

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