

**Reinterpreting Beethoven:
Contemporary Compositional and
Performance Responses to the Violin
Sonatas (1798–1812)**

Daniel Tong

A thesis submitted in partial fulfilment of the requirements of the
Royal Birmingham Conservatoire – Birmingham City University
for the degree of Doctor of Philosophy

December 2020

Royal Birmingham Conservatoire
Faculty of Arts, Design and Media

Abstract

Who is Beethoven today? This doctoral thesis seeks to address this complex question through the research development of a performance project entitled *Beethoven Plus*, which commissioned ten new works in 2014–15 to partner the ten Beethoven Violin Sonatas (1798–1812). It comprises a dissertation and two double CD recordings as theory-practice readings of the composite music, with these components exhibiting a nuanced, complementary relationship. The complete cycle of twenty works was performed extensively during the period of the study and commercially recorded by the author alongside violinist, Kryisia Osostowicz.

Picking up on the theories of thinkers such as Harold Bloom and Michel Foucault, applied to music by Michael L. Klein and Lawrence Kramer (Chapter 1), analysis of the intertextual relationships between these new works and their Beethoven subjects reveals a multi-layered, contemporary image of the master (Chapters 3–6). Meanwhile, work by Janet Schmalfeldt, Nicholas Cook and others is used as a starting point to build an analytical framework with the performer at its centre (Chapter 2), highlighting the nature of musical form as process alongside consideration of the physical and performative intertextualities within the cycle.

Music analysis draws on intertexts from within and outside the cycle, allowing a variety of readings of Beethoven's scores which are examined in detail in three case studies (Chapters 4–6), each focussing on one specific pairing and its recorded performance. These readings at once confirm conventional Beethovenian tropes/understandings, whilst drawing out new counterpoints that challenge his traditionally earnest and hypermasculine image. A variety of postmodern genres are revealed within the pairings, including musical narratology, feminist musicology, magical realism and recomposition (or 'explosion'), signalling the potential for highly fruitful explorations of Beethoven's lesser-known Sonatas. This study argues that the relationship between performer and analyst is one of symbiosis, in constant cyclic flow from the one to the other.

Table of contents

Abstract	ii
List of contents	iii
List of figures	vi
List of recordings	x
Acknowledgements	xii
Introduction	1
Chapter 1. Untangling the web: Musicological frameworks	9
Intertextuality	9
Beethoven studies	16
Modes of analysis	19
Chapter 2. The pianist-analyst: Performance and methodological approaches	25
Pilot reading: Some thoughts on a passage from Beethoven's Sonata in D, Op. 12 No. 1	33
Performing an analysis	39
'Final' presentation of reading	52
Summary	54
Chapter 3. Music of our time: Postmodernism and intertextuality within the ten <i>Beethoven Plus</i> pairings	55
Composer interviews	55
A very postmodern project	56
Clarifying the intertextual relationships in <i>Beethoven Plus</i>	60
The ten pairings in <i>Beethoven Plus</i>	65
Characterising the intertextual relationships in <i>Beethoven Plus</i>	69
Explosion	72
The magical	80
Sincerity/homage	84
Narratology	88

Contrapuntal reading	89
The structural	93
The dissonant	97
Summary	102
Chapter 4. Case study 1. <i>On the Road to Heiligenstadt</i>: Redemption on the path to Beethoven's late style	103
Kurt Schwertsik, <i>Unterwegs nach Heiligenstadt</i> in response to Beethoven, Sonata for Violin and Piano in A, Op. 30 No. 1	103
Mastering the master through storytelling	104
Schwertsik turns to late Beethoven ' <i>On the Road to Heiligenstadt</i> '	106
The 'Beethovenian struggle': Triumph over adversity	108
The choice of Op. 110, a unique sonata	110
The Sonata in A \flat , Op. 110 as it 'appears' in <i>Unterwegs nach Heiligenstadt</i>	111
Schwertsik's rewriting of the story	115
'Can one Speak of Narrativity in Music?'	122
The 'Beethovenian struggle': Twisted intertexts	128
Schwertsik spins an intertextual web	131
'I stumbled through it on the piano'	138
The ghost of the finale(s)	141
Chapter 5. Case study 2. A game of cat and mouse	143
Beethoven's comic style in the Violin Sonata, Op. 12 No. 2 and <i>A Major Chase</i> by Peter Ash	143
Meaning and authenticity	143
'Must Beethoven be Entirely Serious?'	146
Is wit comedy? Is comedy funny?	149
Notions of humour and comedy	151
The contemporary pianist-comedian	153
The comic within Op. 12 No. 2	157
Mapping the 'material' trace	163
Three composers, a cat and a mouse	167

Rewriting the text	173
Summary	180
Chapter 6. Case study 3. A hidden duet	181
Beethoven Violin Sonata, Op. 23 and <i>The Neglected Child</i> by Judith Bingham	181
Beethoven, 'the most virile of all musicians'	182
The Sonata in A minor, Op. 23: the black sheep of the family	185
'There are Two Sides'	188
Bingham and the contrapuntal reading	190
'Gender Trouble' in Op. 23	196
Intertexts and another neglected child	213
A premonition of the <i>Kreutzer</i> Sonata	215
Op. 23 and Op. 24: a harmonious, if complex relationship	219
Summary	221
Conclusion. Tradition and reinterpretation	222
Research questions and sub-questions	222
Scope for future research	227
Appendix. Brief interviews with composers	230
List of references	254

List of figures

- 0.1 *Beethoven Plus* works and pairings
 - 1.1 Intertextuality and influence. Beethoven echoes Mozart
 - 1.2 Dove borrows from Beethoven
 - 1.3 Watkins borrows Beethoven's *Alberti bass* figure
 - 1.4 Taylor echoes Beethoven
- 2.1 Beethoven, Op. 12 No. 1 (bar 37ff.)
- 2.2 Mozart, Sonata in B \flat , K. 454
- 2.3 Mozart, Sonata in A, K. 526 (bar 49ff.)
- 2.4 Beethoven, Op. 12 No. 1 (bar 37ff.) Annotated after Bernstein
- 2.5 Two hermeneutic reconstructions, Op. 12 No. 1 (bar 41ff.)
- 2.6 Beethoven, Op. 12 No. 1 (bar 11ff.)
- 2.7 Hermeneutic reconstruction, Op. 12 No. 1 (bar 55ff.)
- 2.8 Hermeneutic reconstruction, Op. 12 No. 1 (bar 75ff.)
- 2.9 Beethoven returning to material from the opening to finally establish A major
- 3.1 Ashworth, *Air* echoes Ravel, *Gaspard de la Nuit*
- 3.2 Echoes of texture and tonality between Dove and Beethoven
- 3.3 Echoes of tonality, metre and tessitura between Ash and Beethoven
- 3.4 Echoes of structure, metre and tonality between Matthews and Beethoven
- 3.5 Deployment of primary tonality(ies) in the new works for *Beethoven Plus*
- 3.6 Postmodern trends within the compositional responses for *Beethoven Plus*
- 3.7 Seven categories of intertextual functioning in *Beethoven Plus*
- 3.8 Taylor's explosion of Beethoven's score
- 3.9 Watkins's explosion of Beethoven's score
- 3.10 Dove's playful explosion of Beethoven
- 3.11 Further playful explosion in *Ludwig Games*
- 3.12 Dove, *Ludwig Games* leading into Beethoven, Op. 12 No. 1

- 3.13 Thurlow portrays a playful Beethoven
- 3.14 Thurlow, *Mehlschöberl* leading into Beethoven, Op. 30 No. 3
- 3.15 Matthews, *Sonatina* (bar 68ff.)
- 3.16 Matthews, *Sonatina* (bar 31ff.)
- 3.17 Matthews, *Sonatina*, (bars 1–12)
- 3.18 Ashworth writing contrapuntally to Beethoven's score
- 3.19 Conclusion of Ashworth, *Air* leading into Beethoven, Op. 30 No. 2
- 3.20 Fleeting lyricism in Beethoven, Op. 30 No. 2, Allegro
- 3.21 Beethoven, Op. 23 (bar 62ff.) and Bingham, *The Neglected Child* (bar 47ff.)
- 3.22 Matthews, *Sonatina* 1st and 2nd themes derived from Op. 96 opening
- 3.23 Watkins mirroring Beethoven's harmonic process
- 3.24 Brooke, *Swoop* (bars 1–6)
- 3.25 Brooke, *Swoop* (bar 28ff.)
- 3.26 Brooke, *Swoop* (bar 73ff.)

- 4.1 Intertextual similarities between Op. 30 No. 1 and Op. 127
- 4.2 Transformation of 'rising theme'
- 4.3 Schwertsik echoes Beethoven. Falling fifths to bass octave
- 4.4 Shared expressive unit gesture between Beethoven and Schwertsik
- 4.5 Similarities in voice-leading analyses, Beethoven and Schwertsik
- 4.6 Beethoven, Op. 30 No. 1 (bars 1–8)
- 4.7 Schwertsik, *Unterwegs nach Heiligenstadt* (bars 1–10)
- 4.8 Beethoven, Op. 30 No. 1. Examples of I–IV–V–I progression
- 4.9 Impulsive downward scale
- 4.10 Overall harmonic schemes. Beethoven and Schwertsik
- 4.11 'Hesitant' music
- 4.12 Schwertsik, *Unterwegs nach Heiligenstadt* (bar 88ff.)
- 4.13 Beethoven, Op. 30 No. 1, use of rising fourth in opening movement
- 4.14 Beethoven, Op. 30 No. 1, use of rising fourth
- 4.15 Schwertsik, *Unterwegs nach Heiligenstadt* (bar 13ff.)
- 4.16 Twisted intertextual borrowing
- 4.17 Bach, 'Es ist vollbracht', from *St John Passion*, BWV 245, gamba solo

- 4.18 Beethoven, Sonata for Cello and Piano in A, Op. 69 (bar 107ff.)
- 4.19 Intertextual web surrounding Schwertsik's narrative
- 4.20 Specific themes/references within Figure 4.19
- 4.21 Schwertsik echoes Beethoven, Op. 111

- 5.1 Beethoven, Piano Sonata, Op. 2 No.2 (bars 1–8)
- 5.2 Beethoven, Piano Sonata, Op. 10 No. 2 (bars 1–8)
- 5.3 Beethoven, Piano Sonata, Op. 2 No. 2 (bar 32ff.) 'laughing' theme
- 5.4 Beethoven, Op. 2 No. 2 (bar 76ff.)
- 5.5 Beethoven, Op. 12 No. 2 (bars 1–5)
- 5.6 Beethoven, Op. 12 No. 2, final bars
- 5.7 Beethoven, Op. 12 No. 2, first movement, close
- 5.8 Beethoven, Op. 12 No. 2 (bar 58ff.)
- 5.9 Comparison of responses to Op. 12 No. 2, Allegro Vivace
- 5.10 Still from *The Cat Concerto* (1947)
- 5.11 Ash, *A Major Chase* (bars 1–4)
- 5.12 Liszt, *Les Cloches de Genève* (bars 1–6)
- 5.13 Liszt, *Les Jeux d'eau à la Villa d'Este* (bars 1–2)
- 5.14 Ash, *A Major Chase* (bar 66ff.), hoedown section
- 5.15 Ash, *A Major Chase* (bar 221ff.), fugue subject
- 5.16 Ash, *A Major Chase* (bar 347ff.)
- 5.17 Bartók, Sonata No. 2 for Violin and Piano, excerpt from 2nd movement
- 5.18 Melodic profiles of Op. 12 No. 2, 'creeping' theme, and *A Major Chase*, fugue
- 5.19 Motivic cells in Op. 12 No. 2, Allegro Vivace assembling into 'creeping' theme
- 5.20 Motivic cells in *A Major Chase*, evolving into fugue theme
- 5.21 Modes of intertextuality and meaning. Op. 12 No. 2 and *A Major Chase*

- 6.1 Bingham, *The Neglected Child* (bars 1–4)
- 6.2 Beethoven, Op. 23 (bars 1–8)
- 6.3 Bingham, *The Neglected Child* (bar 6ff.)
- 6.4 Beethoven, Op. 23, Presto (bar 30ff.)

- 6.5 Bingham, *The Neglected Child* (bar 16ff.)
- 6.6 Bingham, *The Neglected Child* (bar 22ff.)
- 6.7 Beethoven, Op. 23 (bar 12ff.)
- 6.8 Bingham, *The Neglected Child* (bar 32ff.)
- 6.9 Beethoven, String Quartet in F, Op. 135 (bars 1–4)
- 6.10 Beethoven, Op. 23 (bar 44ff.)
- 6.11 Beethoven, Op. 23 (bar 84ff.)
- 6.12 Hermeneutic reconstruction, Op. 23 (bar 120ff.)
- 6.13 Beethoven, Op. 23 (bar 130ff.)
- 6.14 Beethoven, Op. 23 (bar 175ff.): presentation of second subject in recapitulation
- 6.15 Hermeneutic reconstruction, Op. 23 (bar 244ff.)
- 6.16 Beethoven, Op. 47 (bar 579ff.)
- 6.17 Beethoven, Op. 23, first movement (bar 244ff.)
- 6.18 Beethoven, Op. 23, finale (bar 320ff.)
- 6.19 Beethoven works with a finale in a minor key
- 6.20 Venn diagram showing different categories of Beethoven finale
- 6.21 Beethoven, Op. 31, No. 2, *Tempest*, finale (bar 391ff.)
- 6.22 Beethoven, Op. 23, Finale (bar 43ff.)
- 6.23 Particular distinguishing features of Op. 23
- 6.24 Beethoven, Sonata in E, Op. 109, Prestissimo (bar 9ff.)
- 6.25 Beethoven, Op. 23, Finale (bar 114ff.)
- 6.26 Beethoven, Op. 47, Presto (bar 91ff.)
- 6.27 Beethoven, Op. 23, Finale (bar 223ff.)
- 6.28 Beethoven, Op. 47, Presto (bar 382ff.)

List of recordings

A double CD recording is supplied as an integral part of this formal submission. If a reader does not have access to the physical CDs, it is possible to access equivalent performance illustrations from Spotify links, as indicated below.

To support:

- Chapter 2. Beethoven, Op. 12 No. 1 (Vol. 1, CD 1: Track 2). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
- Chapter 3: Ashworth, *Air* (Vol. 2, CD 2: Track 1). Spotify link:
<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>
 Beethoven, Op. 12 No. 1 (Vol. 1, CD 1: Track 2). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
 Dove, *Ludwig Games* (Vol. 1, CD 1: Track 1). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
 Ash, *A Major Chase* (Vol. 1, CD 1: Track 5). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
 Beethoven, Op. 12 No. 2 (Vol. 1, CD 1: Track 6). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
 Matthews, *Sonatina* (Vol. 2, CD 2: Track 7). Spotify link:
<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>
 Beethoven, Op. 96 (Vol. 2, CD 2: Track 11). Spotify link:
<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>
 Taylor, *Tarantella Furiosa* (Vol. 2, CD 1: Track 6). Spotify link:
<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>
 Beethoven, Op. 47 *Kreutzer* Sonata (Vol. 2, CD 1: Track 9). Spotify link:
<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>
 Beethoven, Op. 24 (Vol. 1, CD 2: Track 6). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>
 Watkins, *Spring* (Vol. 1, CD 2: Track 5). Spotify link:
<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Beethoven, Op. 30 No. 3 (Vol. 1, CD 2: Track 11). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Thurlow, *Mehlschöberl* (Vol. 1, CD 2: Track 10). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Matthews, *Sonatina* (Vol. 2, CD 2: Track 6). Spotify link:

<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>

Brooke, *Swoop* (Vol. 1, CD 1: Track 9). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Chapter 4: Beethoven, Op. 30 No. 1 (Vol. 2, CD 1: Tracks 3–5). Spotify link:

<https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>

Schwertsik, *Unterwegs nach Heiligenstadt* (Vol. 2, CD 1: Tracks 1–2). Spotify

link: <https://open.spotify.com/album/5HkxAbxkugakIOLurixwKO>

Chapter 5: Ash, *A Major Chase* (Vol. 1, CD 1: Track 5). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Beethoven, Op. 12 No. 2 (Vol. 1, CD 1: Tracks 6–8). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Chapter 6: Beethoven, Op. 23 (Vol. 1, CD 2: Tracks 1–3). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Bingham, *The Neglected Child* (Vol. 1, CD 2: Track 4). Spotify link:

<https://open.spotify.com/album/5et8VBUKgBy8aCjwlqnmCt>

Acknowledgements

Many heartfelt thanks to my supervisor, Prof. Deborah Mawer, for her help and guidance, extraordinary patience, and the many fascinating new lines of thought that constantly inspired this thesis. I could not have hoped for a better guide.

I am also extremely grateful to my co-supervisors, Prof. Jamie Savan and Dr Sian Derry, for all their help and expertise. Their encouraging, yet challenging input provoked many new conversations; I was fortunate to have such a formidable team with me.

Thanks to Prof. Stephen Walsh and Prof. Jan Smaczny for helping me get things off the ground. Much gratitude is also due to Richard Wigmore for reading drafts, as well as for the rich stream of musical nourishment that comes from our collaborations. I also received helpful advice from Prof. Julian Horton and Dr Helen Julia Minors along the way.

Krycia Osostowicz, my duo partner, was alongside me for a huge amount of the preparation and germination of this thesis. I still learn from her boundless appetite for musical discovery and will always treasure our rehearsals and discussions (the latter often aided by a glass of wine) about this repertoire. The heart of this project lies in the countless performances that we have given together. Thanks are also due to Siva Oke and Paul Arden Taylor, our fantastic production team for SOMM Recordings, as well as Sally Richardson for all of her work in setting up performances for us.

Finally, thank you to my dear and brilliant wife Sara, without whom many things would not be possible. My journey along this path began with her, and she has been a constantly challenging and inspiring presence throughout. In these pages, two of our favourite things meet: words and music. Thanks also to Evangeline for keeping my feet on the ground, and for the constant encouragement to finish as soon as possible.

Introduction

Would it really make sense to say that Bernstein was ‘influenced’ by Beethoven? [in ‘Cool Fugue’ from *West Side Story*.] Obviously not: the two pieces are too far apart in both style and structure. Obviously so: no serious musician in the ‘classical’ tradition can avoid being affected by Beethoven. (Kramer, 2011: 115)

Even as we must fully comprehend the pastness of the past, there is no just way in which the past can be quarantined from the present. (Said, 1993: 2)

Who is Beethoven today? This doctoral thesis examines our contemporary reception of a significant corpus of music from within Beethoven’s substantial oeuvre: his ten Violin Sonatas, composed across a fourteen-year span from 1798 to 1812. It seeks to do this by means of a topical methodology: that of a set of interactions with newly commissioned compositional responses, each written to partner a specific Beethoven sonata. Through a study of these couplings, the aim is that a latter-day Beethoven should emerge. In addition to serving their metonymic function, of course, Beethoven’s Violin Sonatas merit scrutiny in their own right, thus it follows that the thesis also aims to further our critical understanding of this music.

A scholarly approach that encompasses a variety of contemporary/postmodern readings and attitudes will pick up on Lawrence Kramer’s *fin de siècle* urging that we move away from a historic regime ‘that allows us to experience the human interest of music but forbids us to talk about it’ (1995: 2).¹ In keeping with this move from ‘the negativity of critique to the positivity of human interest’ (1995: 3), I write as a pianist-analyst, offering a live recording of the complete cycle of works (two double CDs) as part of this doctoral submission. Central to this thesis is the understanding that performance, hermeneutics and analysis share a symbiotic relationship, as has indeed been pointed out by many scholars, notably Cook (1999, 2014) and Julian Hellaby, who concludes that, ‘it may therefore be appropriate for a theoretical endeavour which has performance at its heart to take the performance of a work as its focal point rather than as its final point’ (2009: 21). The submitted recordings are thus part of the fabric of the thesis, rather than its ‘outcome’, and so, as part of this process, it follows that the reader will be offered detailed cross-references to the recordings within the text of the analyses. (More detail on this relationship and on how to ‘read’ the thesis is given

¹ Thoughts such as these have generated a huge change in the nature of much music scholarship in recent decades. See Susan McClary, Carolyn Abbate, Jean-Jacques Nattiez, Nicholas Cook and countless others as well as Kramer himself, many of whom will be discussed below.

in Chapter 2, 'Pilot reading'). It is illuminating to experience directly, in performance, the manner in which placing the new works alongside their Beethovenian partners heightens, informs and instructs the intertextualities at play, 'clearly hav[ing] a radical impact on how we hear the music of both composers' (Gloag, 2012: 68).²

The performance project upon which this theory-practice thesis is based was born in 2014, when the violinist Krysia Osostowicz and I were preparing for a performance of Beethoven's cycle of ten Sonatas for Violin and Piano: works written predominantly during the first decade of their composer's compositional career in Vienna, save for Op. 96 (1812) which stands on the threshold of his 'late style'. We aimed to invest our version with a reason to stand out amongst the multitudinous readings available, both on record and in the concert hall.³ Specifically, in a desire to ensure that these canonical works spoke with relevance to our latter-day audiences, we sought an authenticity of contemporary artistic experience somewhat removed from the historical 'accuracy' of the Historically Informed Performance (HIP) movement, although as Richard Taruskin reminds us, HIP itself has been a relatively recent phenomenon, gaining momentum only in the last fifty years: 'the past has never been so much with us, whatever our relationship or attitude to "musicology"' (1995: 7).⁴ At any moment in time, as Edward W. Said points out above, the past lives in the present.

By the end of 2014, Osostowicz and I had commissioned a short partner piece for each of the Beethoven Sonatas, from ten different composers. The commission brief was constrained only in terms of time; we asked each composer to write a work of approximately five minutes' duration, although several exceeded this. The composers were informed that their work would be played alongside its Beethoven companion, but other considerations were left to their judgement: the musical style and subject matter, whether their work would precede or follow its sonata, and whether it be cast in single or multiple movements. Funding for the project was provided by Arts Council England, the Hinrichsen Foundation, Radcliffe Trust,

² Kenneth Gloag was referencing Robin Holloway's *Fantasy Pieces* (1971) where we hear the 'Schumann [*Liederkreis*] cycle inserted into the context of Holloway's work' (2012: 68). The *Liederkreis* are played complete, in their original form.

³ In this light, one can imagine why Osostowicz and I were particularly heartened by a review of Volume 2 of our 2017 recording in *BBC Music Magazine*, where the reviewer stated that 'I genuinely found myself listening to the Beethoven with new ears[...] a delicate balance between depth and playfulness that's hard to beat amongst contemporary versions' (August, 2019).

⁴ On this post-HIP approach, a further seminal figure is of course John Butt, *Playing with History* (2002).

Holst Foundation, RVW Trust and PRS for Music Foundation. The composers, new works and partner Sonatas are shown in Figure 0.1 below.

Figure 0.1. *Beethoven Plus* works and pairings

Beethoven Sonata	New partner work
Sonata in D, Op. 12 No. 1 (1797–8)	Jonathan Dove, <i>Ludwig Games</i> (2015)
Sonata in A, Op. 12 No. 2 (1797–8)	Peter Ash, <i>A Major Chase</i> (2015)
Sonata in E \flat , Op. 12 No. 3 (1797–8)	Elspeth Brooke, <i>Swoop</i> (2015)
Sonata in A minor, Op. 23 (1800)	Judith Bingham, <i>The Neglected Child</i> (2015)
Sonata in F, Op. 24 (1800–1)	Huw Watkins, <i>Spring</i> (2015)
Sonata in A, Op. 30 No. 1 (1802)	Kurt Schwertsik, <i>Unterwegs nach Heiligenstadt</i> (2015)
Sonata in C minor, Op. 30 No. 2 (1802)	Philip Ashworth, <i>Air</i> (2015)
Sonata in G, Op. 30 No. 3 (1802)	Jeremy Thurlow, <i>Mehlschöberl</i> (2015)
Sonata in A, Op. 47 (1803)	Matthew Taylor, <i>Tarantella Furiosa</i> (2014)
Sonata in G, Op. 96 (1812)	David Matthews, <i>Sonatina</i> (2014)

The criteria underpinning these choices privileged the inclusion of a range of (st)ages and compositional styles: from two composers in their early thirties (Brooke and Ashworth) to Schwertsik as the octogenarian. For reasons of practicality, the need to work together, and for composers to attend performances and associated pre-concert talks, nine of the composers were based in the United Kingdom, although many of them enjoy considerable international reputations. Only two composers were approached who turned down the commission, both of whom stated that they were too busy to take on a new project: Kaija Saariaho and György Kurtág. Tantalisingly, Kurtág wrote back to us that, had the timing been right, he would have liked to have written ten short partner pieces, one for each Sonata. Six of the new works were immediately published by Peters (Dove, 2015; Bingham, 2015; Taylor,

2014), Boosey & Hawkes (Schwertsik, 2015), Faber (Matthews, 2014) and Schott (Watkins, 2015).

The new cycle of twenty works was billed as *Beethoven Plus*, with a description of the listening experience on our website and concert publicity being that of a 'conversation across time'. The premieres of all the new works took place at Kings Place in London during 2015 (in front of all ten composers, each of whom we had worked with in preparation). Further performances of the full cycle took place in Cambridge (2016–17), Sheffield (2016–17), Bristol (2016), Aberdeen (2016), Oxford (2017) and finally in a series of five concerts at the new Cedars Hall in Wells (2017), which were recorded for release by SOMM Recordings in 2018 and 2019 and are submitted as part of the current thesis alongside this written dissertation. Osostowicz and I also plan further performances at King's College, Cambridge, The Three Choirs and St Endellion Festivals and at the Royal Birmingham Conservatoire.

During 2014–15, as the commissions were arriving one-by-one, the idea that these works might form the basis of this doctoral thesis had already begun to crystallise, the ten pieces comprising this newly-created body of artistic research offering a pertinent methodological opportunity via which to address my overarching question: Who is Beethoven today? During the Spring/Summer of 2020 I conducted a brief interview with nine of the ten composers (having posed questions to Schwertsik in 2018), transcripts of which are included here in Appendix. I had deliberately waited for several years in order that I could first live with and analyse the music on its own terms (methodological and ethical concerns regarding the handling of these interviews and their data are clarified in Chapter 3, 'Composer interviews'). A facet that Osostowicz and I had experienced strongly across the life of the project to date was borne out in these interviews: even in his two-hundred-and-fiftieth birthday year, Beethoven remains a formidable presence amongst today's artistic community. Our youngest composer, Philip Ashworth (b. 1983) asserts that 'any composer of Western classical music has, I think, a need to at least engage with Beethoven. As a composition teacher, his symphonies really do contain all you need as a composer to learn how to write' (interview, 2 April 2020). That today's composers should still be learning their craft from someone who has been dead for nearly two centuries seems extraordinary, yet David Matthews (b. 1943), one of the more experienced composers involved in the project, states with equal reverence that 'in some way all my music is related to Beethoven' (interview, 5 April 2020). Jonathan Dove

(b. 1959) leaves us in no doubt as to Beethoven's enduring reputation: 'the man' as well as the music:

I would never have dared to use Beethoven. Beethoven always seemed too big a personality, too dangerous in some ways, too volatile, too combustible. It's about the character of the man and the character of the music. So incredibly dynamic. It's very humbling to attempt to stand next to Beethoven. In 2018 I wrote an opera for Bonn Opera House and remember walking through the square and seeing the statue of Beethoven. Somehow, he always seemed so intimidating. (Dove, interview, 6 April 2020)

Analysis of the intertextual relationships between the new works and their partner sonatas will reveal much about the composers' attitudes to Beethoven, inviting further sub-questions: How have the ten composers interacted with and responded to Beethoven and his violin sonatas, either consciously or subconsciously? And picking up on Michael L. Klein's description of an 'aleatoric intertextuality [...] that roams freely across time' (2005: 12): What is the nature of the intertextuality within this group of works, which may also reflect musical resonances from outside the cycle?

By its very nature this project invites *conscious* intertextuality and, through this, potential for postmodern readings of both the new texts and Beethoven's own works. The term 'postmodern' is employed with due caution and it is not a primary concern of this dissertation to enter into the ongoing debate surrounding the labelling of twentieth-/twenty-first-century artistic phenomena. As Jonathan D. Kramer puts it, 'postmodernism is a maddeningly imprecise musical concept. Does the term refer to a period or an aesthetic, a listening attitude or a compositional practice?' (2002: 13). But whether one prefers to describe certain musical features as 'postmodern', 'post-postmodern', 'metamodern', 'antimodern', or declare some or all of these terms to be subsections of an ongoing 'modernism', a label certainly proves useful here to encompass the family of latter-day styles and interactions that are contained within the ten new works of *Beethoven Plus*. In any case, the in-depth discussion of intertextuality (pursued in Chapter 1) is certainly a postmodern phenomenon, encompassing many of the open-ended, blurring, questioning/interrogating and hermeneutic connotations of the term. In *Classical Music and Postmodern Knowledge*, Lawrence Kramer argues a narrative/dramatic reading of Mozart's *Divertimento* in E \flat , K. 563 for string trio, suggesting that what is at stake is 'the issue of whether and how to (dis)locate the boundary between

the musical and the “extramusical” (1995: 31–32). In responding to a specific work of Beethoven, especially in the knowledge that the musical pairings will be heard side-by-side, the composers in this project are compelled to engage (inter)textually with Beethoven, but how they do this varies greatly. The following dissertation will identify many strands of critical thought that fall under the broad heading of the ‘postmodern’ or ‘new musicology’, be it compositional or analytical: gender theory, ‘othering’, musical narratology, sincerity, canonicity, hauntology, minimalism, contrapuntal readings, the magical. Then there are subsets of intertextuality itself, which may contain pastiche, parody, many kinds of ‘authenticity’ or, conversely, intertextual responses that are ‘dissonant’ to the subject text. Nearly all the new works exhibit some manner of overt kinship with their Beethoven Sonata, be it structural, thematic, metric or tonal; it is the ways in which the composers manipulate these that can lead to a variety of readings of their collective work and therefore, of Beethoven’s Violin Sonatas.

Central to my investigation is an intimate pianistic knowledge of all the music under scrutiny, leading to a third sub-question for investigation: How might performance studies inform analyses and questions of interpretation and intertextuality within this cycle? I have lived with the Beethoven Sonatas for Violin and Piano for more than two decades and have also performed professionally all of his Piano Trios, Cello Sonatas and most of the solo Piano Sonatas. To date, Osostowicz and I have performed all the new works in *Beethoven Plus* over ten times (some considerably more) and have recorded them. As Roland Barthes famously declared in *Musica Practica*: ‘there are two musics (at least so I have always thought): the music one listens to, the music one plays. The two musics are totally different arts, each with its own history, its own sociology, its own aesthetics, its own erotic’ (1967: 149). Barthes does not include the music that one writes about in his formulation, but his point is clear: that what may be experienced and learned by *playing* music and engaging with it physically may be quite different from what is revealed by listening to a concert or recording, or by studying a score. Since musical intertextuality is largely a phenomenon of perception, informed by the associations made by the receiver as much as those offered by the composer and governed by other phenomena such as troping, chronological proximity, context and musical *meaning*, this study is perhaps aptly approached by a practitioner. Intertextual relationships may be revealed by *sense* and *touch*, as well as by textual analysis. Both of Barthes’s musics are

probed in the chapters below, speaking to one another without hierarchy and, as I have mentioned, a recording complements this dissertation portion of the thesis.

Chapter 1 contextualises this research within existing critical work across several fields and examines the principal theories that underpin the study. Commencing with an examination of theories of intertextuality, consideration is then given to Beethoven studies and a variety of modes of musical analysis appropriate to this thesis. Chapter 2 concerns the role of the performer within academic endeavour; it begins by defining and situating my own particular approach within a fast-growing field that is hugely diverse, before introducing the dialogue between written argument and performance that will run through the remainder of the dissertation. The final section of this chapter offers a ‘performer’s analysis’ of a section of Beethoven’s first Violin Sonata, Op. 12 No. 1, in order to illustrate aspects of methodology as pianist-analyst, and to act as a pilot reading for the three main case studies in Chapters 4–6. Chapter 3 introduces the ten new works and partnerships with their Beethoven Sonata subjects, opening the way for discussion of the contemporary musical world within which this part of the project sits. The new commissions are grouped according to the manner in which they relate intertextually to Beethoven’s score, drawing together different works within a diverse cycle that includes a range of postmodern interactions, whilst identifying trends that exemplify ways in which the musical present interacts with the past and specifically with Beethoven.

Chapter 4 presents the first case study, examining in depth the new work, *Unterwegs nach Heiligenstadt* (2015) by Kurt Schwertsik (b. 1935) and its relationship to Beethoven’s Sonata in A, Op. 30 No. 1. Schwertsik is shown to have drawn upon a bundle of musical references from outside his chosen partner piece to create a narrative that transforms our understanding of the Beethoven Sonata, ironically via the most classic Beethovenian trope of all: the composer’s heroic struggle. Matters of physical (performative) intertext are also discussed amongst a wide-ranging intertextual tapestry that references not only Beethoven’s music but his biography too. Chapter 5 explores the riotous *A Major Chase* (2015) by Peter Ash (b. 1961) alongside the Sonata in A, Op. 12 No. 2: questions of authenticity are probed, since Beethoven’s music emerges, through Ash’s reading, as somewhat more humorous than seemed to be the case immediately after its publication in 1798. This consideration leads to a discussion of musical meaning and how to negotiate the ground between the *poietic* and

[a]esthetic (Nattiez, 1990). I argue that *A Major Chase*, with its references not only from outside Beethoven's works but also from beyond classical music altogether, constitutes a powerful 'updating' of Beethoven's score for our times. Chapter 6 presents the final case study, relating *The Neglected Child* by Judith Bingham (b. 1952) to Beethoven's A minor Sonata, Op. 23. Bingham's score, playing as a dissonant counterpoint to Op. 23, leads us to question the hypermasculine readings that have traditionally been offered for this Sonata. Questions of musical gendering are examined alongside the more general idea of the 'other': Have some facets of Beethoven's score been consistently overlooked for two centuries, now to be illuminated by Bingham's probingly contrapuntal partner work?

In this way, a variety of postmodern genres are revealed within the pairings, including musical narratology, feminist musicology, magical realism and recomposition (or 'explosion'), signalling the potential for highly fruitful explorations of Beethoven's lesser-known Sonatas. Equally, this study argues throughout that the relationship between performer and analyst is one of symbiosis, in constant cyclic flow from the one to the other, but with (over)due and proper attention afforded here to performance.

Chapter 1. Untangling the web: Musicological frameworks

The present study sits at the intersection of several fields of critical thought. This opening chapter begins to elucidate the scholarly approach employed across Chapters 3–6. Firstly, I will review and discuss pertinent existing literature in the relevant areas: musical intertextuality, Beethoven studies and contemporary modes of analysis, examining the theories that will underpin my study and plotting my entry point into each field or ongoing debate. Whilst addressing these areas within discrete sections for clarity, there will inevitably be overlap and cross-fertilisation, mirroring the multi-stranded nature of the project itself and the methodology of my research as presented within Chapters 2–6.

Intertextuality

In examining the manner in which ten new works respond to Beethoven, my central concern is with intertextuality, in which area there is already a significant body of extant musicological work. Klein (2005) opens his monograph, *Intertextuality and Western Art Music*, with a virtuosic précis of the emergence of intertextuality as a field of literary theory, evoking a gradually expanding number of critical thinkers from the second half of the twentieth century. Klein maps a web of resonances that binds the authors together, not necessarily in historical order: intertextuality is revealed via intertextuality. This potential for chronology to be reversed or subverted is central to the present study. *Beethoven Plus* invites intertextualities to pass from Beethoven's Sonatas to the commissioned works but then, as the works are experienced in performance or examined side-by-side, the flow is also reversed; our reading and reception of Beethoven's works is affected by their new partners. Furthermore, consideration of Klein's 'aleatoric intertextuality' (2005: 12) also invites resonances from outside the 'official' pairings.

Within a study that concerns music from two hundred years ago as well as the present day, it is salient to note that, as Lawrence Kramer (2011) points out, there is little musical discourse on 'influence', as a precursor to a more wide-ranging intertextual discussion, until the nineteenth century: 'It arises as the musical past becomes monumentalised, invested with the status of precedent and thus endowed with the intimidating weight of "greatness"'

(Kramer, 2011: 114). So, historically, an obsession with influence and the habit of viewing one musical work in the light of another, came to the fore at least partly through Beethoven (1770–1827) himself. Tia DeNora informs us that ‘Beethoven’s special position in the Haydn-Mozart-Beethoven trinity was reflected in contemporary music programming practices’ (1997: 3).

If we proceed from the idea of influence, the understanding that no text can be fully understood hermetically, but only via its interaction with other texts, is articulated by T. S. Eliot in his essay, ‘Tradition and the Individual Talent’ (1920), pre-empting our present-day preoccupation with the significance of *context*. The present study enforces a context, where artworks are deliberately placed in juxtaposition. In advancing Eliot’s theory, it was Julia Kristeva (1966) who specifically coined the term *intertextuality*, whilst Barthes (1967) was writing his seminal essay, ‘The Death of the Author’. Harold Bloom (1973) went a step further in *The Anxiety of Influence*, asserting a theory of ‘poetic misprision’, whereby artists deliberately *misread* the works of their most influential predecessors in order to clear creative space for their own originality: ‘But poetic influence need not make poets less original; as often it makes them more original, though not therefore necessarily better’ (Bloom, 1973: 7). Here there is an intersection with notions of postmodernism as seminally defined by Jean-François Lyotard in *The Postmodern Condition*: ‘a work can be modern only if it is first postmodern. Postmodernism thus understood is not postmodernism at its end, but in the nascent state. And this state is constant’ (1979: 79). Lyotard, somewhat like Bloom, seems to be saying that a composition must transcend its predecessors’ modernism (i.e. be ‘postmodern’) in order itself to become the new ‘modern’. For Bloom this involves a constantly evolving web of canonical intertexts, whereas for Lyotard it can also embrace a radical break with the past.¹

If we return to Lawrence Kramer’s ideas around influence above, Beethoven himself was/is not immune from influence, or indeed from a Bloomian (mis)reading of his works. Sieghard Brandenburg (2004) points out particularly Mozartian echoes and devices in Beethoven’s First

¹ Butt draws an interesting parallel between Bloom’s theories of canonicity and a postmodern proclivity for re-engaging with old artworks: ‘[while] the access to such a wide range of historical data effaces the distinction between past and present, this was surely also the case with “tradition” [...] Within tradition one used whatever was deemed canonical from the past entirely for presentist purposes and consigned everything else to oblivion’ (2002: 11).

Sonata for Piano and Violin, Op. 12 No. 1 (see Figure 1.1 which compares Beethoven's 1798 Sonata to one from 1777 by Mozart), but Beethoven himself was/is also a major cause of anxiety for the composers who followed him. 'You have no idea how the likes of us feel to hear the tramp of a giant like that behind us', complained Brahms (Sanborn, 1940: 8).

Figure 1.1. Intertextuality and influence. Beethoven echoes Mozart

a) Beethoven Sonata in D, Op. 12 No. 1 (bars 1–5)

Allegro con brio

Violin

Piano

b) Mozart Sonata in E \flat , K. 302, (bars 1–3)

Violin

Piano

Once attention had been drawn to the musicological implications of intertextuality, scholars such as Joseph Straus (1990) and Kevin Korsyn (1991) began to apply Bloom's theories to musical works. In 'Towards a New Poetics of Musical Meaning', Korsyn neatly asks, 'can we perform the same kind of deliberate misreading *on Bloom*, reading him as if he were talking about *music* instead of *poetry*?' (1991: 12). Korsyn's probing examples and analyses make a strong case, but the couplings in my project of works written two hundred years apart resist Bloom's and therefore Korsyn's theories, which rely on a tight, chronological progression of texts and the idea of *progress*.

Kramer is alert to the fact that it would be inappropriate to turn fully to Bloom when works reference one another across the centuries. See Figure 1.2 for a straightforward example from one of the pairings within the present study: Dove utilising Beethoven's rhythmic cell to energising effect. Discussing Leonard Bernstein's use of the motto from Beethoven's *Grosse Fuge* in 'Cool Fugue' from *West Side Story*, he asks the question quoted at the outset of this study: 'Would it really make sense to say that Bernstein was "influenced" by Beethoven?' (2011: 115) Kramer then goes a step further: 'Does it even make sense to talk about Beethoven here as a singular historical figure, even assuming we can know him as such, rather than of "Beethoven", a cultural trope partly constructed by the pieces that cite it?' (2011: 117).

Figure 1.2. Dove borrows from Beethoven

a) Beethoven, Op. 12 No. 1 (bar 126ff.)

126

Violin

Piano

pp

pp

This musical score shows the beginning of a passage from Beethoven's Op. 12 No. 1, starting at bar 126. The music is in C minor and 2/4 time. The violin part features a melodic line with a series of eighth and sixteenth notes, marked *pp*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand, also marked *pp*.

b) Dove, *Ludwig Games* (bar 110ff.)

110

Violin

Piano

mp

mp

This musical score shows the beginning of a passage from Dove's *Ludwig Games*, starting at bar 110. The music is in D major and 2/2 time. The violin part features a melodic line with a series of eighth and sixteenth notes, marked *mp*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand, also marked *mp*.

The Beethoven to whom the composers in my project have responded is a complex historical figure, created by two centuries of troping and myth-making, as David Metzger understands it: ‘When a musician borrows from a piece, he or she draws upon not only a melody but also the cultural associations of that piece’ (2002: 2). Beethoven, the man, cannot be separated from his music, and Tia DeNora (1997) has argued compellingly that he played a large part in creating his own myth. A composer may manipulate intertextual relationships, such as those within *Beethoven Plus*, in order to draw upon such extramusical associations, and this strand of the intertextual web is most keenly felt and closely examined in my first case study (Chapter 4).

As it is necessary, to some degree, to separate the intertextuality at the heart of my research from Bloom’s theories of canon and misprision, clarity is needed regarding the nature of the interactions under scrutiny; when is one analysing *influence* rather than *intertextuality*, or vice versa? Klein formulates an effective definition: ‘a distinction needs to be made between influence and intertextuality, where the former implies intent or a historical placement of the work in its time or origin, and the latter implies a more general notion of crossing texts that may involve historical reversal’ (2005: 4). This also resonates with the ideas of Jean-Jacques Nattiez (1990) regarding the *poietic* and *aesthetic*, as the production and reception of a work, ideas then brought forward into a postmillennial setting by Dunsby and Goldman (2017). Intertexts can be perceived and understood ahistorically, whereas influence may leave a historical/chronological trace.² Figure 1.1 above is therefore an example of influence, within the umbrella of intertextuality, as anyone who has heard or played both the Mozart and the Beethoven Sonata in question may sense the echo of each text within the other, regardless of chronology.³

Klein’s definition therefore places my study within the field of intertextuality, despite the frequently deliberate nature of the ‘crossing of texts’ that allows our understanding of Beethoven’s works to be guided by a twenty-first century artistic response. It also affords a

² The idea of a *neutral trace* was first proposed by Nattiez (1990) as a mediator between the *poietic* and *aesthetic*. Cook (2001), sensing that nothing is entirely ‘neutral’, preferred *material trace*.

³ See Klein (2005) for examples of both ahistorical intertextuality and historical influence.

partial opportunity for the new works in my project to sidestep the anxiety of influence, as articulated by Jeremy Thurlow:

Obviously, he is still a complete giant, but he is far enough away that no one is expecting me or any of the other composers to do something that really sounds like it's the follow-up to Beethoven. (Interview, 17 August 2020)

The new works within *Beethoven Plus* reach back across time in order to speak overtly to Beethoven, but also the more recent musical giants whose echo has yet to fade. No work of art can escape its artistic and cultural context, whether the material trace be *perceived* and *received poietically* or *aesthetically* but perhaps, paradoxically, looking back – even to a figure as historically intimidating as Beethoven – can liberate a way forward for present-day composition. Certainly, the composers writing for *Beethoven Plus* largely choose, on one level, to engage in a straightforward intertextual way with their subject Sonata. See Figures 1.3 and 1.4 below in which Huw Watkins (b. 1976) borrows Beethoven's *Alberti bass* figuration and Matthew Taylor (b. 1964) uses exactly the same opening chord and violin line, albeit an octave higher, as in the finale of the *Kreutzer* Sonata, as well as Figure 1.2 above.

Figure 1.3. Watkins borrows Beethoven's *Alberti bass* figure

a) Beethoven, Sonata in F, Adagio (bars 1–3)

Adagio molto espressivo

Violin

Piano

b) Watkins, *Spring* (bar 83ff.)

Musical score for Violin and Piano. The score is in 3/4 time. The Violin part starts at bar 83 with a melodic line that includes a *pp* dynamic marking. The Piano part provides accompaniment with a *p* dynamic marking. The key signature has one sharp (F#).

Figure 1.4. Taylor echoes Beethoven

a) Beethoven, Op. 47, Finale (bars 1–6)

Musical score for Violin and Piano. The score is in 6/8 time and marked *Presto*. The Violin part features a melodic line with dynamics *p* and *sf*. The Piano part features a bass line with a *ff* dynamic marking and a *p* dynamic marking. The key signature has two sharps (D# and F#). A *ped ** marking is present in the piano part.

b) Taylor, *Tarantella Furiosa* (bars 1–4)

Musical score for Violin and Piano. The score is in 15/8 time and marked *Presto*. The Violin part features a melodic line with a *ff* dynamic marking and the instruction *con fuoco e sempre energico*. The Piano part features a complex accompaniment with a *ff* dynamic marking. The key signature has two sharps (D# and F#). A *8vb* marking is present in the piano part.

But, as Brahms once said when it was pointed out to him that a prominent theme from the finale of his first symphony was reminiscent of Beethoven's *Ode to Joy* from the finale of Symphony No. 9 in D minor, Op. 125, 'any donkey can see that!' (Latham, 1948: 59). This kind of overt intertextual binding of new works to their partner Sonatas is perhaps, in itself, the

least interesting aspect here; uncovering how the composers manipulate these intertextualities and what they might *mean* is a far more fruitful goal. Perhaps these passages can be read as pastiche, parody, homage, subversion, updating, or a narrative device. These issues are explored in Chapter 3 and in most depth within the ensuing case studies. Questions may then be raised regarding the new work's 'authenticity' in relation to the subject text. It may, in fact, be more insightful to uncover when and why there is no obvious deliberate linking of texts, or where the use of intertextuality in the new work sounds *dissonantly* against its partner Sonata.

Beethoven Studies

In approaching such a vast field, I argue it is necessary to be selective and, to this end, my research builds upon several particularly apposite areas and individual studies within existing Beethoven scholarship. Work relating to my specific subject matter – the Violin Sonatas – is central but, as I have already suggested, these works have not yet always been exhaustively explored. Lockwood/Kroll (2004) remains the one major edited collection focussing expressly on the Beethoven Violin Sonatas, while Angus Watson (2010) is also germane. There is however a particularly notable omission in Lockwood/Kroll, discussed fully in my third case study (Chapter 6), in that at least one individual chapter is dedicated to each opus within the set, with the exception of Op. 23. In exploring notable literature focussing on the Sonatas by violinists, one encounters similarly scant attention to Op. 23 in Josef Szigeti (1965) and Max Rostal (1985). The chapter on the Op. 30 Violin Sonatas by Richard Kramer (2004: 47–60) in Lockwood/Kroll is similarly bemusing, even if fascinating, for focussing most of its attention on the Op. 31 Piano Sonatas. Critical readings of the three Op. 12 Sonatas have often been somewhat confused, tending to note originality (for Rostal, Op. 12 No. 1 already shows 'evidence of great mastery' (1985: 33) and, for Watson, the three Op. 12 Sonatas are 'as individual in structure as they are varied in mood' (2010: 41)) whilst almost always situating them in context of the Mozart Sonatas for the same combination and emphasising their place at the outset of Beethoven's compositional development. Rostal states that 'the first two Sonatas of Op. 12 do not yet reach the greatness and depth of later works' (1985: 33) and though commentators are keen to allude to the innovation within Op. 12, few seem able to

clearly pinpoint where that originality lies. In critical writing, time and again the works are perceived to conform to a standardised sonata scheme and, where individual qualities are observed, findings are not always accurate: Brandenburg states that ‘all three Opus 12 [...] second theme group[s] move through modulations into the subdominant region that obfuscate the normal dominant arrangement of this section’ (2004: 9). I can find no evidence of this in Op. 12; certainly, in my reading of No. 1 below there is no reference to G major, the subdominant tonality.⁴ It is therefore perhaps not by accident that my case studies focus upon the pairings that include Beethoven’s Op. 12 No. 2, Op. 23 and the least often-heard (No. 1) of the Op. 30 set.

Conversely, some of the Violin Sonatas have received generous critical attention, not least the *Kreutzer*, Op. 47 in A; here there is a body of work that provides a rich source of departure for my own research. In ‘Beethoven’s “Bridgetower” Sonata’ (2009: 87–111), Schmalfeldt traces compelling connections between the score of Op. 47 and its genesis as a work written specifically for Beethoven to play with the young mixed-race violinist, George Polgreen Bridgetower. Laura Tunbridge explores similar themes in her chapter on Op.47, ‘Friends’, in her recent book, *Beethoven: A Life in Nine Pieces* (2020: 43–68). Steven Whiting (2003) isolates the *tarantella* finale from Op. 47 and draws out traces in the score that betray its origin as the intended third movement of Op. 30 No. 1, as well as later the starting point for the *Kreutzer* Sonata. This recycling of the *tarantella* is well-documented in Beethoven biographical studies,⁵ but Whiting (2003) elucidates how the movement is as much part of an ‘organic’ Op. 30 No. 1 as an organic Op. 47. Meanwhile, Kramer (2010: 25–36) examines why no composer today could write the *Kreutzer* Sonata. Whether because of a Romantic obsession with ‘progress’ that had a life well beyond Schoenberg or, as Kramer argues, a Foucauldian discourse regarding the prevailing necessities of the age, Beethoven’s work can simply no longer sound contemporary.⁶ Thurlow is of similar mind, asserting that ‘we are far

⁴ Perhaps Brandenburg means the subdominant understood *within the tonality of second group* – the subdominant of the dominant – i.e. back to the tonic. If so, this makes more sense, but it is nevertheless a curious way of expressing the phenomenon. For instance, in Op. 12 No. 1, discussed below, this move back towards the tonic takes place before the dominant has been firmly established and for this reason is experienced ambiguously in terms of the prevailing tonality. I remain unsure as to what Brandenburg intends.

⁵ See Barry Cooper (2000: 122–23), for instance.

⁶ A contradiction to this attitude may be found in my interview with David Matthews, who asserts that Beethoven is ‘a perpetually modern composer’.

enough away that that is no longer a possibility at all and we are doing something in a very different place' (interview, 17 August 2020).

Furthermore, argues Kramer, the music may not *mean* the same thing in 2010 as in 1803, when it was written. In asserting this, Kramer cites Tolstoy's interpretation of the Sonata's first Presto in his 1889 novella *The Kreutzer Sonata*, as well as Janáček's response to Tolstoy (in his 1923 string quartet of the same name). This argument suggests that a contemporary audience needs to listen to old music in its original context, with old ears, in order to experience its original meaning, if indeed this can be defined at all. 'No one would write this music today to evoke passionate attraction', writes Kramer (2010: 26), but with knowledge of Tolstoy, a twenty-first century public might have 'no problem at all hearing sex in the first movement of Beethoven's *Kreutzer* sonata.' These angles on Op. 47 are all germane to my research: Schmalfeldt hints at a gendered reading of the *Kreutzer* Sonata which I explore more fully with regard to Op. 23, Beethoven's other Violin Sonata with a Presto in A minor⁷ and a traditionally hypermasculine reading. Whiting asks us to consider (at least historically or hypothetically) a reinstatement of the original *tarantella* finale in Op. 30 No. 1, which would fundamentally change the balance and potential meaning of the entire sonata. Kramer speaks to my project as a whole, leading us to reassess our readings of Beethoven's works for the present day.

Elsewhere, Robert Hatten (1994) has built on aspects of intertextual theory with specific regard to Beethoven, addressing questions of metaphor, irony and troping that are highly relevant to my study. Here he joins a group of critics who continue to probe musical meaning: Nattiez (1990), Cook (2001), Kramer (2003) and Deborah Mawer (2007) amongst many others. Whether the text is Eliot's 'Tradition and the Individual Talent' (1920), Schoenberg's *Style and Idea* (1950), or Cook's 'Theorizing Musical Meaning' (2001), the central ideas, characterised by what Hatten calls the 'methodological dialectic', are the same, concerning the creation and expression of meaning within a prevailing culture or tradition. The 'dialectic' in Hatten's formulation comprises 'markedness' and 'correlation' or, broadly speaking, how music either conforms to, or departs from expectation to produce meaning. These expectations can be generically stylistic or internally constructed: a product of troping or

⁷ The main first movement Presto of Op. 47 is in A minor.

intrinsic compositional logic. There is then the question of the *poietic/aesthetic*, and the ‘trace’ that allows for both, even if they are not synonymous; regardless of the manner in which a text is ‘given’ by the composer and ‘received’ by the interpreter/listener, there are traces in the score that remain less subjective.⁸ Hatten’s methodological dialectic lies at the heart of the present study which asks us to consider meaning in works written two centuries apart, both separately and in conversation with one another. This study adds to an area of existing Beethoven scholarship epitomised by the distinct approaches of Hatten (1994), Susan McClary (1991) and Schmalfeldt (2009), which interrogates the potential for meaning in Beethoven’s works and allows for readings that engage with intertextual resonances from our own contemporary culture.

Modes of analysis

Even though musicology in recent decades has introduced a range of analytical perspectives that supplement a traditionally structural approach, Beethoven’s music continues to attract such structural readings. The long history of Beethoven analysis in this vein seems hard to shake off, still resonating via the work of Eduard Hanslick in the later nineteenth century, Donald Francis Tovey in the 1920s and 1930s, and countless others into the twenty-first century.⁹ Even if these analytical models may seem somewhat dated in the world of today’s (even yesterday’s) ‘new musicology’, it seems important to remember that many of the techniques and parameters of such analysis were conceived specifically with Beethoven in mind. Charles Rosen, in his introduction to *Sonata Forms* (1980: *iii*) describes how the term ‘sonata form’ was ‘elaborated principally by Antonin Reicha (1826) [...], Adolph Bernhard Marx (1845) [...] and finally and most influentially by Carl Czerny (1846) [...] All three of these writers of compositional guides have something important in common: their contact with Beethoven’.¹⁰ It is clear that early definitions of sonata form were created pre-eminently in

⁸ Though not entirely objective, this line of thought is continued in the ensuing section on the performer-analyst.

⁹ As evidenced by Derrick Puffett’s impassioned ‘In Defence of Formalism’ editorial (1994) in *Music Analysis*.

¹⁰ See Rosen, *The Classical Style* (1971) and *Sonata Forms* (1980) for a full discussion. Rosen explains how Reicha, Marx and Czerny were not writing to elucidate eighteenth century music, but rather as a ‘model for the production of new works’ and goes on to say that Marx ‘devoted his life to the deification of Beethoven, and was, indeed, one of the most important agents in the creation of that indispensable myth, the supremacy of Beethoven.’

order to describe the works of Beethoven (as well as those of Mozart and Haydn),¹¹ resulting in a current situation where, even as these descriptions now often begin to feel uncomfortable when applied to the works of a host of later composers who had found new ways to manipulate form, they still seem adequately to fit Beethoven's sonata movements. In other words, as evidenced by these phenomena, perhaps Beethoven's music just *is* more structuralist than most, being synonymous with a certain style of musical construction (which we have since called 'Classical') and the written language created to describe it. Certainly, as a pianist I am always aware of presenting Beethoven's architecture in performance (i.e. that the structural events are part of what is necessarily expressed, rather than simply a vessel for musical discourse). By contrast, this feeling wanes at least a little, though not of course completely, in the music of the following generations: firstly, Schubert and then Mendelssohn, Chopin, Schumann and Liszt.¹² If the generalisation can be forgiven, I believe it to contain more than a grain of truth (and would certainly argue the same for Haydn, the other composer whose works seem quite at home within the 'Beethovenian' definition of sonata form).

Therefore, subsequently supplanting Rosen's *Classical Style* (1971), which still seems as perceptive as ever, as the primary college textbooks on the subject, are William E. Caplin's *Classical Form* (1998) and *Elements of Sonata Theory* by James Hepokoski and Warren Darcy (2006). Caplin's opening line proclaims that 'the time is ripe for a new theory of classical form' (1998: 3), but shortly afterwards has to admit that 'forsaking categories [in describing form] would make it almost impossible to generalise' (Ibid: 4). In such an impressive and valuable study there are certainly newer theories, but the overall approach has been to refine a structuralist discourse that does not so much prompt more innovative ways of thinking as offer subtle modifications to Rosen's arguments. As with Rosen's seminal work, the composers in the title are again 'Haydn, Mozart and Beethoven'. Expositions, developments, first and second themes and transitions are still pre-eminent: building blocks that simply seem inescapable in this music.

¹¹ See Rosen (1971) and Leo Treitler (1993) amongst many others for a discussion of this phenomenon.

¹² No doubt Beethoven's music often *sounds* and *feels* as or more 'Romantic' than that of Mendelssohn or Schubert, but I am discussing formal questions here, not musical temperament or content.

Hepokoski/Darcy (2006) offer a similar opening gambit to that of Caplin: ‘this book offers a fresh approach to one of the most familiar topics in the field of music: the study of sonata-form movements’, but by page 8 the authors (re)turn to Mark Evan Bonds:

Few analyses [today] openly acknowledge the extent to which composers worked within the context of formal conventions [...] but it would be ludicrous to argue that sonata form was not at least in part an *a priori* scheme available to the composer. (1991: 13–52)

Bonds offers a historical reading with which most performing musicians will remain comfortable; certainly, his words still resonate with my own approach. As performers, we often speak of putting ourselves in the place of the composer, posing questions such as: Why did they write that? What might they have written? What were the composer’s options at this point in the movement? Indeed, this approach will go on to inform an important methodology for the present study: that of *hermeneutic reconstruction*, outlined in Chapter 2. In these considerations of *expectation*, one finds heavy overtones of Eliot and Bloom, but also of Hatten’s methodological dialectic. Most musicians, whatever the extent of their engagement with ‘analysis’, would be comfortable with the assertion that Beethoven had a set of intentions/conventions in mind when writing a sonata movement, even if ‘sonata form’ was yet to be codified. Indeed, sonata form is the common currency of interpretative language in my conservatoire lessons or professional chamber music rehearsals; we play from the ‘second subject’ or ‘coda’, discuss how to negotiate the moment of ‘recapitulation’ or consider the presentation of the same material in different keys.

Returning to Hepokoski/Darcy (2006), we note their book proceeds to analyse data regarding the works of, unsurprisingly, Haydn, Mozart and Beethoven, also adding Schubert. This results in a broad and deeply thought-out survey, describing in detail a large number of the possible turnings that a composer may take at any point within their sonata structure. As a kind of ‘sonata dictionary’ it is a valuable text, but the message is once again clear: that these Classical composers, with Beethoven at their centre, were the structuralists *par excellence*. For this reason, and in acknowledging the interdependent relationship of structure and musical content in Beethoven’s music, I offer analyses below which continue to use a small number of seemingly essential labels that describe the component parts of sonata form, an approach

further justified since it is also likely to be the common interpretative language amongst our ten composers in their reconsideration of Beethoven's music.

But other modes of analysis are also appropriately employed in considering Beethoven's music and a variety of angles should prove fruitful in examining the ten new works. Peter Kivy (1980), Joseph Kerman (1985) and Fred Maus (1988) were amongst the first to sense that 'the received notion of musical 'structure', as an aspect of music that can be distinguished from 'meaning', [is] vague and obscure' (Maus, 1988: 60). Kramer takes this up with gusto in *Music as Cultural Practice* (1994), positing the idea of the *hermeneutic window*, through which a musical text may be read. He offers three kinds of window: [written] *textual inclusions*, which concern us least here, *citational inclusions*, apt for the intertextuality of the current project, and *structural tropes*, which once more recall Hatten's methodological dialectic, as well as Narmour's 'Implication-Realisation' model (see below). This final category is the most powerful, according to Kramer. One cannot overestimate the importance of this change in the manner of musicological thinking over recent decades, encompassing the work of countless scholars. Like literary works, musical texts may be 'read' for subjective meaning, releasing musicology from the limits of 'dry' empiricism, notwithstanding the initial resistance of scholars such as Puffett (1994), cited above.

The text, in this frame of reference, does not give itself to understanding; it must be made to yield to understanding. A hermeneutic window must be opened on it through which the discourse of our understanding can pass. (Kramer, 1994: 6)

Clearly any such interpretative attempts (with ambition to be appropriately robust) need to be grounded in a healthy degree of empiricism – musicology with a firm grasp of form and function: the case studies comprising Chapters 4–6 will offer hermeneutic readings that build upon detailed analyses of three specific pairings of works.

As a result of this *fin de siècle* shakeup in musical scholarship, an important more recent development, across musical fields, is the acknowledgement that music's temporality should be given more analytical weight: a factor often overlooked in structural analyses.¹³ Eugene Narmour pursues one understanding of this, offering the 'Implication-Realisation Model'

¹³ Nonetheless, I reserve the right still to employ voice-leading analysis on occasion, where it does seem pertinent and meaningful.

(1990, 1992, 2015), a complex working-out of ways in which music conveys meaning via the manner and extent to which implications are realised or denied, offered as a reaction against the kind of structural analysis that held sway for many years of the twentieth century. In considering the opening of Debussy's *Prélude à l'après-midi d'un faune*, with its various enharmonic twists within a key signature of four sharps, Narmour states that:

Many analyses in music theory are based wholly on *a priori* knowledge, as if the Debussy piece could best be appreciated by gaining pre-performance information concerning the key signature, as if musical meaning could best be understood through the compositional knowledge notated in the score [...] Musical meaning, however, takes place in time; it resides in the now. To gain psychological understanding Debussy means for us to hear the music feed-forward, from implication to realization. (2015: 45)

This direction of temporal scholarship has done much to accelerate the rise of performance research, where practitioners cannot but engage with the 'telling' of music in time. I will examine my own role as pianist-analyst in the next chapter. Schmalfeldt also contributes compellingly to this 'telling' in her monograph, *In the Process of Becoming* (2011), arguing cogently for musical form as process, including a chapter on Beethoven's *Tempest* Sonata, Op. 31 No. 1 and the previously cited chapter on the *Kreutzer* Sonata, Op. 47. Nevertheless, it seems that her theory sits most comfortably with the early Romantic repertoire to which she admits feeling the closest kinship and which has been the subject of much recent critical attention.¹⁴ The apogee of Schmalfeldt's processual structures may be the first movement of Schumann's *Fantasy in C*, Op. 17, with its final revelation after twelve minutes of impassioned 'searching'; indeed, Schmalfeldt gives over the final pages of her monograph to this work (2011: 251–7). At the outset of her text, she states that 'one can safely say that self-proclaimed theories of form in tonal music begin, and proceed, with efforts to account, both philosophically and analytically, for Beethoven's music' (2011: 8), reinforcing a feeling that bypassing or overlooking the evident formal/structural elements would at best result in a merely partial understanding of Beethoven's works. Julian Horton is happy to apply Schmalfeldt's form-as-process principle to Beethoven's music however, writing (during an essay on Schubert) that 'Schubert's music, like Beethoven's, enjoins both performer and analyst to articulate the process of "form coming into being", notwithstanding the differences

¹⁴ See for instance Julian Horton (2016 and 2017) on Schubert and Schumann.

of lyric and dramatic aesthetic priorities that otherwise separate the two composers' (2016: 173).

Picking up on this idea of form as process, I contend that a concern for music's temporality leads to another central issue taken up by recent musicological endeavour: that of music as narrative. In his essay, 'Musical Story', Klein presents the essential issue: 'Given the compelling nature of listening to music as if it were a narrative, we can see the attraction of its study' (2013: 17). Klein explores to what extent musical narratology is dependent on tonality, answering Kramer's assertion that 'it is widely understood that modernity essentially rendered narrative obsolete' (2013: 163). Both Klein and Kramer argue compellingly that musical narratology can live on, be it atonally, post-tonally or neo-tonally. Original work in this area came from Nattiez (1990: 240–57), who contributed a seminal essay on the subject in which he asks: 'Can We Speak of Narratology in Music?' In the end Nattiez (2013) concludes that 'a musical piece *cannot*, by itself, tell a story', at least in any precise or literal manner, but nevertheless, this line of enquiry, predominantly centring on the tonal music of the nineteenth century, was picked up by Carolyn Abbate (1991), McClary (1991) and Eero Tarasti (1994) amongst others. Examining the issue from a variety of angles, Nattiez (1990) articulates many ways in which we may be drawn towards narrative responses to purely instrumental music, citing Paul Ricoeur's (1984) *prenarrative* quality of experience and also the idea of 'plot archetype' (Anthony Newcomb, 1992), both of which lead us to ascribe narrative properties to objects (or words or music) where there is no specific written or spoken meaning. This is before the additional consideration of Hatten's methodological dialect (1994) or Kramer's hermeneutic windows (1994) and their implications for ascribing meaning to music. Performers do not always (and need never) attribute verbally articulated narrative to their interpretations, but we are keenly aware of how music is revealed in time, how various tonal or emotional areas relate to one another or when a structural element of surprise, culmination or contrast needs to be articulated. Indeed, an eminent colleague of mine frequently refers to 'the storyteller's art' in his teaching, without recourse to verbalised narrative. Scholarship in the field of musical narratology has proliferated in the last two decades through the work of Klein (2013), Cook (2014), Nicholas Reyland (2008) and others. The concept is central to my first case study (Chapter 4) and to some extent also the third (Chapter 6). Now let us lift the lid of the piano keyboard and proceed to Chapter 2.

Chapter 2. The pianist-analyst: Performance and methodological approaches

This chapter sets out my position as a pianist-analyst, beginning by situating the current thesis within a varied field of existing research that concerns the performer in relation to the musical score and addressing the third sub-question: How might performance studies inform analyses and questions of interpretation and intertextuality within this cycle? The second part of the chapter presents a pilot reading of a section of Beethoven's Sonata for Violin and Piano in D, Op. 12 No. 1, as a methodological illustration in advance of the in-depth case studies in Chapters 4–6.

Numerous pages have been devoted to the ongoing discussion surrounding the potential to integrate the work of scholar and performer, many of which will shortly be discussed. The current situation, to use a political analogy, is that both parties have been brought to the negotiating table with a will to find a way forward but that, despite increasing mutual goodwill, the trust has not quite been established that would enable entirely harmonious progress.¹ Work that declares itself to be 'artistic' or 'practice-based' is now found increasingly across all artistic disciplines, but defining *research* in this sense is still proving complicated and sometimes divisive.² There is a growing body of probing work, catalysed by Nicholas Cook and the Research Centre for the History and Analysis of Recorded Music (CHARM, 2004–2009); followed up and perhaps epitomised by John Rink and the AHRC Research Centre for Musical Performance as Creative Practice, Cambridge (2009–2015, from which much has emerged and more still is yet to be published).³ CMPCP was further succeeded by the Cambridge Centre for Musical Performance Studies which continues its work, led again by Rink. Elsewhere, scholars such as Jane Ginsborg, those involved with the The Orpheus Institute, Ghent, or the research network Building Interdisciplinary Bridges Across Culture & Creativities (again based in Cambridge), supplement this work.⁴ Much of this

¹ Julian Horton (2016: 171) suggests that this debate 'often resembles a power struggle rather than a constructive discourse'

² See the work of Henk Borgdorff (2012) and, at an earlier point, Christopher Frayling (1994), amongst many others attempting to unpick these issues.

³ A five-volume collection, *Studies in Musical Performance as Creative Practice*, emerged from CMPCP in 2018.

⁴ See for instance *Declassifying the Classics* (2014–), an ongoing investigation at the Orpheus Institute that aims to 'combine historical materiality and social culture as platforms for modern-day, historically informed performance.' Or a so-called BIBACC publication: Pamela Burnard, Valerie Ross, Helen Julia Minors, Kimberley Powell, Tatjana Dragovic, Elizabeth Mackinlay (Eds.) (2017) *Building Interdisciplinary and Intercultural Bridges: Where Practice Meets Research and Theory*. Or Ginsborg (2018).

scholarship is governed by consideration of what the performer *does* and it touches upon the intersection between performer and analyst, but this is not research primarily concerned with analysing/reading an existing musical work/text. Particularly undefined and under-represented seems to be the role of artistic research in analysis of the classical music canon, although there is a very pertinent paper from Patrick McCreless (2009), building upon the 2002 urgings of Joel Lester, which attempts to examine exactly this flow from performance to analysis (in consideration of Franck's Chorale in E Major for organ). McCreless articulates a position close to my own, in which:

as a musician who both analyzes and performs, I have found sometimes that the way I instinctively play a piece, or the way I hear a gifted performer play it, often gives me more useful insights into how I can best analyze it, than my analysis offers into how I can best perform it. (2009: 1)

Another important contribution in this area is Hellaby's *Reading Musical Interpretation* (2009), which introduces the idea of a graphic 'interpretive tower' for analysis of hermeneutics in performance. This goes some way towards a mediation between the performative and the analytical, though it is approached from the angle of an 'informed listener', Hellaby himself recognising the 'potential problems regarding the analyst/performance relationship' wherein there is also a 'secondary' interpretation to consider (2009: 23). Therefore, a relatively complicated web of the *poietic/aesthetic* (*à la* Nattiez) is at play for Hellaby, whereby an interpretation (by the listener) of an interpretation (by the performer) is undertaken; a direct analytical reading of a score is a task still traditionally undertaken away from the concert hall by 'musicologists'. Continuing the trajectory of work by Schmalfeldt (2005, 2011) and McCreless (2009), I argue that practitioners such as myself are indeed 'musicologists', if a definition of the latter includes, as one of the numerous goals of musicology, someone who undertakes a musical analysis in order to more deeply understand the work in question.

Amongst practising musicians, battle lines are often still drawn; witness a class discussion at my recent chamber music course where the very idea of 'analysis' provoked palpable terror and revulsion among the young artists. Conversely, Horton, questioning iconic interpretations of Schubert and Bruckner (Richter is 'moribund' and Celibidache 'glacial') within his probing essay concerning Schubert's A Major Piano Sonata, D. 959, states that:

If the constructedness of such readings is not recognized, then they inevitably acquire the status of self-evident truths, the propagation of which can only be exacerbated if conservatoires fail to acknowledge the value of theory, analysis and musicology for the training of performers. (2016: 189)

From my own position within a conservatoire, I am sympathetic to Horton's cry but, equally, there are problems in pursuing wholeheartedly this line of thinking, which seems almost to suggest that if one does not like Richter's or Celibidache's interpretations they can yet be 'proved' wrong via musicological analysis. Whilst I acknowledge much enthusiasm for Horton's scholarship, upon which I have drawn, this statement is indicative of a relationship between analysis and performance that I find uncomfortable and that many scholars have now spent several decades trying to break down.⁵ On the other hand, one should acknowledge that, if an argument is to be made that values the performer's voice within musical analysis, it would be short-sighted to disavow the possibility of reciprocity. The fact that the conundrum of how to integrate performance (including the study of performance) and musicology has busied many brilliant minds for so long is testament to the complexity of the issue, as well as to the entrenched attitudes that prolong a hesitancy to adapt but, to extend my analogy, neutral observers witnessing these negotiations may perhaps see the 'truth': that the two sets of people on either side of the table share many common traits. While they may harbour some cultural differences, they are all in the end *musicians*, as Rink (2020) concurs.⁶

I am assuredly not the first person to articulate this observation, but the idea that the musicologist and the performer can be embodied within one person (the 'musician') is only approached with caution, if indeed at all. As recently as 1989, Wallace Berry asserted that 'pianists, singers, conductors, and other performers make choices, and to deny that these ought to have reasoned bases would seem to negate the imperative of rationality itself' (1989: 7). Thirteen years after Berry, Rink (2002) was still more adamant: 'for too long

⁵ These scholars are epitomised notably by Cook and Rink (both in multiple publications cited in this text and within the AHRC research centres that they headed), as well as Schmalfeldt (2011), approached from the angle of pianist-analyst and McCreless (2009).

⁶ Rink (2020) writes of his experiences as a jury member at an international piano competition: 'I was frequently asked how my musicological background affected my judgements; I was also asked what it was like to be "the only musicologist" on the jury. I always responded that I was listening to and judging pianists not as a musicologist but as a musician, drawing upon the knowledge and experience that I myself had "accrued over time" as a pianist and more generally.'

musicians have had to resort to tradition and intuition for the solutions, and important as those undeniably are, they are not always enough' (2002, xi). I must not misrepresent Rink, who has led the way in an attempt to unpick questions of artistic research, but his earlier language here does betray the old bias towards traditional forms of musicology. Even this year, Mine Doğantan-Dack (2020) has pointed out that 'it is worth emphasising that finding more recent instances of musicological discourses that continue to marginalise, and in some cases even patronise performers is not difficult'.

The mediating work of Borgdorff at Leiden University has been important in opening up the debate and recognising that 'it is in this emergent field of artistic research that the domains of art and academia meet and intersect' (2012: 25), but so far questions about how the performer may fully contribute to academic research have been largely posed rather than answered.⁷ Even the work of Horton (2016) and Schmalfeldt (2011), from which I have taken inspiration, often continues to offer the performer a small selection of 'correct' choices from which to form their interpretations, despite the authors' own protestations and reframings.⁸ The thinly veiled suggestion is that scholars may perform, but that performers do not analyse (or at least not well enough). I disagree. All musicians take their place somewhere upon a performer/scholar spectrum; I consider myself a moderately analytical pianist, though not in quite the same sense as Schmalfeldt for instance, who states:

I have rarely chosen a fingering, made a decision about pedaling or articulation, or even considered how I will enter and exit the keys without having arrived at some kind of analytically based sound image, if only a vague one. (2011: 115)

Temporally, the flow here seems in one direction for Schmalfeldt: from analysis to performance although her crucial acknowledgement in referring back to a famous essay that she had written twenty years earlier, in which a musical analyst 'helps' a performer,⁹ is that 'I

⁷ Borgdorff's important 2012 work, *The Conflict of the Faculties*, was a collection of essays written and presented over a decade or more. His work continues, most recently with a 2019 edited collection: *Dialogues Between Artistic Research and Science and Technology Studies*.

⁸ 'I propose multiple ways in which the performer might be free to project the materials' (Schmalfeldt, 2011: 118). 'The critical performative question here is whether these irregularities [in the first movement of Schubert Sonata in A, D. 959] should be normalized or emphasized' (Horton 2016: 177).

⁹ Schmalfeldt's 1985 essay 'On the Relation of Analysis to Performance: Beethoven's "Bagatelles" Op. 126, Nos. 1 and 5' sets up an imaginary conversation in which a musical analyst offers interpretative choices to a performer, reinforcing a hierarchy whereby the 'instinctive' performer could learn from the 'intellectual' musicologist, but not vice versa.

had assumed, of course, that both of my characters would be easily recognized as aspects of myself' (2005: 1). As a practising musician, I explore these areas simultaneously and, to complicate matters further, both consciously and subconsciously. Clearly musicians, scholarly and practical, dedicate different proportions of their efforts to the analytical and the performative, but an instrumentalist with a total lack of intellect or an analyst who has completely suspended artistic (I might even venture, human) subjectivity are both problematic ideas that have been constantly challenged to the point where neither is now tenable. Cook (2014), Rink (2002, 2015, 2020), Borgdorff (2012), Doğantan-Dack (2016, 2020) and Schmalfeldt (2020) are amongst a body of scholars who examine this issue and a wealth of research has now emerged that begins to scrutinise both what the performer does and the value of artistic practice as research in itself. Nevertheless, musicology is as yet sketchy with regard to how practice may inform an analytical reading of a musical text, despite Jonathan Dunsby's assertion that 'design is so important that the musician really cannot afford to be unaware of it' (1995: 83). The suggestion here is that (good) performers *are* aware of music's structure. The root of the issue lies perhaps in history, tradition and the privilege of the 'objective' written word in academic endeavour. That we have now begun to move beyond this speaks as much of our 'postmodern' age and its pervasive desire to embrace the human/subjective (see Kramer, 1995) as it does of any linear development of musicological argument.

Such newer approaches exist alongside a traditional interpretive discourse which maintains some distinction between analyst and performer, as evidenced by Rink's continued place in the debate with essays such as 'The (F)Utility of Performance Analysis' (2015). If a performer undertakes the job of the analyst, does he/she cease in that moment to be a performer? And can a performer really suppress his/her analytical instincts on demand? Of course not; the two constantly interact and inform one another and Rink assuredly understands this. Perhaps more useful here than Rink's (2015) graphs and diagrams which attempt to analyse the physicality of playing a Chopin Prelude, is the work of Doğantan-Dack (2016: 169–202) on the finale of Beethoven's Sonata in A \flat , Op. 110. She urges us to consider that:

Integrating embodied artistic practice into musical thought requires thinking about it in terms of the musical instrument and the performer's bodily engagement with it [...]

Performers do not think merely in and through sound, but in and through *the instrument-cum-sound*. (2016: 172)

This idea leads on to a methodology, useful in elucidating intertextual phenomena, after the work of Oded Ben-Tal and what he calls *expressive unit gestures* (2012): ‘short, self-contained, sonic units that are perceived to have a clear emotional or conceptual signification’. Later in this dissertation I have sometimes adjusted Ben-Tal’s term to *physical unit gesture* in order to describe the practitioner’s embodiment of the music rather than the written score, engaging with musicology in a manner more similar to that of Doğantan-Dack. A performance of the finale of Op. 110 (a work that I have known intimately as a pianist for nearly thirty years) is published online¹⁰ to complement Doğantan-Dack’s essay, bringing into play all of the subjective intricacies of instrumental interpretation and challenging the listener to hear her compelling written scholarship within the performance. It is therefore with due caution, although equally with excitement, that I present the recordings that accompany this written dissertation. In the same manner in which Cook (2014) insists that a musical score is incomplete until it is performed/interpreted, many elements of this thesis (particularly the specific readings of the works within *Beethoven Plus*) are incomplete until they are played at the piano. These performances are best perceived as an integral constituent part of a continuous pianistic/analytical cycle, rather than the end of a linear journey, an approach resonant of the ‘iterative cyclic web’ put forward by Hazel Smith and Roger T. Dean (2009: 19). Incorporating ‘practice-led research and research-led practice’, their model demonstrates the constant and reciprocal flow between performative and analytical elements of research.

For this reason, my own analyses in this study began/begin life in the same way that I approach the musical works as pianist. Questions of structure, meaning and hermeneutics are the common fare of both performer and scholar. It is quite natural for me to bring them together here, negotiating a constant ebb and flow between the cerebral and the tactile and complementing the work undertaken by Doğantan-Dack, Ginsborg, Ross, The Orpheus Institute and others in placing the musician’s physicality/psychology under the spotlight. If the performer and the analyst are in reality the same, embodying two cultures within one artform, then it follows that in order to rectify a generally (although not universally) accepted

¹⁰ <https://minedogantandack.com/research.php>

historical prejudice towards one polarity – the objective – we need to open the door, at least a little, towards the other. As Kramer explains, ‘the use of reason requires the suspension of other, less severe faculties such as sympathy and imagination’ (1995: 6). This study will embrace the artist’s subjectivity, as well as their more objective efforts. Dunsby points out that ‘understanding and trying to explain music structure is not the same kind of activity as understanding and communicating music. There is a genuine overlap between these poles of activity, but it cannot be a complete overlap’ (1989: 7). This chapter will argue that the relationship, at least for the performer-analyst, goes beyond overlap to one of symbiosis.

Indeed, some three decades ago, Berry was already beginning to recognise the value of knowledge gained *through* practice. He spoke of the ‘elusive intuitive insights which, with technical mastery, can fortuitously enflame great musical performance’ (1989: preface) and conceded that ‘doing as a means of instruction is not necessarily unsound’ and ‘nor is there any question that the intuitions of the sensitive performers are often valid’ (1989: 8). Although a certain imbalance remains in the suggestion that the performer’s interpretive power is ‘fortuitous’ rather than deliberate, Berry’s work gestures towards interpretive reciprocity: Perhaps critical appraisal of hermeneutics and the phenomenology of performance may be fruitful for musical analysis? Following on from this, the growth in academic interest in the performer/interpreter needed to be reflected in writing about what the performer *does*. Eric Clarke articulates a widely held view, reminiscent of Berry’s (1989) use of the term ‘intervention’, in which a performer’s ‘expression’ is supplementary to the musical score:

The most basic requirement is that the performer should produce (more or less) the correct notes, rhythms, dynamics etc. of a musical idea [...] However, over and above that, performers are expected to animate the music, to go beyond what is explicitly provided by the notation or aurally transmitted standard – to be ‘expressive’. (Clarke, 2002: 59)

I would argue that Clarke’s description of the performer’s task is equally applicable to, indeed almost unavoidable for, the musical analyst. Nicholas Cook (1999) has drawn attention to the performative nature of musicology and continues to probe this area of thought, including in a recent monograph, *Music as Creative Practice* (2018) for CMPCP:

In a nutshell, I see creativity as ultimately residing in social interaction, bringing the distinct creativities of performance and composition together within a single overarching framework, and argue for an understanding of musical creativity that places it at the centre of everyday life rather than in some remote domain of exceptionality. (Cook, 2018: 8)

Cook's recent words resonate with Kramer's (1995) above: music exists only at a relatively unsophisticated level until a creative interpreter inhabits the score and introduces a human element, be that intellectually or through performance. With his theory of 'musicking',¹¹ Christopher Small (1998) is in accord, as is Peter Hill (2002: 129), who suggests that, for a pianist, 'technique is not simply a matter of accurately reproducing the score'. As performers we know what he means, but musical notation is at best an inexact series of codes and symbols, something, in other words, that it is not possible to consider reproducing 'accurately'. In his 2014 book, *Beyond the Score: Music as Performance*, Cook had already reversed the flow of the same argument, writing that 'it is only once you think of music as performance that you can start to make sense of scores' (2014: 1).

Similarly, from the practitioner's viewpoint, an engagement with the ebb/flow, character and 'meaning' of the music is anchored by structural knowledge and decision-making, whether or not consciously articulated. McCreless offers the assertion that 'performers tend to think and talk about their work more in terms of shape, motion, intensification and relaxation, gesture, climax, and goal than they do in terms of musictheoretical concepts such as hypermeter, motive, linear-contrapuntal framework (as in Schenkerian analysis), harmonic progression, and formal classifications' (2009: 6), but, whilst he makes an important point, McCreless does not speak for all musicians. I interpret scores and teach performance utilising almost all of the 'musictheoretical concepts' (as well as the performers' concepts) listed by McCreless, and feel that Schmalfeldt would be of a similar mind. I have it on good authority from members of the Chamber Orchestra of Europe (although I have not experienced this at first-hand) that the eminent pianist/conductor Murray Perahia uses Schenkerian analyses to underpin his interpretations. Equally, to deny that a musicologist at least begins to engage with the performative or the musically 'subjective' within their analysis would be futile. A common oversight is failure to recognise that, in the same way that there is no imperative for scholars

¹¹ Music 'does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform' (Small, 1998: 4).

literally to perform the music they study, neither is there any obligation for the performer to undertake analysis in the sense traditionally presented in academic literature, even if, like myself, they are of a temperament to want to do so. The division of the two disciplines, discussed above, polarises two practices that all musicians naturally undertake simultaneously in trying to come to an understanding of the music, which starts with the text but does not end there. It is in this context that the current study embraces a fluid movement between a performative/hermeneutic realisation and intellectual study.

Pilot reading: Some thoughts on a passage from Beethoven's Sonata in D, Op. 12 No. 1

The discussion of analysis in theoretical terms will only go part of the way to understanding its application in my research. Thus, I want now to consider a passage of music from Beethoven's first Violin Sonata in order to make my performer's analysis, and its voice, visible and indeed audible. This pilot reading will foreground a methodological approach that elucidates the constant, cyclic flow which encompasses the 'performer' (also represented by the submitted CD recordings) and 'analyst' who comprise the musician, in which each continually informs the other. This continuous circulation, the focus of the final portion of this chapter, will underpin my musical readings and analyses in the ensuing chapters.

As mentioned in the Introduction, the CD recordings are submitted as an integral part of the development of this thesis, rather than its 'outcome'; although each live performance is inevitably a record of only one moment in time within a constantly evolving process, the recordings nevertheless provide a valuable opportunity for written text and practice to interface, and for the reader to gain closer access to the performance-analytical process. One could listen to any or all of the CD recordings in one sitting, read the written part of the thesis without listening to the performances at all or, as I would advocate, dip in and out of the recordings at will, perhaps guided by the references to track numbers (and occasional timings within), whilst reading the written submission.

To return to our pilot reading, presenting a methodology on which the three case studies comprising Chapters 4–6 will be grounded, the music in question forms the second 'half' of the exposition of Beethoven's Op. 12 No. 1 (Vol. 1, CD 1: Track 2, 0' 59") and is reproduced below in full (Figure 2.1).

Figure 2.1. Beethoven, Op. 12 No. 1 (bar 37ff.)

The musical score for Beethoven's Op. 12 No. 1, starting at bar 37, is presented in two systems. The first system covers bars 37 to 43, and the second system covers bars 43 to 57. The score is in G major and 3/4 time.

System 1 (Bars 37-43):

- Violin (V.):** Starts at bar 37 with a fortissimo (*ff*) dynamic. The melody is characterized by eighth-note patterns and slurs.
- Piano (Pno.):** Accompanies the violin with a fortissimo (*ff*) dynamic. The right hand features a complex texture of sixteenth-note patterns and triplets, while the left hand provides a steady eighth-note accompaniment.

System 2 (Bars 43-57):

- Violin (V.):** Enters at bar 43 with a piano (*p*) dynamic. The melody is more melodic and includes a fermata at the end of the system.
- Piano (Pno.):** Continues with a fortissimo (*ff*) dynamic. The right hand features a complex texture of sixteenth-note patterns and triplets, while the left hand provides a steady eighth-note accompaniment.

The score concludes with a *dolce* marking in the Violin part and a *cresc* marking in the Piano part at the end of the system.

61

V.

Pno.

64

V.

Pno.

67

V.

Pno.

70

V.

Pno.

75

V.

Pno.

80

V.

Pno.

The image shows a musical score for Violin (V.) and Piano (Pno.) starting at measure 84. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#). The Violin part begins with a melodic line, followed by a fermata and a dynamic marking of *ff*. The Piano part features a complex rhythmic pattern with a dynamic marking of *f*.

The G. Henle edition (2009), edited by Sieghard Brandenburg, has been used throughout this thesis since Henle is amongst the most respected *Urtext* publishers of Beethoven's works and Osostowicz and I have played from this edition throughout our partnership. Whilst continuing to acknowledge that, for myself as a pianist, the critical and performative dimensions function symbiotically (that is, they are undertaken simultaneously in constant ebb and flow), I aim to trace and privilege a trajectory from performative response to critical analysis, the direction still more rarely taken in musicological efforts to date.

Regarding the passage in Figure 2.1, one could attempt an analysis along the lines that Hepokoski or Caplin might instigate. This approach would acknowledge the lack of a clear medial caesura and therefore music from bar 43 that could be defined in various ways: potentially a 'transition lacking a concluding function' or a 'transition-subordinate theme fusion' (Caplin, 1998: 201-02). At some stage it would be necessary to note that there is not a strongly established cadence in the subordinate key of A major until bar 87, although there are perfect cadences in that key into bars 50 and 58, the latter of which is immediately undermined by a shift back towards the tonic. One would then need to decide whether there was a secondary 'theme' and, if so, whether it was stated synonymously with the establishment of the subordinate tonality. If one wants to suggest (as is in the end the only real possibility for a 'traditional' structural reading) that the material of the subordinate tonality starts in bar 43, then the music has not yet reached the necessary key at that point, arriving in E major only to discover retrospectively that the phrase will cadence in A major. If one prefers to locate the second subject at bar 58 where there is an authentic cadence, this suggests a monothematic movement where the second theme is clearly a variant of the one presented at the outset in bar 5. If one posits a huge transitional section with the second group only established in bar 87, there is really no secondary theme at all, but rather a succession of forthright chords that recall the texture of the start of the movement.

Admittedly, I have not engaged wholeheartedly with this formalist brand of analytical process, sensing that it would not be entirely productive when applied to the movement in question. We may illustrate this limitation by reference to Brandenburg, who contributes the chapter on Op. 12 in Lockwood/Kroll (2004) and exemplifies the problematics of what may emerge from the type of structural approach illustrated above. As one of the most eminent recent figures amongst Beethoven scholars, he is effusive about the Sonatas in question:

The Sonatas of Beethoven's opus 12 would be inconceivable without the model of Mozart's great violin sonatas – namely the last three, K. 380 (in E \flat major), K. 454 (in B \flat major), and K.526 (in A major). Nevertheless, they show so much individuality that it is not possible to speak of dependence or direct influence. (2004: 5)

Brandenburg states without qualification that the 'second subject' in Op. 12 No. 1 begins at bar 43. As we have seen, this is certainly one feasible understanding, though not one without question. Whilst recognising his intimate knowledge of the music and the fact that his chapter under discussion does not attempt a detailed analysis, I suggest that Brandenburg appears to want to fit Beethoven's sonata form into an *a priori* scheme, the goal seemingly to be in choosing the 'best' of several ways to accomplish this. This dissertation will shortly argue that the arrival of a 'second subject', in the sense that Brandenburg seems to understand it, is rather what Beethoven seeks to avoid in this sonata exposition. Figures 2.2 and 2.3 illustrate transitions to the subordinate tonality in two of Mozart's mature violin sonatas, cited by Brandenburg. In contrast to what Beethoven does in Op. 12 No 1, as examined below for Mozart, all aligns perfectly in both examples: he prepares the ground for the new subordinate tonality, before a medial caesura filled in by a cadential piano figuration, which ushers in the new theme or second subject, unequivocally in the secondary key.¹²

¹² As regards the Beethoven Violin Sonatas closest to Op. 12 No. 1 in question: Op. 12 No. 3, Op. 23 and Op. 24, all have clearly defined and contrasting second subjects that arrive synonymously and unequivocally with the subordinate tonality (yet, despite this, they have vastly differing narratives and manipulations of their second groups). Op. 12 No. 2 will be considered in detail in Chapter 4 (Case Study 1) and is a different case again.

primarily concerned with understanding the *experience* of playing/hearing the passage in question. Therefore, I will now step away from this manner of reading the text; as an analyst I am compelled towards hermeneutics. Might a performer's approach be able to elucidate this music in a different way and, if so, how?

Performing an analysis

What follows is an example of a more hermeneutically guided analysis that tries to embrace several aspects of a musical passage: the building blocks that underlie it, give it its logic and inform the *experience* of hearing or playing it as it is revealed in time, concurrently with the musical-cum-emotional content of the work: a *performer's analysis*, the methodology with which I shall approach this study in the ensuing chapters. Here I am indebted to Horton (2016) and Schmalfeldt (2011) for their work regarding the processual nature of form; their emphasis on the music's temporality, leading to the possibility of retrospective understanding and complex intertextual relationships across time, is invaluable. In Schmalfeldt's words, 'what does this processual interpretation [...] mean to me as a performer of the movement, and to what extent has it been influenced by the performer in me?' (2011: 118).

As a starting point, let us return to Bonds and the idea that Beethoven clearly set out to write a 'sonata form' movement in a work entitled 'Sonata'. I seek to extend this understanding, not unreasonably when considering a historical era abundant with amateur music-making and devoid of recorded sound, to a public/audience and body of performers who would also likely have experience in what to expect from a piece called 'Sonata'. Tunbridge concurs, writing that 'there were, in Beethoven's day, tacitly agreed conventions for how the music should be structured' (2020: 84). So, what were these conventions? The short answer, as articulated so thoroughly by Rosen (1971), is born of much tradition and established practice, even if little in terms of codified 'rules'. What will definitely happen, in fulfilment of the fundamental sonata principle, is that at some point a secondary or 'subordinate' key will be established. A development of (some of) the music of the first part will (probably) occur after the close of the initial section (and perhaps a repeat), before a return to the original material, perhaps reordered, where the dissonant music in the subordinate key will almost certainly be

'resolved' into the tonic before the close. The ending itself will definitely be in the home key. Masters of form such as Haydn, Mozart and Beethoven knew how to exploit their procedures to great effect, so common patterns began to emerge (such as a new, contrasting theme/character at the establishment of the subordinate key), but anyone who has studied or performed a sizeable body of Classical sonata movements knows that even this phenomenon, so beloved of textbooks, is far from ubiquitous. We should remember that 'sonata form' was only really codified in the years after Beethoven's death, largely to describe his works (see Chapter 1, 'Modes of analysis'). Clearly, referring back to my aborted structural analysis above, these issues are far from straightforward within the Beethoven passage in question.

As a pianist-analyst, attempting to understand the formal process of Beethoven, the pianist-composer, I want to reveal the narrative of this sonata to an expectant public. Beethoven's performing and compositional careers were almost synonymous during his first decade in Vienna (see Skowranek, 2010) and few composers compel me to imagine myself in the composer's place at the piano to the extent that Beethoven does. Therefore, taking a lead from Leonard Bernstein, albeit in his early consideration of Beethoven's Piano Sonata in E \flat , Op. 31 No. 3 during his series of Norton Lectures at Harvard University (1973), I have annotated the passage under consideration (Figure 2.4) with my own rhetorical/descriptive responses to the music (letters A - M). I reiterate that I do not suggest that these responses were entirely intuitive; my internal musical procedure is far too integrated to separate out different aspects in this way. My analysis here continues with these hermeneutic/rhetorical descriptions in order that perhaps, mirroring Schmalfeldt, form may be revealed via a process, arriving eventually at a 'final' analysis rather than stating its argument at the outset. There is a further delightful complexity when considering this Sonata in the fact that form as *process* is in itself reliant on a *prior* sense and expectation regarding the form in question (see Bonds, 1991, above).

Figure 2.4. Beethoven, Op. 12 No. 1 (bar 37ff.) Annotated after Bernstein

37

Violin

Piano

40

V.

Pno.

43 A) SUSPENDED UNCERTAINTY

V.

Pno.

48 B) UNDERSTANDING? C) TEASING. ARE WE THERE?

V.

Pno.

53

V.

Pno.

55

57 D) HOME NOW?.....YES E) BUT! F) ARE WE STILL HERE?

V.

Pno.

61 *SUBFLY NOT!...*

V. *p*

Pno. *p*

64 *HEADING HOME...*

V. *cresc* *p*

Pno. *cresc* *p*

67 *G) MINOR, REALLY? ...AND F MAJOR?...*

V. *cresc* *p* *cresc*

Pno. *cresc* *p* *cresc*

70 *...FRUSTRATED H) NOW I'M LOST... STILL TEASING ME?*

V. *p* *pp*

Pno. *f* *fp* *decresc* *pp*

75 *I) I GIVE UP J) AH!*

V. *p* *decresc* *pp* *p*

Pno. *p* *decresc* *pp* *cresc*

80 *K) THIS TIME? L) CONFIDENT NOW*

V. *cresc* *p* *cresc*

Pno. *f* *p* *cresc*

84

V.

Pno.

M) YES! FINALLY.

f

ff

I want now to map these rhetorical and performative responses onto the musical events that underlie them. The sections below vary in length depending on the methodological or musicological framework required, and CD references are provided with this in mind. I should like to clarify my use of the following terms:

- Subordinate tonality** The principal secondary key of the exposition, established and consolidated before the close of the section¹³
- Second subject** The defining theme in the subordinate tonality (if there is one)
- Second group** All the music in the exposition occurring after the move to the subordinate tonality (unless there is more than one subordinate tonality)¹⁴

A. Suspended Uncertainty (bars 43–48; Vol. 1, CD 1: Track 2, 1' 08")

In order to understand this moment, I want to introduce a performer's interpretive technique: an imagining of what the composer may more conventionally have written at a given point in the score in order to reveal the surprise, originality or subversion of what was finally published. I have called this methodology a 'hermeneutic reconstruction' and, as such, it represents a way of stepping through one of Kramer's hermeneutic windows. The practice,

¹³ In a Beethoven work in a major key this subordinate tonality will most often be that of the dominant. There are examples later in Beethoven's development of alternative subordinate keys: see for instance the 'Archduke' Trio in B \flat , Op. 97 with its G major second group, or the 'Waldstein' Sonata in C, Op. 53 with a second group in E major.

¹⁴ There are some examples of Beethoven works with two subordinate tonalities, but these are normally linked (while A major and F major would be extraordinary, A \flat major and then A \flat minor, as in the *Appassionata* Sonata in F minor, Op. 57, are possible). The notable example amongst the Violin Sonatas is the *Kreutzer* in A, Op. 47, with a second subject in E major and third subject in E minor.

which relies upon a sophisticated feeling for Classical musical language, draws loosely upon Foucault's idea of 'archaeology' (1969) and also has strong overtones of Narmour's Implication-Realisation method (1990). Transferring Foucault's complex theories to music in their entirety is certainly not my aim, which is, rather, to borrow the premise that there is an intricate group of rules, beyond the reach of logic, influence and linguistics, that defines the possible 'discursive formations' within any given period or domain (or in this case, musical style). In Foucault's words: 'the description of the events of discourse poses a quite different question: how is it that one particular statement appeared rather than another?' (1969: 27)

I am not sufficiently brazen to imagine my own, new second theme for Op. 12 No. 1, so for each example I have returned to the second, lyrical part of the Sonata's opening subject group as the imagining of a potential second theme. It should be recalled that, having opened Beethoven's new score for the first time in 1798, performers and audience were anticipating a transition to the subordinate key at the point at which we join the Sonata in Figure 2.4, almost always the dominant in a major key. Supposedly, everyone in the room therefore senses an oncoming A major, even if (see Foucault) this understanding may operate below the conscious level. Figures 2.5 offers two hermeneutic reconstructions, imagining conventional proceedings in a sonata from 1798 at the point in question:

Figure 2.5 Two hermeneutic reconstructions, Op. 12 No. 1 (bar 41ff.)

a)

Reconstruction a) shows the following dynamics and articulation:

- Violin:** Bar 41 starts with a *ff* dynamic. Bar 42 has a *p* dynamic. Bar 43 has a *p* dynamic.
- Piano:** Bar 41 has a *ff* dynamic. Bar 42 has a *ff* dynamic. Bar 43 has a *p* dynamic.
- Piano (Pno.):** Bar 41 has *sf sf sf* dynamics. Bar 42 has a *p* dynamic. Bar 43 has a *p* dynamic.

b)

Reconstruction b) shows the following dynamics and articulation:

- Violin:** Bar 41 starts with a *ff* dynamic. Bar 42 has a *ff* dynamic. Bar 43 has a *p* dynamic.
- Piano:** Bar 41 has a *ff* dynamic. Bar 42 has a *ff* dynamic. Bar 43 has a *p* dynamic.
- Piano (Pno.):** Bar 41 has *sf p* dynamics. Bar 42 has a *p* dynamic. Bar 43 has a *p* dynamic.

The hermeneutic reconstructions in Figures 2.5 are an instructive methodology, viewed from within the process of the work and giving weight to a specific narrative and/or dramatic moment. In bars 33–42, Beethoven makes great play of signalling the approaching key via a series of cadences on V/V that conclude the first subject area. As the pianist, I rush up the scales that open Figure 2.5(a) expecting something like the continuation outlined there: entirely unambiguous and decisive in the style we expect (often of course, erroneously) from Beethoven. Figure 2.5(b) illustrates that, even as I wait, suspended on the top E (bar 43) and begin the descending scalar pattern, a simple, softer turn into A major is still quite possible. But what Beethoven actually does is to continue the rolling downward scales (derived from bar 12 during the first subject group, itself developed from the quaver accompaniment in bar 5, and hardly seeming like a ‘second subject’ – see Figure 2.6) becoming increasingly chromatic and deflecting to B minor. This meandering adds two bars to the expected phrase structure and leaving the listener in a state of confusion (bars 45–46, Figure 2.4). The lack of ‘theme’ here (and indeed the lack of any supporting parts) undermines the feeling that the music is establishing a new tonality.

Figure 2.6. Beethoven, Op. 12 No. 1 (bar 11ff.)

B. Understanding? (bars 49–50)

The eventual, weak cadence into A major at the end of the consequent phrase (bar 50) does effect a modulation, but it cannot provide certainty. This cadence offers, retrospectively, an understanding that the suspended passage from bar 43 can indeed be seen as the instigation of the second group.

C. Teasing. Are we there? (bars 51–56; Vol. 1, CD 1: Track 2, 1' 21")

The second iteration of the phrase now begins unambiguously in A major, the piano embellishing the falling pattern in triplets and the violin adding a marching counterpoint that hints at order (rhythmically though playfully for the offbeat *sforzandi*), but this is clearly now a variation, which reveals bar 43 as a 'theme', the initial harmony now being 'explained'. Therefore, I cannot experience this as the second subject, or if it were to be so then we are already nine bars into it. In a structural analysis, one might be compelled to state whether or not the section from bar 43–58 is indeed, 'officially', the second subject, but in the moment the sense is rather one of playful uncertainty: teasing, one might say. Nevertheless, as the cadence at bar 58 is approached, it really *does* feel as though an uncomplicated A major is within sight. To reflect this, the perfect cadence is stronger this time (outlined V–I in the bass).

D. Home now?... Yes. (bars 57–58; Vol. 1, CD 1: Track 2, 1' 31")

E. But! (bar 59)

F. Are we still here?... Surely not... Heading home? (bars 60–66)

The three headings above are all conjoined and it will be sensible to consider them together. Figure 2.7 is a hermeneutic reconstruction of the transition that instigates the passage in question, imagining the arrival of an unequivocal second subject at bar 58. As we approach the cadence in the retrospective knowledge of how the equivalent passage progressed to bar 50, an arrival in A major can be reliably predicted. Will a definitive theme be revealed in conjunction with this moment?

Figure 2.7. Hermeneutic reconstruction, Op. 12 No. 1 (bar 55ff.)

The image displays a musical score for a hermeneutic reconstruction of Beethoven's Op. 12 No. 1, starting at bar 55. The score is presented in two systems. The first system (bars 55-57) includes a Violin part and a Piano part. The Violin part features a melodic line of eighth notes with triplets, while the Piano part provides a bass line of eighth notes with triplets, marked with *sf*. The second system (bars 58-60) includes a Violin part and a Piano part. The Violin part features a melodic line of eighth notes with triplets, marked with *p*, and the Piano part provides a bass line of eighth notes with triplets, also marked with *p*.

In Beethoven's score (Figure 2.4), the music does indeed cadence comfortably into A major with the addition of octave triplets that initiate a 'foreign' texture, ripe for a contrasting theme. But, once more, Beethoven denies the expectation, immediately deflecting back towards the tonic of D major and beginning to hint yet again at music from the first group (compare Figure 2.4 bar 59 and Figure 2.9 below, bar 5). The violin sings plaintively, briefly in the same tonality and with identical notes and rhythm to the music of bar 5, and at this point Osostowicz and I (hopefully in a spirit apt to Beethoven's text) inhabit a character that is somewhat lost, playing music that seems simultaneously to be moving to distant places (through texture) and returning home (through motif/tonality). We are toying with our audience as Beethoven is toying with us, for where will the music go from here? The violin's painful lower appoggiatura in bar 62 is the first of its kind in this Sonata, underlining the emotional distress that accompanies this structural uncertainty. From bar 64, the leaping violin octaves continue to recall the first theme before the falling motif of bar 43 is again picked up (this time in semiquavers), but a gentle cadence into A major (bar 65) suggests once again that we may finally establish our subordinate tonality. Or does it? By now the player

and listener are becoming suspicious of this movement; any trust that a straightforward A major will be granted is diminishing.

G. Minor, really? (bar 67; Vol. 1, CD 1: Track 2, 1' 48") ... and F major?... Frustrated (bars 69–70)

The phrase is repeated, but this time the cadence deflects into A minor, continuing a sequence of *crescendos* and *subito pianos* that overtly convey striving and denial. The fragmented nature of the canon between the piano RH and violin plays out over the continuing triplet motion in the piano LH: an inevitable rushing momentum during which the upper parts chase one another. The falling motif is still prevalent in conjunction with the leaping octave from bar 5, but a definitive second subject 'theme' is still nowhere to be found. When the sequence then proceeds to F major, a tonality distantly removed from the A major goal, the listener may justifiably wonder whether Beethoven is joking at their expense or even about to attempt a move to a third tonality. The insistent, repeated quavers in bar 70 seem to respond to this in frustration, leading to a brusque, forceful chord of F and the sudden evaporation of the triplet motion. Structurally, with hindsight, we are in a developmental passage within the second group but, following the exposition as it unfolds in real time, this is far from clear at this point within the narrative.

H. Now I'm lost... Still teasing me? (bars 71–76)

Reinforcing the bizarre nature of this move to F major, Beethoven picks up the falling motif in staccato quavers that gradually lose strength over three bars with a *decrescendo* to *pianissimo*, spelling out a simple IV – V – I cadence that establishes F major as strongly as any arrival into A major thus far. The fourth bar that completes the phrase speeds up and reinforces the cadence (now II – I^{6/4} – V – I) with jocular staccato articulations in all three parts that seem to revel in the music's simplicity and playfulness at this point. Whether one imagines Beethoven toying with his audience or some other kind of protagonist within the music's narrative, the feeling now is one of being completely lost, settling into a foreign key whilst the foreground music teases with its *scherzando* character.

I. I give up (bars 77–78; Vol. 1, CD 1: Track 2, 2' 06")

The F major phrase is repeated but, on this occasion, as the *decrescendo* once again arrives at *pianissimo*, it swerves into new and ambiguous tonal territory with a substitution of the G# and Bb. The far-reaching journey from A major now seems to have reached its nadir, stuck on a reiterated diminished chord at the music's lowest, most fragmented ebb. Whilst the performer-analyst experiences this diminished harmony in the context of F major, it is unclear as to how the music might now proceed. Another hermeneutic reconstruction (Figure 2.8) imagines how this diminished harmony might return home quite simply to F major via a basic $I^{6/4} - V - I$ cadence.

Figure 2.8. Hermeneutic reconstruction, Op. 12 No. 1 (bar 75ff.)

But rather than this, the momentum comes to a halt on the hesitant diminished chord from bar 77–79 (Figure 2.4). We are lost.

J. Ah! (bars 79–80)

With an enharmonic sleight of hand, Beethoven reveals that this diminished chord (F, G#, B, D) can be used as a pivot and become a dominant seventh on E (with the simple voice-leading motion from F to E), a manipulation of musical context in which the same notes are now heard within A major rather than F major. In conjunction with this harmonic enlightenment, the music starts, still using the same falling motif, to climb for the first time since the instigation of the second group in bar 43. The harmonic sense and foreground are once again combined

to produce musical substance that is strong enough to negate the need for a second, contrasting theme.

K. This time? (bars 81–82)

Piano RH and violin now join together within longer phrase-structures that offer a solution to the fragmentation that has now held sway for nearly twenty bars.

L. Confident now (bars 83–86; Vol. 1, CD 1: Track 2, 2' 16")

With remarkable precipitation the music is now (re)established on the threshold of a full and unambiguous cadence in A major. The speed of this revelation following the low point of bar 78 reinforces a sense that the entire diversion and denial of the second group to date has been defined by an element of mocking or playfulness. At the very moment that the dominant to A major is unequivocally established with concerto-like trills and a prominent pedal E on every downbeat, the piano LH reintroduces music recognisable from the first group (Figure 2.9 below):

Figure 2.9. Beethoven returning to material from the opening to finally establish A major

a) Beethoven, Op. 12 No. 1 (bar 5ff.)

The musical score for Figure 2.9a shows the beginning of Beethoven's Op. 12 No. 1, starting at bar 5. The score is in A major (one sharp) and common time (C). The Violin part (top staff) begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Piano part (bottom staff) begins with a half note E3, followed by a quarter note F3, and a half note G3. The score is marked with a piano (*p*) dynamic.

b) Beethoven, Op. 12 No. 1 (bar 83ff.)

M. Yes! Finally (bars 87–88)

And so, a decisive A major is finally achieved after a forty-four bar journey from the outset of the second group; this is a moment worthy of celebration. The music here, ushered in by the first group material of Figure 2.7, has the feeling of a homecoming and is most reminiscent in gait and character of the very opening of the Sonata. Structurally this is a codetta and there is no new ‘theme’ that might hint, even for a moment, that this could be the arrival at the second subject, inordinately delayed. Amidst these celebrations and a succession of increasingly mighty cadences that finally cement the subordinate tonality, the retrospective understanding is that the narrative of this movement had no need for a second subject. Indeed, rather the opposite: the lack of second subject was integral to that narrative.

‘Final’ presentation of reading

None of the choices that Beethoven makes in Op. 12 No. 1 are entirely unique in his oeuvre – other, particularly later, expositions have more wide-ranging tonal journeys, and many works draw later music from preceding material in a way that has often been described as ‘organic’. Nevertheless, the manner in which Beethoven manipulates his structure and material *is* unique to every sonata. Furthermore, there are elements of form in Op. 12 No. 1 that are surprising, original and unusual, belying the many prior readings that note the Sonata’s debt to Mozart or emphasise its fledgling place at the outset of Beethoven’s career. Indeed, the elements of form that make this Sonata unique have often been overlooked in a desire to

constrain the work within a constructed developmental chronology. Beethoven was always an innovator. Witness the scale of his three Piano Trios, Op. 1, his first published works, eclipsing any similar works by Haydn or Mozart in scale and ambition (see Barry Cooper (2000: 59–63), who refers to the ‘symphonic grandeur’ of Op. 1 No. 1 (*ibid.*, 62)).

I contend that in the exposition of Op. 12 No. 1, Beethoven manipulates expectation to build a narrative of good-natured and virtuosic subversion. The first group is characterised by confidence, both harmonically and thematically. The opening fanfare and ensuing lyrical theme constantly affirm the tonic of D major and the entire first group progresses in four and eight-bar phrases, culminating in a succession of strong moves to V/V that unmistakably signal the dominant. The expected arrival of the subordinate tonality is, however, continually sidestepped, in a technique commonly pinpointed in analysis of Beethoven’s works,¹⁵ but is used here to teasing, entertaining and occasionally discomfiting effect, rather than to be at the service of dramatic tension with which it is more commonly associated. Furthermore, the second group is defined by its uncertainty via a constant and wide-ranging instability of tonality, the blurring of phrase lengths and thematic fragmentation. I argue that Beethoven has no need here of a second subject in terms of a contrasting theme, but that the diverse material (constantly interrelated via a falling motif) generated in the search for the dominant tonality amply serves the purpose of this Sonata. When A major does finally and unequivocally arrive unchallenged, it is in a spirit of good humour and even relief, occurring as a codetta that, in terms of its emotional content, feels more like a return ‘home’ to the fanfare of the opening than a departure to a contrasting place (and one that is indeed preceded by a return to the material of the first group).

This exposition is not about a setting up of dissonant tonalities in opposition, nor about contrasting material deployed to define these territories, both ideas that have found their way into countless textbooks on sonata form. In Schmalfeldt’s words, it is music that is ‘not willing to be conventionalized’ (2011: 125). Nevertheless, it makes great play of the one, supposedly hard ‘rule’ (really an expectation) of the first part of the form: that the music will

¹⁵ See McClary (1991: 127–129) amongst many for a specific reading of this Beethovenian technique. I do not mean to suggest that this is an ultra-radical version of this technique, as in Op. 12 No. 1 (I) there are weak cadences into A major that will satisfy a structuralist hunt for a subordinate tonality at a more conventional moment in the argument (bars 50 and 58). My argument is that this misses the point.

at some point arrive decisively at the dominant key or an alternative secondary tonality. Through this manipulation of expectation, presenting a solid and comfortable home which, once departed, is very hard to rediscover, Beethoven delivers a movement that is at once playful but also profound. The musical content itself is never tragic and often good-humoured, but the musical narrative provokes levels of confusion and uncertainty that encourage a depth and sincerity of emotional response.

Although this reading of the exposition from Op. 12 No. 1 does not finally rely upon the performative/hermeneutic instigations above in order to be understood, the fact that I have performed the Sonata countless times has been intrinsic to an arrival at these analytical conclusions. I hope that the elucidation of process that I have outlined will contribute to an understanding that the scholar is required to engage with such subjectivities in order to render a reading that is believable in the context of musical *experience*, just as the performer needs to pursue cogent argument in order to enter the world of musicology. This kind of analysis and reading will be within the compass of musicians both in the concert hall and the library, and it is this approach that I carry forward into the following pages.

Summary

The pianists Alfred Brendel, Charles Rosen and Peter Hill have shown that practitioners can effortlessly enter the world of musicology. I propose to follow them, taking my lead from Lawrence Kramer: 'We need to reconsider what the disjunctive "and" means when we speak of music and language, or the musical and the extramusical, or subjective musical response and objective musical knowledge' (1995: 3). Building on emerging bodies of existing research that examine musical intertextuality and the narrative/processual nature of musical form (sometimes specifically with regard to Beethoven), I contend that an analytical methodology, rooted in my experience as a pianist and designed to address these issues, should contribute to up-to-date, 'postmodern' readings of Beethoven's music that have much to tell us regarding Beethoven's role in our latter-day musical culture.

Chapter 3. Music of our time: Postmodernism and intertextuality within the ten *Beethoven Plus* pairings

This chapter examines the array of intertextual communications contained within the *Beethoven Plus* pairings of new work and respective Beethoven Sonata, as laid out in the Introduction, turning to the sub-question: How have the ten composers interacted with and responded to Beethoven and his violin sonatas, either consciously or subconsciously? Formulating these species of relationship into seven categories for discussion, elaborated below, I argue that this intertextual network will facilitate the opening of some of Lawrence Kramer's hermeneutic windows (1994), as discussed in Chapters 1 and 2. Via these, a latter-day picture of Beethoven can emerge, examined in closer detail during the ensuing three case studies across Chapters 4–6, which reflects the preoccupations of our time: a desire to scrutinise some of the music's more subjective qualities, as well as to question long-held assumptions about Beethoven, the man and his oeuvre. However, it will also be demonstrated that alongside these more postmodern concerns, the ten new works written for this project affirm a largely unwavering attitude of homage and respect for the master. The reader is encouraged to refer back to the List of recordings throughout this chapter, although specific track references will be provided when listening is most integral to an understanding of the issues in question.

Composer interviews

In order to enable greater critical distance, interviews with all of the composers involved in *Beethoven Plus* were held back until 2020, save for that with Schwertsik, already well into his eighties, whom I contacted in 2018 soon after completing initial work on Case Study 1 (Chapter 4). From an ethical stance, all were happy to give written permission for their material to be used in this doctoral study, three composers (Schwertsik, Brooke and Bingham) preferring to answer questions by email. Schwertsik lives in Austria, while Brooke and Bingham, amongst a group of composers interviewed during the 2020 Covid-19 pandemic, were uncomfortable with online conversation when it was impossible to meet in person.

From the perspective of theorising and implementing good principles of participant research, the text of Cohen, Manion and Morrison (2018) proved valuable in framing interview questions and interpreting the responses, acknowledging at the outset that, given my role within the project, 'knowledge should be seen as constructed between participants' and therefore, 'as such, the interview is not exclusively either subjective or objective' (2018: 535).

As the commissioner, project coordinator, first interpreter, thesis author and, now, interviewer, I was acutely aware of the ways in which these roles might influence responses from my subjects. The interviews (reproduced in full in the Appendix) range from single-sentence answers to lengthy, insightful conversations. Although it was clearly desirable to collect data regarding the specific concerns of the thesis, questions were constructed in order that composers were not led towards conclusions about their works that I had already formed. Having waited several years to conduct these interviews whilst undertaking my analyses, I hoped to guard against the converse influence, but in any case, my readings of the new works were not altered in any significant manner after any of the interviews. An interview that directly challenged my findings would perhaps have been interesting, but in the event this did not occur.

'Standardised open-ended interviews' (Cohen, Manion and Morrison, 2018: 538) were appropriate to a group of interviewees all reflecting on an identical task, and questions (similar for each subject) were kept as open as possible, whilst guiding the subject to a certain topic area. For instance, it was more relevant to the current study to elucidate intertextual concepts and techniques, or to consider the composers' attitudes to the partnering process and Beethoven himself, than it was to examine the minutiae of construction within works that I had already analysed in depth. Occasionally the end of the interview developed into an 'informal conversational interview' (ibid.), where particular points of interest could be and were further discussed and elaborated.

A very postmodern project

The musical partnering process prompts us to ask whether we treat the new works as autonomous pieces or consider each of them as part of a diptych that also includes their

Beethoven Sonata. If the former, the commissioned music can be harder to pin down in terms of a labelling of style and aesthetic. As one would expect, although there are certainly trends within the cycle, the ten composers provide us with ten quite different compositional responses. But considered in respect of the latter definition, the pairings in *Beethoven Plus* could hardly be more postmodern. As Jonathan D. Kramer would have it:

Modernist composers often want to take over, to own, to demonstrate their mastery of that which they are quoting, either by placing it in modernist contexts or by distorting it. Postmodernists are more content to let the music they refer to or quote simply be what it is, offered with neither distortion nor musical commentary. (2002: 15)

It will quickly become clear that the new music in this doctoral project often satisfies both of Kramer's definitions, reinforcing the feeling that a dogmatic approach to labelling would yield only limited returns. In terms of era however, the idea of pairing a new musical work with a historical one, such as happens here, is without doubt a postmodern phenomenon. As something of a catalyst, Robin Holloway's *Scenes from Schumann* (1970, rev. 1986) referenced a different Schumann song in each of its movements, resulting in a work that, according to Julian Anderson, 'seemed to represent a complete rupture with the dictates of modernism' (2001: 633). Musical couplings then began to appear with increasing prominence during the latter part of the twentieth century, and in 2015, notwithstanding its ambitious scope and, crucially, the fact that new work and subject work were always to be performed side-by-side, *Beethoven Plus* joined a group of existing projects that related the contemporary to the canonic. These projects would include György Kurtág's *Hommage à R. Sch* (1990), Hans Zender's *Winterreise: A Composed Interpretation* (1993) and Michael Gordon (2006) *Rewriting Beethoven's Seventh Symphony* for instance, as well as *Epilogue to Rosamunde* (1978) by Schwertsik, one of the composers that we commissioned, nearly four decades later, for the current project. Kenneth Gloag (2012) commented that *Epilogue* articulates an 'obviously recognizable nostalgic desire for the music of Schubert's time', evoking Jacques Derrida's notion of *hauntology*: 'to haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept' (1994: 161). In attempting to define a phenomenon of our contemporary historical moment, wherein looking back seems a compulsion bordering on an obsession, Derrida considers the theories of Marx. Derrida argues that old ideas, and therefore for our purpose, artworks, remain part of the essential

fabric of the new, embodying a break with the past or movement across time that transcends chronology. The ghosts of the influential art of the past cannot be escaped.

As far back as 1985, Foucault and Pierre Boulez had attempted to pinpoint some of the characteristics of their contemporary musical moment, opening the way for Derrida's notion of hauntology, a decade later; a moment when the complexity and esoteric nature of new music were increasingly alienating to the general public. Foucault links this to the rise in mass media (which has since grown immeasurably in our own internet era):

I have the impression that many of the elements that are supposed to provide access to music actually impoverish our relationship with it [...] the more frequent this relation is (radio, records, cassettes), the more familiarities it creates; habits crystallize; the most frequent becomes the most acceptable, and soon the only thing perceivable. It produces a "tracing," as the neurologists say [...] So commercial productions, critics, concerts, everything that increases the contact of the public with music, risks making perception of the new more difficult. (Foucault, 1985: 8–9)

Meanwhile Boulez, a belligerent advocate of musical modernism, has little patience for this phenomenon, but his pinpointing of a reification of the past pre-echoes Derrida, and lays the ground for the musical partnerings with historic or canonic works that were already beginning to appear:

We ought to note that not only is there a focus on the past, but even on the past in the past, as far as the performer is concerned [...] Ah! If only we only had the first performance of the [Beethoven] Ninth, even – especially – with all its flaws, or if only we could make Mozart's own delicious difference between the Prague and Vienna versions of *Don Giovanni*.... This historicising carapace suffocates those who put it on, compresses them in an asphyxiating rigidity; the mephitic air they breathe constantly enfeebles their organism in relation to contemporary adventure. (Boulez, 1985: 9)

Proceeding from these observations, I suggest it is possible to envision how projects such as *Beethoven Plus* would begin to appear (even if potentially to the displeasure of Boulez!), satisfying both a desire for the wider classical music audience to reconnect with new music and a more general preoccupation with the music of the past.

More recently, Mark Fisher cites a 'cultural impasse' that arose in the first years of the twenty-first century: 'the failure of the future [...] the deterioration of a whole mode of social imagination: the capacity to conceive of a world radically different from the one in which we currently live' (2012: 16) which increasingly compelled new music to turn instead to the works

of the past. Once artistic examples of Derrida's hauntology had been identified and labelled, in a certain kind of electronic music for instance, where works make nostalgic use of dated popular styles and samples, distortion, crackling and other 'old' sounds,¹ the term took on the potential for deliberate deployment. Such a deployment is mirrored in the overt intertextuality of *Beethoven Plus*, whereby several of the composers instinctively chose to introduce 'Classical' or Beethovenian elements within their works.

Since the commissioning of our pieces in 2014–15, there has been a further proliferation of similar partnering projects: The . . . *Bach* . . . project (2014 –) instigated by Roberto Alonso Trillo, Fenella Humphreys's *Bach2TheFuture* (2017), Magnus Lindberg's *Two Episodes*, written to lead directly into Beethoven's Ninth Symphony at the BBC Proms in 2017, and Jean Guihen Queyras's *Bach: Six Suites, Six Echoes* (2019), to cite just four. These projects pick up on our current, insatiable appetite for *Cycles, Sequels, Spin-Offs, Remakes and Reboots*, the title of an edited collection wherein the editors, Amanda Ann Klein and R. Barton Palmer, remind us that the 'high art' of modernism 'strives to avoid repetition' within an 'aesthetic of textual self-containment' (2016: 2). Popular culture, on the other hand, is always, and has always been 'trans-singular' (ibid.), recycling the same material and presenting it anew. These observations from Klein/Barton Palmer neatly place the current project firmly within a postmodern aesthetic: firstly, in the blurring of lines between 'high' and 'popular' culture implied by the coupling process; and secondly, via the manner in which several of the individual works have introduced popular musical styles into their responses to Beethoven (of which more shortly). Musical pairings such as those that make up *Beethoven Plus* foreground the idea that 'contexts – social, historical, political, cultural, interpretive – [are] the locations which shape the construction of music and condition its interpretation' (Gloag, 2012: 18). These contexts/intertexts, prompted by the partnering process, may now range hauntologically across time; looking back has become a viable way forward.²

¹ For instance, the *Caretaker* project of Leyland James Kirby (2005-2019) and the work of the Ghostbox label.

² There are of course many earlier instances of music referencing the past. Notably, with reference to Beethoven, Schoenberg's *Ode to Napoleon Buonaparte*, Op. 41, for string quartet, piano and reciter. Schoenberg set's Byron's text, recalling the tonality of Beethoven's *Eroica* Symphony, and quoting the 'fate' motif from the Symphony No. 5 in C minor, Op. 67. But there is no sense in which Schoenberg's work is written to partner either Symphony.

Clarifying the intertextual relationships in *Beethoven Plus*

As discussed in Chapter 1, intertextual relationships are everywhere, whether we like it or not. The route into consideration of this phenomenon via Eliot, Kristeva, Barthes *et al.* was not primarily concerned with a conscious use/creation of relationships so much as with the acknowledgement that our understanding of artworks is largely governed by their situation within a constantly evolving intertextual web. As Foucault says:

The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network. (1969: 23)

Theories such as these certainly inform the understanding of an artwork within its contemporary context (Beethoven inheriting the musical world of Haydn and Mozart, for instance), but also quickly lead to Klein's idea of an 'aleatoric intertextuality', as outlined in Chapter 1, where connections can readily be made across centuries. As Jonathan D. Kramer writes, 'the blurring of the distinction between past and present is one postmodern cultural value that is reflected in postmodern music [...] intertextuality is not solely a condition of postmodern literature or music, but also of the postmodern self' (2002: 21).

Kramer refers to a latter-day condition defined by the psychologist Kenneth J. Gergen (1991) as the *saturated self*, whereby 'we continually receive messages of all sorts, coming (often electronically) from many corners of the globe, all competing for our attention and involvement' (Kramer, 2002: 19). In this, there are echoes of Foucault above, who also perceives our contemporary artistic moment as shaped by media and technology. A *saturated self* is bombarded with intertextual possibility, and one delightful example of such aleatoric connection occurred when I interviewed Ashworth about his piece, *Air* (2015). Ashworth admitted that when he revisited his work, several years after he had written it, he was struck by how his opening resembled that of 'Ondine' from Ravel's 1908 piano suite, *Gaspard de la Nuit* (see Figure 3.1 below). Ashworth did not have this reference in mind when composing *Air*, nor did Osostowicz or I pick up on it whilst working on or performing the work. Ashworth's violin line enters below the piano figuration in a manner similar to Ravel's left-hand melody.

Figure 3.1. Ashworth, *Air* echoes Ravel, *Gaspard de la Nuit*

a) Ravel, 'Ondine' (bars 1–3)

Lent

ppp

2

tres doux et tres expressif

b) Ashworth, *Air* (bars 1–5; Vol. 2, CD 2: Track 1)

Gently

Violin

Piano

pp leggiero

con pedale ad lib

3

p espressivo

sul tasto

p

Pno.

In some sense this echo has only limited relevance to the current thesis with Beethoven at its centre, but once a connection has been made it cannot be unremembered. Once having gleaned this information, my performance-related thoughts took a decidedly postmodern, intertextual turn to the elemental: Ashworth's *Air* and the water of Ravel's 'Ondine' (The

Water Sprite) complementing the granite chords and military fire of Beethoven's Op. 30 No. 2 (Ashworth's subject Sonata). But I could not pursue this line of enquiry, however enjoyable it might have been, for fear of becoming arbitrary. Musical references from outside the twenty works that constitute *Beethoven Plus* certainly have an important role to play, but it seems wise to start with the explicit intertextuality within the cycle. No further examples of aleatoric intertextuality, occurrences of which are potentially infinite, are necessary at this point.

The couplings within *Beethoven Plus* invite an explicit intertextuality; merely by placing two works side-by-side, an intertextual conversation between them is instigated (the same is true, for instance, of the curation in an art gallery or a dance 'mixed bill'). Therefore, the commissioned pieces in *Beethoven Plus* have no necessity to employ direct quotation from their subject Sonata in order to interact with it *per se*. Indeed, quotation (invariably misquotation) traditionally recalls a work that is not present, alongside all of its associated cultural context (see Metzger, 2002) and is a device that has been a mainstay of musical culture from Beethoven himself to Brahms, Debussy's *Golliwog's Cakewalk*, and countless jazz performances, to cite four amongst myriad examples.³ However, many of the new works in *Beethoven Plus* do use quotation as an intertextual device through which their work can form a bond with its companion Beethoven Sonata, sometimes suggesting a hauntological or dependent relationship whereby the new piece is incomplete without its subject (although not, of course, *vice versa*). This manner of consonant intertextuality is not limited to literal quotation but also includes the echoing of other musical elements like tempo, metre, texture, tessitura and gesture. Figure 3.2 illustrates how Dove mirrors aspects of Beethoven's score in his *Ludwig Games*. Note the waves of piano texture in the piano parts, supporting a long, sustained violin melody within the D major key signature.

³ For instance, Beethoven uses two Russian folksongs in his three *Razumovsky* Quartets, Op. 59 (see Lockwood 2003: 317–18). Brahms uses *Contrapunctus 13* from Bach's *Kunst Der Fuge* BWV1080 as the primary theme for the finale of his Cello Sonata in E minor, Op. 38. In *Golliwog's Cakewalk* from *Children's Corner*, Debussy pokes fun at Wagner with a quotation from the iconic opening of the Prelude to *Tristan und Isolde*. In his 1939 version of Gershwin's *Summertime*, Sidney Bechet employs 'even a sly quote from an opera aria' (Gioia 2011: 56).

Figure 3.2 Echoes of texture and tonality between Dove and Beethoven

a) Dove, *Ludwig Games*, (bar 10ff; Vol. 1, CD 1: Track 1, 0' 21'')

Slightly more relaxed

Violin

Piano

pp

con ped

b) Beethoven, Op. 12 No. 1 (bar 5ff; Vol. 1, CD 1: Track 2, 0' 07'')

Violin

Piano

p

In *A Major Chase*, Ash borrows the metre and tessitura of Beethoven's score at the outset of Op. 12 No. 2 (see Figure 3.3). Both Ash and Beethoven spell an A major triad in bar 1, with the piano part exploring the upper reaches of the instrument's compass.

Figure 3.3 Echoes of tonality, metre and tessitura between Ash and Beethoven

a) Ash, *A Major Chase* (bars 1–4; Vol. 1, CD 1: Track 5)

Allegro

Violin

Piano

ppp

ppp

ppp

b) Beethoven, Op. 12 No. 2 (bars 1–5; Vol. 1, CD 1: Track 6)

Allegro vivace

Violin

Piano

Matthews joins Dove and Ash in adopting Beethoven's key signature(s), also mapping his *Sonatina* precisely onto aspects of Beethoven's structural process. Note in Figure 3.4 how both excerpts transition from slow movement to scherzo without a break, from a hushed dynamic stasis, and how both incorporate a move from E \flat major to G minor alongside a transition from quadruple/duple to triple time.

Figure 3.4 Echoes of structure, metre and tonality between Matthews and Beethoven

a) Matthews, *Sonatina* (bar 101ff; Vol. 2, CD 2: Track 7, 2' 08")

Tempo I

Scherzo: Allegro

Violin

Piano

b) Beethoven, Op. 96, Adagio (bar 65ff; Vol. 2, CD 2: Track 11, 5' 42'')

The image shows a musical score for Beethoven's Op. 96, Adagio, starting at bar 65. The score is for Violin and Piano. The Violin part begins with a 'dim' dynamic and a 'pp' dynamic, followed by a 'Scherzo: Allegro' section with an 'sfp' dynamic. The Piano part begins with a 'dim' dynamic and a 'pp' dynamic, followed by a 'Scherzo: Allegro' section with an 'sfp' dynamic. The score includes a 'ped' marking and an 'attaca lo scherzo' marking.

Whilst making no use of direct quotation, Figures 3.2–3.4 reveal straightforward consonant intertextualities of the kind likely to be perceived on a first hearing, however the more pertinent intertextual relationships within the *Beethoven Plus* pairings go far beyond quotation and echo, often found where the new works behave in ways that are dissonant to their subjects or otherwise translate/update their Beethoven text. It is these more ‘proactive’ intertextualities that will form the main substance of discussion for the remainder of this chapter and extend into the three case studies that follow.

The ten pairings in *Beethoven Plus*

The remainder of this chapter will examine, broadly, the ten pairings of commissioned piece and Beethoven Sonata, elucidating the ways in which the composers have chosen to engage with their subject work, and the images of Beethoven that emerge. Here we focus more specifically on the second sub-question posed at the outset: What is the nature of the intertextuality within this group of works, which may also reflect musical resonances from outside the cycle? Patterns in these responses will be classified in order to enable an overview of the project’s music. As there is not space here to place all these works under the microscope in ten fully fledged analyses, musical examples will be drawn predominantly from the seven commissions that do not appear in the case studies that follow. The three pairings that will be examined in detail during Chapters 4–6 have been selected in order to allow further consideration of many of the issues that arise during the current chapter. The ten pairings in the project have been outlined in Figure 0.1 in the Introduction to this dissertation.

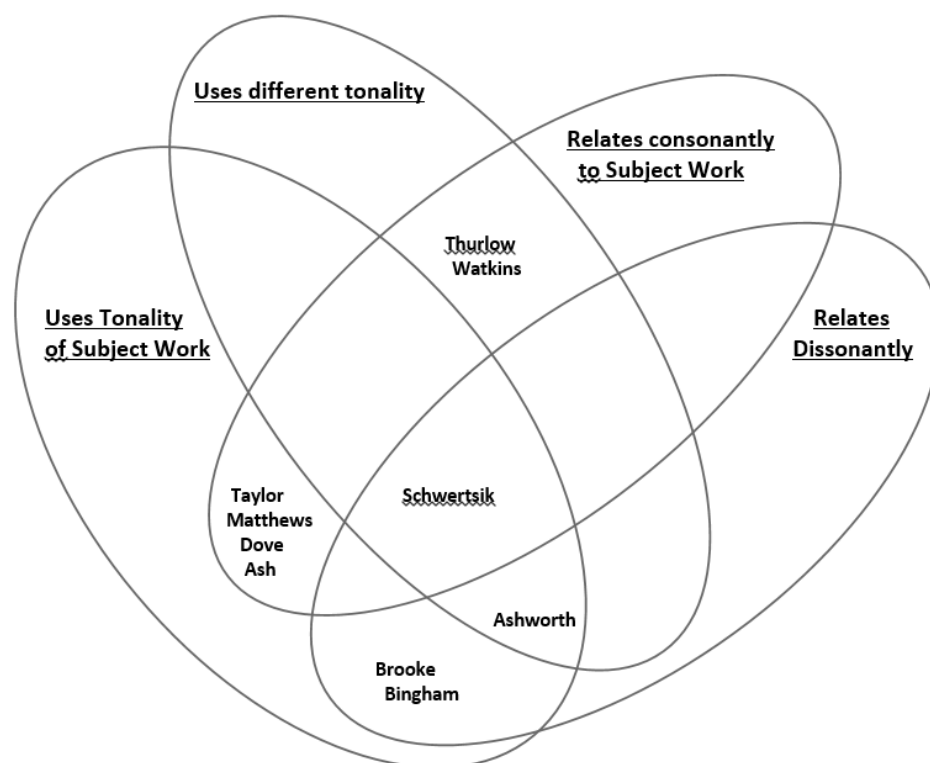
As I discovered the new works, one-by-one, it was immediately striking that all were in some sense tonal, reflecting a certain contemporary or postmodern aesthetic, as well as a seemingly straightforward method of engaging intertextually with Beethoven. Dunsby contextualises these twenty-first century works during a discussion of ‘esthesis as a test of pertinence’, suggesting that ‘we could question Julian Johnson’s assumption that [Schoenberg’s] *Erwartung* can sound “modern” now, when in truth it may be sounding as weirdly old fashioned as a Marenzio madrigal would have sounded to a late baroque listener, and indeed might still sound to a twenty-first-century expert listener’ (2017: 29–30). Even as far back as 1980, Ladislav Kupkovic was moved to write that composers were ‘flocking to tonality’, whilst warning that ‘atonal does not mean complicated, and tonal does not mean simple’ (1980: 15). Schwertsik echoed these words a few years later, reflecting that ‘I have been writing various kinds of tonal music. I had the feeling that the complications in serial and aleatory methods yielded only simple musical results, and that a simpler musical material would allow complications that could be experienced by just listening’ (1987: 53).

Returning to the idea of hauntology, *Beethoven Plus* audience members have more than once quipped that today’s music does not always sound ‘modern’ anymore, by which they presumably mean atonal, at least to some extent (informal audience feedback, SJE Arts Centre, Oxford, 23 September 2017; King’s College, Cambridge, 8 March 2020). Here there are strong echoes of Lyotard (see brief discussion in Chapter 1, ‘Intertextuality’) and his notion that postmodernism is a state that *precedes* modernism; the tonalities in our new works have become part of the new ‘modern’. However, not all of the new works for *Beethoven Plus* take up the tonality of their partner Sonata and the functions of these tonalities vary greatly. See Figure 3.5 below for an illustration of the basic, large-scale tonal intertextualities within the project. Almost all the composers make at least some use of the tonality of their subject Sonata, even though in three cases this is to achieve an overall dissonant effect. Schwertsik’s *Unterwegs nach Heiligenstadt* stands alone in encompassing all four tonal possibilities. Further discussions of tonality filter through the remainder of this chapter and on into the three case studies that follow.⁴

⁴ It should be acknowledged of course that atonal music is very much alive in 2020 alongside myriad tonal approaches, and that a preservation of classical music’s somewhat esoteric aesthetic continues to be important to some. Witness two contrasting attitudes to twenty-first century tonality: first, *Composing Beauty* by Vincent

Figure 3.5 illustrates the basic deployment of tonality in the new works written for *Beethoven Plus* by showing the primary tonality of each piece, including whether this mirrors their Beethoven Sonata partner and whether this tonality is used to achieve an overall consonant or dissonant effect. The wealth of works that mirror their subject's tonality is notable, whilst only two (Thurlow and Watkins) completely eschew this manner of intertextual binding. There is also a tendency towards a consonant relationship with the Beethoven partner, although there are several exceptions here.

Figure 3.5. Deployment of primary tonality(ies) in the new works for *Beethoven Plus*

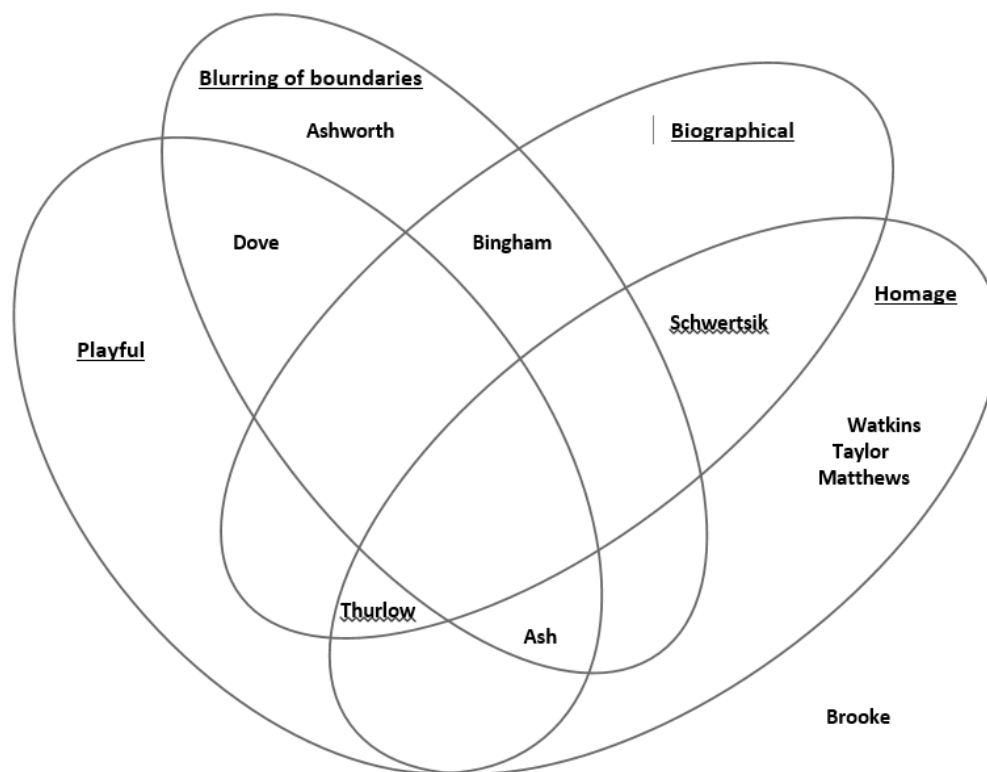


Certain other broad trends in the nature of the compositional responses can be readily identified and are illustrated below in Figure 3.6: the playful; blurring of boundaries;

Meelberg in the 'Notes on Metamodernism' website (2014) where his text begins: 'What if I want to compose something that is simply beautiful? Am I allowed to do this, or will this act result in my being regarded as a composer who simply wants to please the listener'. Second and conversely, a recent tweet by Ian Pace (13 April 2020): 'Something else I am not looking forward to: a mass of interchangeable neo-tonal "Lament" pieces of music written "for the victims of COVID-19". Which no-one will be allowed to criticise as music.' These two opposing views are given as illustrations; clearly music in any style may be deemed to be of greater or lesser quality.

biographical; and homage. These are more general, large-scale trends, overarching the seven more specific postmodern genres, via which I shall explore and categorise the new works later in this chapter, and which will have potential application to any or all of the works. *The playful*: An openness to lightness and irony or humour are often-cited characteristics of our postmodern era. Ihab Hassan has posited a list of binary opposites that define modernism/postmodernism, one of which was 'purpose/play' (1987: 91). Such an approach is particularly notable with regard to Beethoven: a man who has consistently been represented in visual art with 'unruly hair, tense brow, frowning mouth, gaze directed elsewhere' (David B. Dennis 2000: 298). The playful characters of several *Beethoven Plus* pieces are readily identifiable, normally reinforced by their composers in their programme notes. Ash and Thurlow (b. 1976) write of Beethoven's humour, whilst Dove refers to his own work as 'playful' (2015). *Blurring of boundaries*: A characteristic of postmodern music, echoing Klein/Barton Palmer above, has been to break down the divide between 'so-called high and popular culture' (McClary 2000: 148). Dove's minimalist score uses driving, rhythmic passages reminiscent of Stravinskian jazz sections, whilst Ashworth refers to his own second section as 'jazzy' (interview, 2 April 2020). Bingham marks some of her piece to be played 'like a blues' and Ash introduces an American hoedown into *A Major Chase*. *Biographical*: Several of the new works have chosen to engage in some way with aspects of the Beethoven biography as well as his musical text(s). *Homage*: A majority of composers have taken this opportunity to express their admiration for Beethoven. As Taylor says, 'I think there is something all-embracing about Beethoven's creativity. The themes of Beethoven are just so crucial to our lives, this overflowing personality, even in some of the earlier violin sonatas' (composer interview, 17 April 2020).

Figure 3.6. Postmodern trends within the compositional responses for *Beethoven Plus*



It is notable that *Swoop* by Brooke stands altogether outside these postmodern concerns. This work is discussed below under ‘Dissonant’ responses.

Characterising the intertextual relationships in *Beethoven Plus*

At this point I would like to prioritise the functioning of the intertextual relationships within the ten pairings, rather than discussing what the new works express. I have divided the partner pieces into seven categories (see Figure 3.7 below). These groupings broadly describe the primary ways in which the new works relate to their Beethoven Sonata; their behaviours will be examined as this chapter progresses. Pinpointing these specific modes of relationship emerged from my practice, as I began to live with and perform the new works within *Beethoven Plus* whilst analysing their scores, a process outlined at length in Chapter 2. There followed numerous rehearsals with Osostowicz, as well as our meetings with the composers,

all of which informed an understanding of the different kinds of intertextuality at play within the cycle.

Each work may appear in more than one category, the list of which begins with five contemporary ('postmodern') critical genres and proceeds to two modes of relationship (the 'structural' and 'dissonant') that are not era- or stylistically dependent. While the postmodern categories are selected as most readily identifiable via musical means, they may eventually lead to a variety of readings of either the new text or that of the Beethoven Sonata.⁵

Certain pieces appear across numerous groups (Schwertsik four occurrences, Bingham, Ash and Thurlow, three) but one work, *Swoop* by Brooke, appears only once. Although this is not relevant to any discussion of the relative quality of the works, it is perhaps not coincidental that my case studies in Chapters 4–6 focus on three of the new pieces that cross several categories and readily suggest multi-layered readings. The seven classifications are not exhaustive, however, they should still enable a structure for consideration of the primary modes of relationship at play.

⁵ For clarity, the categories in Figure 3.7 do not exhaustively define the ways in which the works may eventually be read or the compositional style of the works. So, for instance, there is no category here for feminist theory, which will form an integral part of Chapter 6, a case study focussing on Bingham's *The Neglected Child* and Beethoven's Op. 23. Here, a feminist reading is elucidated via the categories of 'sincerity' and 'contrapuntal reading' in Figure 3.7. Similarly, it is not relevant here that Jonathan Dove's *Ludwig Games* could be characterised as 'minimalist'. This facet of his work will enter the discussion, but it is not primarily an attribute that describes the functioning relationship between Dove's work and its Beethoven subject.

Figure 3.7. Seven categories of intertextual functioning in *Beethoven Plus*

a)

Explosion	After Thomas Adès in his note to his piano piece, <i>Darknesse Visible</i> (1992), based on a Dowland lute song: ‘patterns latent in the original [are] isolated and regrouped, with the aim of illuminating the song from within.’ A musical ‘update’ of the subject text.
The magical	Where starkly contrasting musical styles and tropes, from different eras/cultures, are juxtaposed or integrated to suggest an effect similar to the literary genre of ‘magical realism’, in which magical events occur within a realist text.
Sincerity/homage	Embraces a multitude of terminologies such as ‘neo-tonality’, ‘new sincerity’ and ‘new romanticism’ to describe the way in which a new work may eschew irony and playfulness, and seek to express human feeling with sincerity (for instance as homage).
Narratology	Ascribes narrative characteristics to a musical work. Important literature in this area, originally from Nattiez (1990) and Carolyn Abbate (1991), more recently from Klein/Reyland (2013) and others.
Contrapuntal reading	After Edward Said, ‘there are two sides’ (1993: 230). Substance and attention are given to the (largely) silent voices of subsidiary characters within a work of art in order to offer an alternative reading.
The structural	Where the new work employs aspects of musical form or structure to mirror or interact with its partner sonata.
The dissonant	Where the new piece eschews any obvious manner of relationship that is consonant to its subject work.

b) Table of new works in each category

Explosion	Dove, Ash, Watkins, Taylor
The magical	Ash, Thurlow, Schwertsik
Sincerity/homage	Bingham, Schwertsik, Matthews, Ash, Dove, Watkins, Thurlow
Narratology	Schwertsik
Contrapuntal reading	Ashworth, Bingham
The structural	Matthews, Schwertsik, Bingham, Ashworth
The dissonant	Brooke

Now let us examine the new works and *Beethoven Plus* partnerships within each category.

Explosion

Explosion, which includes the latter-day concept of ‘rewriting’ or ‘recomposing’,⁶ is predominantly a consonant relationship, akin to a theatrical production that updates a text whilst attempting to stay faithful to the original. I have borrowed the term from Thomas Adès who writes, in his programme note to *Darknesse Visible*, based on a Dowland song but using the complete compass of the modern Steinway piano, presenting contrapuntal lines, often in ghostly *tremolando* repeated notes: ‘this piece is an explosion of John Dowland’s lute song ‘In darknesse Let Mee Dwell (1610) [...] patterns latent in the original have been isolated and regrouped, with the aim of illuminating the song from within’ (1992, preface to score). Taylor has also picked up on the term, commenting in his interview that ‘with the *Kreutzer* it was the idea of that tarantella-like galloping energy. I wanted very much to keep the tonal centre of

⁶ See, for example, Michael Gordon *Rewriting Beethoven’s Seventh Symphony* (2006) or Gordon Hamilton’s *Requiem-Recomposed* (2019) based on Mozart’s *Requiem*, K.626.

A, and kind of explode it out into something that Beethoven might have been interested in, 200 years on' (Taylor, interview, 17 April 2020).

Within musical explosion, a hermeneutic element is always at play. In making decisions regarding the deployment of their material, the composer reveals an interpretation of, or attitude towards the original text. Within the current project, explosion translates Beethoven's music into a range of twenty-first century musical languages. I would like to examine the elements within the Beethoven scores that the commissioned composers have chosen to update and the ways in which they have achieved this.

The most common method of explosion in *Beethoven Plus* involves an expansion of the parameters of passages from the Beethoven Sonata, whether in terms of pitch, tempo or dynamic range, as if magnifying a certain aspect of the score. For example, in Taylor's *Tarantella Furiosa*, a response to the whirlwind finale of Beethoven's Op. 47 *Kreutzer* Sonata, his constant urging in rehearsal was that we should play his piece *faster* than the Beethoven (despite its identical *Presto* marking). Taylor's work also uses (literally) the full range of the piano and a vast dynamic range. Even Beethoven's single opening chord is exploded to produce four chords, full of rhythmic and harmonic urgency and tension. Figure 3.8a reminds us of Beethoven's whirling quaver motion from the *Kreutzer* finale, before illustrating Taylor's use of similar quaver patterns alongside extremes of dynamic and register, encompassing the highest and lowest notes on the modern piano (Figure 3.8b). Figure 3.8c shows Taylor's explosion of Beethoven's opening chord.

Figure 3.8. Taylor's explosion of Beethoven's score

a) Beethoven, Op. 47, finale (bar 181ff.)

The image shows a musical score for Violin and Piano, starting at bar 181. The key signature is two sharps (F# and C#) and the time signature is 6/8. The Violin part begins with a half note G4 (marked *sf*), followed by a quarter note A4, and then a continuous eighth-note pattern: B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-27

b) Taylor, *Tarantella Furiosa* (bar 127ff. and 319ff.)

The image shows two excerpts from Taylor's *Tarantella Furiosa*. The first excerpt, starting at bar 127, features a Violin part with a melodic line marked *p* and a Piano accompaniment with a dense, rhythmic texture marked *pp* and *pp distinto*. The second excerpt, starting at bar 319, shows the Violin part with a melodic line marked *fff* and the Piano accompaniment with a dense, rhythmic texture marked *ffz*. The score is in 9/8 time and includes dynamic markings such as *p*, *pp*, *pp distinto*, and *fff*.

c) Beethoven, Op. 47, finale, opening with Taylor, *Tarantella Furiosa*, opening

The image shows two excerpts from Beethoven's Op. 47, finale, opening with Taylor's *Tarantella Furiosa*, opening. The first excerpt, starting at bar 127, features a Violin part with a melodic line marked *p* and a Piano accompaniment with a dense, rhythmic texture marked *ff*. The second excerpt, starting at bar 319, shows the Violin part with a melodic line marked *p* and the Piano accompaniment with a dense, rhythmic texture marked *ff*. The score is in 9/8 time and includes dynamic markings such as *p* and *ff*.

In *Spring*, Watkins takes apparently formulaic accompaniments from the first, second and fourth movements of Beethoven's 'Spring' Sonata, Op. 24, and gives them a life of their own (see Figure 3.9, below): 'I just wanted to take elements, in my case it was that *Alberti*-type accompaniment, break them up and see where they took me' (Watkins, interview, 16 April 2020). These subsidiary, broken-chord patterns are already afforded more than usual prominence by Beethoven with a 'solo' bar before the melody enters in the Adagio, but Watkins reorganises snatches of *Alberti* figuration into groupings of five, allowing them to

range from one end of the piano to the other. This ubiquitous figuration begins as pure diatonicism in the treble, later becoming a volcanic bass rumble, recalling respectively the first and second subjects of Beethoven's opening movement. There are also echoes of the French 'Romantic' style that Watkins so admires, particularly the music of Fauré and the spirituality/sensuality associated with his oeuvre.⁷ The violin and piano share almost no material in *Spring*, a very un-Beethovenian trait, certainly more common in many movements by Debussy and Ravel for instance, where the two instruments are assigned discrete roles.⁸

And so a radiant vision of Spring emerges, 'updating' Beethoven's text for Watkins's contemporary audience. It is worth noting that it was not Beethoven who appended the ubiquitous subtitle to his Op. 24 Sonata, but the appellation is rarely challenged, probably due to the bucolic associations of F major and certain similarities between its Adagio and the *Scene by the Brook* from Beethoven's *Pastoral Symphony* in F, Op. 68 (where the programmatic titles are his own).⁹ When the final bars of Watkins's *Spring* are reached, the clear quotation from Beethoven's Adagio that emerges, illustrated by Figure 1.3 in Chapter 1, has already established a serenity that has yet to be found at the opening of Beethoven's Sonata. Certainly, when Osostowicz and I perform *Spring* (Vol. 1, CD 2: Track 5, 4' 01"), leading directly into Op. 24, Watkins's piece transfers its dream-like character to the opening of Beethoven's Sonata in a touching manner, often picked up by audience members in their feedback. This moment of transition was also identified by the composer when I interviewed him:

I wanted to throw a kind of light I suppose on the Beethoven. Do something that makes you listen, even if it's just the way you hear that opening A in the violin. I wanted to make it sound fresh – it's such a famous piece. (Watkins, 16 April 2020)

Figure 3.9 illustrates Watkins's explosion of Beethoven's score, firstly with examples of Beethoven's use of *Alberti bass* in the 'Spring' Sonata (Figure 3.9a) and then with the Sonata's dynamic second subject (Figure 3.9b). Figure 3.9c shows Watkins echoing Beethoven's *Alberti* figuration before fusing both the *Alberti* figure and the character, compass and intensity of Beethoven's second subject in Figure 3.9d. The bass rises from low C (Helmoltz pitch notation) in each of Figures 3.9b and 3.9d, whilst an accented violin line is also present in both. Figure

⁷ Jessica Duchon (2000: 6) senses in Fauré's music: 'the knife-edge balance of purity and sensuality'.

⁸ For example the *Blues* and finale from Ravel's *Sonata for Violin and Piano* (1923–27) or the entire Debussy *Sonata* (1917).

⁹ See Cooper (2000: 189) for instance.

3.9e illustrates a passage from a Fauré Violin Sonata, with which Watkins’s piece in 3.9d exhibits striking textural and rhythmic similarities.

Figure 3.9. Watkins’s explosion of Beethoven’s score

a) Beethoven, Op. 24, opening of first and second movements

The image shows two musical excerpts. The first is the opening of the first movement of Beethoven's Op. 24, marked 'Allegro'. It features a Violin part with a melodic line starting on a half note, followed by a sixteenth-note flourish, and a Piano accompaniment with a steady eighth-note pattern. The second excerpt is the opening of the second movement, marked 'Adagio molto espressivo' in 3/4 time. It features a Violin part with a single half note followed by a quarter note, and a Piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

b) Beethoven, Op. 24, first movement (bar 38ff.)

The image shows a musical excerpt for voice and piano, starting at bar 38. The voice part begins with a half note, followed by a series of quarter notes, with dynamic markings of *p*, *sf*, *sf*, and *sf*. The piano accompaniment consists of chords and arpeggiated figures, with dynamic markings of *p*, *cresc*, and *sf*.

c) Watkins, Spring (bars 1–2)

The image shows the first two bars of Watkins' 'Spring' for Violin and Piano in 3/4 time. The Violin part is marked 'Spacious' and begins with a half note, followed by a quarter note, with dynamic markings of *pp* and *mp*. The Piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with *pp* and fingerings of 5 and 5.

d) Watkins, *Spring* (bar 43ff.)

The image shows a musical score for the piece 'Spring' by John Adams, starting at bar 43. It is written for Violin and Piano. The Violin part is in the upper staff, featuring a melodic line with slurs and dynamic markings of *ff* and *fff*. The Piano part is in the lower staff, consisting of two staves (treble and bass clef). The right hand plays a complex, rhythmic pattern with slurs and dynamic markings of *ff* and *f*. The left hand plays a more melodic line with slurs and dynamic markings of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

e) Fauré, Sonata for Violin and Piano in A, Op. 13, Andante (bar 80ff.)

The image shows a musical score for the piece 'Sonata for Violin and Piano in A, Op. 13, Andante' by Gabriel Fauré, starting at bar 80. It is written for Violin and Piano. The Violin part is in the upper staff, featuring a melodic line with slurs and dynamic markings of *ff*. The Piano part is in the lower staff, consisting of two staves (treble and bass clef). The right hand plays a complex, rhythmic pattern with slurs and dynamic markings of *ff*. The left hand plays a more melodic line with slurs and dynamic markings of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

I would argue that Watkins's piece offers a more sophisticated explosion of Beethoven's score than that of Taylor, although this is not a qualitative judgement. Watkins is seeking to 'throw a kind of light' on his subject Sonata, whereas Taylor's response largely mirrors Beethoven in its virtuosity and rhythmic panache, more in the manner of homage, of which more later in this chapter.

There are elements of both Watkins's and Taylor's approach in Dove's *Ludwig Games*, where minimalism proves an ideal vehicle with which to engage with the strong rhythmic profile of Beethoven's thematic cells in the first movement of Op. 12 No. 1. There is notable precedent for a minimalist work that interacts with Beethoven found in *Absolute Jest* (2012) by John Adams, a lengthy orchestral piece that uses fragments from Beethoven's scherzos: those of the late string quartets Opp. 131, 135 and 133 (*Grosse Fuge*), as well as several of the symphonies. Dove himself had already 'made free' with 'snippets' (2015) of Mozart's music in his *Magic Flute Dances* (1999) and *An Airmail Letter from Mozart* (1993). For *Ludwig Games*,

Dove picks up on the mischievous, good-natured subversion, pinpointed in the first movement of Beethoven's Op. 12 No. 1 during the latter part of Chapter 2, writing in his programme note that his partner piece 'playfully extends an upbeat to the Sonata' (2015). In my interview with Dove, he sums up his particular brand of explosion:

I suppose I liked the thought that by the time you got to hear something in the Beethoven you would have heard certain phrases (like the little pizzicato chords in my piece) already, so that by the time you've got to that in the Beethoven it would seem like something *extra*. It would in a way be sensitising you to things that struck me as particularly piquant, or perhaps even modern, in the Beethoven. Bringing them into relief or putting certain bits under the magnifying glass. Beethoven has his own very clear flow and rhythm, so that things that are actually quite surprising if you dwell on them, happen, but perhaps pass by unnoticed as time moves on. Writing now, it perhaps feels possible to be more playful with the passage of time. One can draw attention to the startling aspects. (Interview, 6 April 2020)

Like Watkins, Dove allows his interpretation of Beethoven's text a little more creative license than Taylor; *Ludwig Games* freely translates aspects of Beethoven's score in order to further emphasise the playful (see Figures 3.10 and 3.11). Figure 3.10 shows how the pairs of chords from Beethoven's fanfare-like arrival at the end of his exposition are appropriated by Dove to comic effect with hushed dynamics, and teasing, unpredictable rests (Vol. 1, CD 1: Track 1, 1' 50"), and how in Figure 3.11 Beethoven's lyrical accompaniment is transformed into chattering semiquavers in the piano's stratosphere.

Figure 3.10. Dove's playful explosion of Beethoven

a) Beethoven, Op. 12 No. 1 (bar 87ff.)

The image shows a musical score for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The score starts at bar 87. The Violin part begins with a half note G4, followed by a half note A4, and then a quarter rest. The Piano part begins with a fortissimo (ff) dynamic marking. The right hand of the piano has a half note chord (F#4, A4) followed by a half note chord (G4, B4), and then a quarter rest. The left hand of the piano has a half note chord (F#3, A3) followed by a half note chord (G3, B3), and then a quarter rest. The score continues for four measures.

b) Dove, *Ludwig Games* (bar 47ff.)

Musical score for Dove's *Ludwig Games*, bars 47ff. The score is for Voice and Piano. The key signature is two sharps (D major). The time signature changes from 3/4 to 2/2 and back to 3/4. The piano part features a rhythmic pattern of chords in the right hand and a more complex bass line in the left hand. Dynamics include *pp*, *pizz.*, and *arco*.

Figure 3.11. Further playful explosion in *Ludwig Games*

a) Beethoven, Op. 12 No. 1 (bar 5ff.)

Musical score for Beethoven's Op. 12 No. 1, bars 5ff. The score is for Violin and Piano. The key signature is two sharps (D major). The time signature is common time (C). The violin part features a melodic line with a fermata. The piano part features a rhythmic pattern of chords in the right hand and a more complex bass line in the left hand. Dynamics include *p*.

b) Dove, *Ludwig Games* (bar 124ff.)

Musical score for Dove's *Ludwig Games*, bars 124ff. The score is for Voice and Piano. The key signature is two sharps (D major). The time signature is 2/2. The voice part features a melodic line with a fermata. The piano part features a rhythmic pattern of chords in the right hand and a more complex bass line in the left hand. Dynamics include *mp* and *pp*.

Dove leads into his Beethoven Sonata with a humorous ending (see Figure 3.12), tricking the listener with *pianissimo* before the final flourish on the pregnant dominant seventh; when Osostowicz and I begin Op. 12 No. 1, the first sonata in our cycle, the work is already imbued with *joie de vivre* from the outset:

Figure 3.12. Dove, *Ludwig Games* leading into Beethoven, Op. 12 No. 1 (Vol. 1, CD 1: Track 1, 3' 55'')

The image displays two pages of musical notation. The left page features a Violin part with a melodic line and a Piano part with a dense, rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo). The right page continues the score, marked 'Allegro con brio' and *f* (forte). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The most audacious explosion undertaken within the ten *Beethoven Plus* commissions is that pursued in *A Major Chase* by Ash, which will be given full consideration as my second case study comprising Chapter 5. Whilst borrowing from Beethoven's score, Ash also introduces several alien musical genres from outside the text of Op. 12 No. 2, as well as referencing other Beethoven works, to create a comic explosion of his Sonata. There are elements in Ash's response of the kind of consonant relationships epitomised by Taylor's *Tarantella*, but he then goes further than either Watkins or Dove in using far-ranging references to serve his 'update' of Beethoven's text.

The magical

'Magical realism' is an established category of postmodern critical theory, originating within visual art and now widely used in commentary on literature and film/television, whereby supernatural phenomena occur within a realist setting (thus separating the notion from the fantasy genre or surrealism for example). In defining the term, often associated most readily with Latin American and postcolonial literature and epitomised by the works of writers such as Gabriel García Márquez and Salman Rushdie, Wendy B. Faris states that magical realism is now 'a global phenomenon', explaining that 'its most crucial feature is that it embeds elements of magic – nonempirically verifiable phenomena – within a realistic narrative' (2016: 143). During the final decades of the twentieth century, the worldwide proliferation of literature that could be described in these terms moved Theo L. D'haen to comment that

“postmodernism” and “magic realism” [...] now seem almost the only shorthands available to categorize contemporary developments in Western fiction’ (1995: 193). As already evidenced in this study, musicology has taken on a range of ideas from literary criticism in recent decades, not least the theories of intertextuality at the heart of this thesis, but the term ‘magical realism’ has not yet found itself in common usage amongst musical scholars. There is no mention of the genre within Gloag’s *Postmodernism in Music* (2012), Lochhead/Auner’s *Postmodern Music/Postmodern Thought* (2002) or Lawrence Kramer’s *Classical Music and Postmodern Thought* (1995), and I have yet to find it amongst other postmodernist musical criticism. Musicology is perhaps somewhat resistant to the concept. Its subjectivity and disinclination to a precise communication of ‘meaning’ complicate matters: can we even have such a concept as musical ‘realism’, before we proceed to the idea of the ‘magical’? But as Korsyn’s engagement with Bloomian misprision or McClary’s feminist musicology have shown (to cite two of many), there is potentially much to be gained from borrowing critical theories that originate outside the world of musical scholarship. *Beethoven Plus* creates an apt stage for magical elements, a historical text (the Beethoven Sonata) already existing within the diptych created by the musical partnering process. The Beethoven score constructs/represents a form of ‘realist’ context into which the new work may introduce elements far removed from Beethoven’s world and integrate them into the tableau, to ‘magical’ effect.

The most developed example of the magical within *Beethoven Plus* is Ash’s *A Major Chase*, to be examined at length in Chapter 5. Firstly, via tonality, metre and thematic relationship, Ash binds his score to his subject Sonata (Op. 12 No. 2). See Figure 3.3 (p. 63) for illustration of the first two of these elements, but Ash also proceeds to make substantial usage of Beethoven’s prominent rising semitone (ubiquitous in Figure 3.3) throughout *A Major Chase*. These consonant relationships are crucial in constructing a ‘realist’ tableau; new and old work mesh to form a single ongoing narrative, as well as conversing with one another. Into this world, Ash magically introduces the cartoon characters, Tom and Jerry, an American hoedown and the figures of Bartók and Liszt, all far-removed and anachronistic within this Beethovenian context.

Further examples of the magical within *Beethoven Plus* concern works where Beethoven ‘comes to life’ within the partnering process. Jon Thiem has offered the term *textualisation*

to describe how ‘a reader or sometimes an author, or even a non-reader, will be literally, and therefore magically, transported into the world of a text’ (1995, 235); both Thurlow and Schwertsik choose to textualise Beethoven in their works. In *Mehlschöberl* we find a jocular, punning Beethoven (‘teasing, lightness and fun’ according to Thurlow’s 2015 programme note), far removed from the glowering attitude that has habitually been synonymous with his image (See Burnham (1995) and DeNora (1997) for instance, for further discussion of Beethoven’s image and reception). Thurlow’s title alludes to a nickname that Beethoven was given by friends, literally ‘savory pancakes with broth’, referring to his love of word games and playful banter. See Figures 3.13 and 3.14 for examples of this rather whimsical Beethoven, as well as the way in which Thurlow binds his text to Op. 30 No. 3. Figure 3.13 shows how Thurlow uses small thematic cells (marked x, y and z) from the ‘particular spot’ with its ‘strange, devilish texture’ to which he refers in his programme note, to produce a carefree, dancing score. Figure 3.14 illustrates how Thurlow ends by using Beethoven’s beginning, disappearing into silence.

Figure 3.13. Thurlow portrays a playful Beethoven

a) Beethoven, Op. 30 No. 3, Allegro assai (bar 61ff; Vol. 1, CD 2: Track 11, 1’ 18’)

The image displays a musical score for Beethoven's Op. 30 No. 3, Allegro assai, starting at bar 61. The score is arranged for Violin and Piano. The top system (bars 61-63) shows the Violin and Piano parts. The bottom system (bars 64-66) shows the Violin and Piano parts. The score includes dynamic markings such as 'cresc.', 'decresc.', and 'sfp'. Thematic cells are marked with 'x', 'y', and 'z'.

b) Thurlow, *Mehlschöberl* (bars 1–2; Vol. 1, CD 2: Track 10)

Vivace ma non troppo presto

z z z z z

Voice *f*

Piano

c) Thurlow, *Mehlschöberl* (bar 48ff; Vol. 1, CD 2: Track 10, 2' 02'')

48

x

Violin *mp*

Piano *mp*

y y y y y

Figure 3.14. Thurlow, *Mehlschöberl* leading into Beethoven, Op. 30 No. 3

120

Violin *p* *pp*

Piano

Allegro assai

p *cresc.*

Schwertsik's *Unterwegs nach Heiligenstadt* is examined at length in the next chapter. Here Beethoven appears, first troubled by the onset of his deafness, and then transcending his struggle through his determination of character and spirituality (as within the text of the *Heiligenstadt Testament*), whilst Schwertsik also evokes an older, wiser Beethoven through association with his late piano sonatas. These moments during the cycle of works when Beethoven is textualised may be considered as 'magical', introducing the composer himself into a diptych that is not autobiographical or first person.

Sincerity/homage

Musical relationships in this category are normally, but not necessarily, consonant. In one sense, any attempt to pinpoint what constitutes 'sincerity'¹⁰ in instrumental music, a language both abstract and subjective, is inherently fruitless. But as the discussion of intertextuality and the construction of musical 'meaning' in Chapter 1 has shown, there is often a rich tapestry, woven of intertextual threads, which may lead to an understanding of a musical work. The characterisation of certain pieces of Shostakovich as 'ironic', an entire artistic movement labelled the 'new sincerity', or a large opus of postmodern music often described as 'playful', are testament to the existence of some kind of shared understanding of the idea of musical sincerity. For the purposes of this study, however, 'sincerity' refers explicitly to a latter-day reaction *against* the ironic or cerebral nature of a large body of recent new music, directly expressing personal or emotional musical content, normally within readily assimilated (often tonal) musical languages. As slippery a term as 'sincerity' might be, it would be equally problematic to attempt to identify 'insincere' music; sincerity here is a specific musical aesthetic, not an abstract concept. The *Beethoven Plus* partnering process invites new works to pay homage to Beethoven, should they wish to do so. Given that true homage is by definition sincere, I have included it within this category, notwithstanding the fact that a work of sincerity need not necessarily pay homage to its subject Sonata.

¹⁰ For clarity, none of the new works written for *Beethoven Plus* seem to belong to the movement often called the 'New Simplicity' or 'Holy Minimalism', that of Arvo Pärt, Heinrich Görecki and John Tavener for instance, often imbued with a religious/mystical flavour, whereby 'instead of taking the elements that the classical tradition has considered to be raw materials and working with them, they pass the materials onto us with only minimal craftsmanship' (Josiah Fisk, 1994: 410).

I did not predict that all ten composers would respond with sincerity to Beethoven's two-hundred-year-old Sonatas, as each did in their way, but a certain group of *Beethoven Plus* works fall under the definition outlined above. Both Ash and Thurlow produced overtly good-natured and humorous pieces to partner Beethoven Sonatas within which they identified the same sensibilities: in their programme notes, Thurlow refers to Beethoven's 'cheeky, inventive, subversive energy and charm' in Op. 30 No. 3, and Ash identifies a 'down-to-earth merriment which he [Beethoven] described as 'aufgeknöpft' or 'unbuttoned' in Op. 12 No. 2. Ash's work and the nature of his sincere response is discussed in depth in Chapter 5.

Matthews provides a different kind of sincere response in his *Sonatina*, during which he condenses Beethoven's formal procedure in Op. 96 into seven minutes' duration, shadowing much of the overt sentiment of his subject Sonata alongside its structure. A radiant, richly and openly expressive Adagio (Figure 3.15) follows a pastoral opening movement, where modally inflected, diatonic harmony recalls Fauré (Figure 3.16), much like Watkins in *Spring* (see Figure 3.9e above).

Figure 3.15. Matthews, *Sonatina* (bar 68ff; Vol. 2, CD 2: Track 7)

The image shows a musical score for the beginning of the Adagio section of Matthews' *Sonatina*. The score is for Violin and Piano. The Violin part starts with a rest, followed by a half note G4, a half note A4, and a half note B4, all marked *ppp*. The Piano part starts with a rest, followed by a half note G3, a half note F3, and a half note E3, all marked *ppp*. The tempo is marked '68 Adagio espressivo'. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes dynamic markings like 'mf' and 'cresc.'.

Figure 3.16. Matthews, *Sonatina* (bar 31ff; Vol. 2, CD 2: Track 6, 0' 52'')

There is further discussion of the formal aspects of Matthews's *Sonatina* below in the section concerning structural relationships, but the sincerity of this work, willing to meet Beethoven on his own ground, displays distinct hauntological traits. It might be stretching a point to say that Matthews's piece *sounds* like Beethoven, as he suggested when I spoke to him ('I've listened to all four pieces this afternoon on the CD that includes mine – they are all quite different, but it's interesting, they all sound quite like Beethoven!' (interview, 5 April 2020)) but his *Sonatina* definitely displays many recognisable Beethovenian characteristics, presented without irony:

Figure 3.17. Matthews, *Sonatina* (bars 1–12; Vol. 2, CD 2: Track 6)

We may note in Figure 3.17 how Matthews employs many trademark Classical/Beethovenian devices, beginning with an overt declaration of tonality through a key signature. For example, a sharing of melodic material whereby the opening theme is stated in the violin with simple accompaniment and then taken up by the piano left hand into bar 4; canonic imitation between piano and violin beginning in bars 3 and 4; a second theme in bar 11 built from the concluding part of the opening subject (reflecting bar 3, violin, and bar 7, piano); this second theme in the dominant key of D major reached via a diatonic modulation and introduction of C# and perfect cadence across bars 10–11.

That Matthews is able to write such a consonant response to Beethoven is testament to his own neoclassical leanings ('I am very fond of sonata form' (2020)) but also leads to the idea of homage. *Sonatina* is so bound to Beethoven's text, and rendered with such sincerity, that a feeling of homage, bordering on reverence, is irresistible. Neither the subversiveness of reinvention associated with explosion, nor the disjunctive elements suggestive of the magical are to be found here. The humorous responses of Ash and Thurlow also enact homage, in responding sincerely and consonantly to their composers' reading of the Beethoven text. Perhaps the most heightened homage is Schwertsik's *Unterwegs nach Heiligenstadt*, which uses aspects of the Beethoven biography and a far-ranging musical language that sometimes recalls the late Romanticism of a century or more earlier, in order to represent a triumph of artistic struggle over adversity (deafness). This topic will constitute the subject of the next chapter.

This leaves one work of musical sincerity that does not emerge directly as homage: Bingham's *The Neglected Child*. Bingham's programme note declares her respect for Beethoven, but her response to Op. 23, discussed at length in Chapter 6 but also below under 'contrapuntal reading', runs counter to the galloping Presto of Beethoven's Sonata. *The Neglected Child*, in the words of its composer, 'gives a feeling of a child staring out of a window lost in an internal world of dreams and fantasy' (2015). It is hard to imagine a more sincere image than this although, at least on the surface, it seems to have little to do with the subject matter of Beethoven's Op. 23.

Narratology

Musical narratology is here deserving of its own category, as it is a discrete and direct mode of relationship in the context of *Beethoven Plus*, building for instance upon the work of Nattiez and Carolyn Abbate during the 1990s and, more recently, Klein (2005, 2013), Cook (2014) and Reyland (2008, 2013). Nattiez (1990: 240) asserts compellingly that ‘this whole current of thought attempts, in a positive or critical manner, to take seriously an intuition of common sense: through the work, the composer *speaks* to us’. This concept was discussed briefly in Chapter 1, ‘Modes of analysis’, and the wealth of tonal languages in the cycle under discussion would particularly seem to invite narrative readings of several of the new works. Although there is not space within the present study to develop all of these in full, I shall however consider one pairing in depth from this narrative angle: that of Schwertsik’s *Unterwegs nach Heiligenstadt* and Beethoven’s Op. 30 No. 1 which is by some distance the most significant pairing to utilise this mode of relationship (as explored in Chapter 4). Schwertsik is the composer who took most licence with the commission brief, writing a piece that lasts between eight and nine minutes (rather than the suggested five); this seems to have been necessary in order to accomplish the two-movement narrative task that he had set for himself. In this light one may surmise that this form of relationship, with its inherently developmental functioning, would here be constrained in most cases by the brevity of the brief.

However, other new pieces within *Beethoven Plus* are potentially open to narrative readings, their composers manipulating the manner in which their short work is revealed over time in order to outline their particular *story*. Most obviously, Matthews maps his *Sonatina* onto Beethoven’s Op. 96 structure for three movements (as we shall see shortly) before finding that he cannot possibly continue this process into the finale of his miniature, where Beethoven has written a lengthy set of variations, including a searching, slow, florid variation (almost a movement in itself) and a complex coda with Mozartean fugato, high virtuosity and further variations embedded in it. So, in a simple sense, whatever Matthews chose to write in his own finale would alter the narrative relative to Beethoven’s Sonata, to which his piece is so closely bound. In the event Matthews chooses to further draw out the pastoral qualities in Beethoven’s score with an emphasis on bird-like trills and a bucolic dance. Ash also develops a narrative where the departure point is drawn closely from Beethoven’s Sonata (in

this case Op. 12 No. 2) and traverses a fantastical landscape before ending somewhere quite different, full of rich, colourful harmony and echoes of an American hoedown. Bingham begins with a doleful memory of Beethoven's score for Op. 23, before her increasingly fraught narrative ends in spiritual and questioning fashion. Another study is needed to do justice to these fascinating works from this angle.

Contrapuntal reading

Whereas many of the composers have written largely consonant responses to their Beethoven Sonata, Ashworth was compelled in another direction: 'it had to feel contrasting to the opening of the Beethoven' he states in his interview, referring repeatedly to the fluid, air-like quality of his piece (called *Air*) as opposed to the 'rigour' or 'strict, square feel' of the Beethoven (2 April 2020). But conversely, Ashworth also talks about his use of Beethovenian motivic development and a linking of tonality between *Air* and Op. 30 No. 2. A contrapuntal reading makes use of dissonance, but is not in itself merely dissonant, reminiscent of the ideas put forward by Said (1993: 230), in which substance and attention are given to the (largely) silent voices within the work of art – for example, Bertha Mason in Charlotte Brontë's *Jane Eyre* or Abel Magwitch in Dickens's *Great Expectations*. Turning the light towards these hidden stories in turn enables a new reading of the original artwork. Literary theorist, Sara Upstone, elucidates this point, urging that the scholar 'must read against the grain of texts, for their absences – for what is not said' (2017: 169).

As a new partner work that acts contrapuntally allows the quieter voices within the subject text to emerge, this is clearly not the same as simply composing a new, unrelated piece. *Air* is written deliberately to lead into Op. 30 No. 2, 'almost like a prelude' (Ashworth, interview, 2 April 2020). Within its five minutes there are the ghosts of Ravel (see above) and jazz, but this is not a magical, linked diptych like Ash's or Schwertsik's. Here the new voices run counter to the prevailing Beethoven argument, softening the often-fiery C minor of the Sonata and teasing out the rare, more introspective aspects of the score. Figure 3.18a shows Ashworth softening Beethoven's vehement rising chords and in Figure 3.18b Ashworth mirrors Beethoven's move to an E \flat tonality, but little else.

Figure 3.18. Ashworth writing contrapuntally to Beethoven's score

a) Beethoven, Op. 30 No. 2 (bar 23–24), Ashworth, *Air* (bars 61–62)

The image displays two musical excerpts side-by-side. The left excerpt, labeled '23', shows the Violin and Piano parts of Beethoven's Op. 30 No. 2. Both parts are marked with a fortissimo (*ff*) dynamic. The right excerpt, labeled '61 A tempo flesible', shows the Violin and Piano parts of Ashworth's *Air*. The Violin part features a dynamic range from *pp* to *mp* to *pp*. The Piano part is marked *pp* and includes the instruction 'una corda'.

b) Beethoven, Op. 30 No. 2 (bar 28ff.), Ashworth *Air* (bar 44ff.)

The image displays two musical excerpts side-by-side. The top excerpt, labeled '28', shows the Violin and Piano parts of Beethoven's Op. 30 No. 2. The Violin part is marked *p* and the Piano part is marked *p* with the instruction 'sempre staccato'. The bottom excerpt, labeled '44', shows the Violin and Piano parts of Ashworth's *Air*. The Violin part features a dynamic range from *p sub.* to *poco* to *mp* and includes a triplet of eighth notes. The Piano part is marked *p sub.* and includes a triplet of eighth notes.

Air challenges Beethoven with its understated manner; the end of Ashworth's pieces does not prepare the ground for Beethoven's Sonata, like Dove's *Ludwig Games* or Watkins's *Spring*, but rather emphasises the dissonance in the relationship between the two works (see Figure 3.19, below). Despite the D \sharp (enharmonic E \flat) 'muddying' (Ashworth, 2020) of major/minor tonality at the end of *Air*, the work as a whole leans far more towards C major than Beethoven's C minor (see the constant E \natural in the violin in Figure 3.19). Once *Air* drifts away, the electric motif that begins Op. 30. No. 2 delivers a sudden jolt of energy, but as performers,

Osostowicz and I are now perhaps more ready to engage with the fleeting, less rigorous moments of the Sonata (Figure 3.20), where Ashworth's counterpoint remains somewhere in the air.

Figure 3.19. Conclusion of Ashworth, *Air* leading into Beethoven, Op. 30 No. 2 (Vol. 2, CD 2: Track 1, 4' 07'')

The image displays two systems of musical notation. The upper system is for the conclusion of Ashworth's *Air*, starting at measure 85. It features a Violin part with a *Morendo* marking and *p leggiero* dynamics, and a Piano part with *p* and *pp* dynamics. The lower system shows the beginning of Beethoven's *Allegro con brio* movement, with a *p* dynamic marking for the Piano part and a *coda* symbol at the end.

Figure 3.20 highlights potential, brief counterpoints to the prevailing *con brio* quality within the first movement of Beethoven's Op. 30 No. 2. First a moment of lyricism juxtaposed against the fierce chords of Figure 3.18 (above) and then the *pianissimo* episode in $D\flat$ major that ushers in the coda.

Figure 3.20. Fleeting lyricism in Beethoven, Op. 30 No. 2, Allegro

a) bar 25ff.

b) bar 222ff.

In *The Neglected Child*, Bingham takes this type of contrapuntal response further, connecting more directly than Ashworth with attributes within Beethoven's score and, in doing so, reprioritising a common critical understanding of Op. 23. Bingham's multi-layered partnering (Vol. 1, CD 2: Track 4) is discussed at length in Chapter 6 where many more illustrations are provided, but see Figure 3.21 for an example of her transformation of a seemingly confident, strongly profiled motif from her Beethoven Sonata into music that is altogether more questioning and uncertain. Where Ashworth perhaps suggests what may lie *between* the notes in Beethoven's text, Bingham's counterpoint engages more directly with the subject Sonata, drawing attention to specific, particularly unsettled aspects of Beethoven's score and provoking a re-examination of his text. In Figure 3.21, Bingham takes the concluding theme from the first movement of Op. 23 first movement (piano right hand) and tentatively echoes it (piano right hand in second bar of example).

Figure 3.21. Beethoven, Op. 23 (bar 62ff.) and Bingham, *The Neglected Child* (bar 47ff.)

The structural

Chapter 1 discussed how and why Beethoven's music has consistently attracted (and continues to attract) structuralist readings. The large number of new works in *Beethoven Plus* that employ elements of sonata form and otherwise relate to their subject work via formal procedure is testament to this. At the simplest level, the pieces by Ashworth and Bingham have two distinct themes, mirroring the first and second subjects of a sonata movement, as we have seen:

I did know that I wanted to contrasting sections, so I ended up with an air-like opening before a slightly more rhythmic, almost jazzy element as a second section. I was looking at sonata form broadly and juxtaposing two ideas, perhaps in a slightly different way. (Ashworth, interview, 2 April 2020)

Both works also have a quasi-recapitulation featuring a return to the opening material, although this is not as part of a fully realised sonata form. In *Tarantella Furiosa*, following a hushed, developmental section, Taylor incorporates a grand moment of recapitulation, about three quarters of the way through and in the home key, leading to a condensed review of the

original material where echoes of Beethoven's sonata form in the finale of Op. 47 are readily audible. Taylor's piece also includes two strongly-profiled 'subjects', initially presented in opposing keys (bars 1 and 90). Schwertsik takes his structural echoing to a more sophisticated level, writing a two-movement work in which the first part contains most of the elements of a fully realised sonata form (two subjects, development, return to opening material in home key and even a discrete coda), but *Unterwegs nach Heiligenstadt* then moves 'beyond' its subject Sonata in an evocative second movement that will be discussed at length in the next chapter.

The work that exhibits structural kinship with the Beethoven subject as its primary virtue is Matthews's *Sonatina*, as has already been mentioned. Here Beethoven's structure is reduced to its most basic elements, which are mirrored with precision in the first three movements of the new work. Key signatures and tempo markings are replicated alongside all the basic formal elements: first and second subjects in Beethoven's tonalities; a slow movement that proceeds directly into the *Scherzo*; and a slowing of tempo in the finale before the final burst of energy. Matthews recalled, when I spoke to him, that 'it very soon occurred to me that I could do a very, very concise parallel to Beethoven [...] I hoped that it would be a harmonious match' (interview, 5 April 2020). *Sonatina* echoes Beethoven in its themes, most especially the crotchet upbeat and trill from the opening of Op. 96 which are incorporated into both the first and second subjects:

Figure 3.22. Matthews, *Sonatina* 1st and 2nd themes (a) derived from Op. 96 opening (b)

a)



b)

The image shows a musical score for a voice and piano piece. The tempo is marked 'Allegro moderato' and the time signature is 3/4. The key signature has one sharp (F#). The voice part is on a single staff in treble clef, starting with a trill (tr) on the first note. The piano part is on two staves (treble and bass clefs) in a grand staff. The piano part also features a trill (tr) in the right hand. Dynamics include 'p' (piano) and 'tr' (trill) markings.

There are a multitude of examples of such mirroring that could be cited since Matthews's concern seems to be to stay as close to Beethoven's text and musical argument as possible. The extreme consonance of this response means that *Sonatina* acts less provocatively than perhaps any other partner piece in our cycle. It is almost the opposite of an explosion, serving to reduce rather than augment the attributes within Beethoven's text; there is no doubt, therefore, as to the homage expressed in Matthews's score. It is likely that, when we play this pairing in our concerts, the Beethoven Sonata emerges as more challenging and complex than its latter-day companion, more 'modern' even, in the words of Matthews:

It seems to me that Beethoven is a perpetually modern composer. You can learn so much from him. He does seem to speak to us in a very modern way I think, more than almost anybody else. I think he'll always be like that [...] Somehow, he transcends his classicism. He just writes Beethoven and it's quite different from anybody else. (Matthews, interview, 5 April 2020)

Matthews's attitude suggests the possibility that he deliberately (even if subconsciously) set out to write a piece that sounded less 'modern' or challenging than Op. 96, his favourite Sonata by the composer that he reveres more than any other. The agency of *Sonatina* is to heighten the stature and impact of Beethoven's fully-fledged Sonata: perhaps the ultimate homage. Matthews offers a beautifully crafted echo, even a shadow of Beethoven's score, ceding the spotlight to the master, unchallenged.

Perhaps the most inspired structural intertext is provided by Watkins, in borrowing one of Beethoven's most telling formal devices in the first movement of the 'Spring' Sonata. The moment of recapitulation in Beethoven's score sheds new, bright light on the opening theme

via a harmonic sleight of hand, seeing a preparation on the verge of D minor that elides into the home key of F major. Figure 3.23a shows Beethoven preparing an arrival in D minor via the bold affirmation of V/V in bar 116 (Vol. 1, CD 2: Track 6, 6' 02"). The music then floats on this disembodied dominant for eight bars, oscillating between A and G# before emerging into F major at the recapitulation (bar 124). Watkins pre-empts Beethoven's trick in his own *Spring* by ending with the same dominant expectation (but in D major), from which the Beethoven Sonata then begins in F major, already bathed in the sunlight that Beethoven himself had reserved for the recapitulation (Figure 3.23b; Vol. 1, CD 2: Track 5, 4' 01"). In both instances, the sharp keys of D and A majors are fresh in the memory during the ensuing music in the flat key of F. This is a significant example of a musical phenomenon that is far more tellingly revealed in playing or hearing the works in question than in words on a page, but nevertheless the effect is due to the same juxtaposition of contrasting tonalities in both cases. It is also worth pointing out that although Watkins's score can be performed as a freestanding entity, this moment alone is reason enough to play the work next to Beethoven's 'Spring' Sonata, as is always the case in *Beethoven Plus*.

Figure 3.23 Watkins mirroring Beethoven's harmonic process

a)

The image displays two systems of musical notation. The first system, labeled '112', features a Violin part (top staff) and a Piano part (bottom staff). The Violin part consists of a series of chords, starting with a D minor triad (F, A, C) and moving through various voicings, including a D major triad (F, A, C#) in the final measure. The Piano part features a rhythmic accompaniment of eighth-note triplets in the right hand and a bass line with chords and triplets in the left hand. The second system, labeled '116', shows a Violin part (top staff) and a Piano part (bottom staff). The Violin part begins with a D major triad (F, A, C#) and continues with a melodic line. The Piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords and triplets in the left hand. The key signature for both systems is one flat (Bb).

Musical score for Violin (V.) and Piano (Pno.). The score is in 3/4 time and B-flat major. It consists of two systems. The first system starts at measure 119 and ends at measure 121. The second system starts at measure 122 and ends at measure 124. The Violin part features a melodic line with slurs and a fermata at the end of measure 124. The Piano part provides harmonic support with chords and a steady eighth-note accompaniment. Dynamics include *cresc.* and *p*. A *decresc.* marking is present in the piano part at measure 123.

b)

Musical score for Voice, Piano, and Violin. The score is in 3/4 time and B-flat major. It consists of two systems. The first system starts at measure 84 and ends at measure 88. The second system starts at measure 89 and ends at measure 92. The Voice part features a melodic line with slurs and a fermata at the end of measure 92. The Piano part provides harmonic support with chords and a steady eighth-note accompaniment. Dynamics include *pp*, *p*, and *ppp*. The tempo marking *molto rall.* is present above the voice part at measure 88. The Violin part features a melodic line with slurs and a fermata at the end of measure 92. The tempo marking *Allegro* is present above the violin part at measure 89.

The dissonant

And so we come finally to Brooke's *Swoop* (Vol. 1, CD. 1: Track 9), a work that has not appeared in any of the previous six categories and that stands somewhat alone amongst the new commissions for *Beethoven Plus*. I have a strong liking for Brooke's piece, which is both exciting and gratifying to play; I say this because, in considering *Swoop*, I shall argue that the work resists the postmodern spirit of the current project and, therefore, the capacity to connect with its subject text, at least in any of the manners outlined above, shared by the

other nine new works. Therefore, *Swoop* is a particularly interesting case, both in terms of its own workings and the way in which it reflects upon the functioning of the rest of the project.

Swoop is, in some ways, a work reminiscent of modernism in its seemingly uncompromising abstraction and formal structure ('purpose', 'design', 'synthesis', to return to Hassan's 1982 definitions), an irony being that this possibly makes its style feel more dated than many of the other *Beethoven Plus* commissions. On the other hand, Brooke's work exhibits other characteristics that have often been described as postmodern: block structure and a blurring of musical styles that see the opening of her piece mimicking electronica in its 'bending' of pitch in the violin and extreme dynamic and textural contrasts (Vol. 1, CD 1: Track 9):

Figure 3.24. Brooke, *Swoop* (bars 1–6)

The image displays a musical score for the first six bars of Brooke's *Swoop*. It is arranged in two systems, each containing a Violin (V.) and Piano (Piano/Pno.) part. The time signature is 4/4. The Violin part features a melodic line with dynamic markings: *pp*, *mf*, *pp*, *f*, *p*, *pp*, and *mf*. The Piano part is marked *mf* and includes a *loco* section. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The bottom system includes a '4' above the Violin staff and '8^b ... 1' below the Piano staff, indicating an octave shift.

But these are also attributes commonly associated with Stravinsky, for instance, frequently cited as at the vanguard of early twentieth century modernism, but who is also synonymous with several decidedly postmodern traits, not least (in his neoclassicism) a relationship to the music of the past that indirectly prefigures the current project. These problems in the labelling

of musical styles are exactly the kind of murky water into which I have no intention of stepping here, but, at the very least, Brooke's work offers an illustration of the multiplicity of latter-day musical languages that are currently in favour, and a reminder that the trends identified in this chapter are particularly apt only within the context of this project and its specific concerns. *Beethoven Plus* is a project that suits the sensibilities of a certain group of artists and characteristics of our cultural moment, but it represents only one view of our contemporary musical landscape. Brooke's words seem as unconcerned with the more subjective qualities of the partnering process as her music:

The starting point of interacting compositionally with the Beethoven sonata set up a space in which to explore my developing aesthetic choices in the context of the Beethoven. I first considered which of the technical and aesthetic qualities of the sonata to engage with as part of the limitations for my composition. (24 April 2020)

Brooke searches within her Beethoven text in order to find a starting point for her own 'developing aesthetic'. Ultimately (see below) she fails to find one, save for the overall tonality of the Sonata. Contrast this with comments from some of the other composers involved in the project: 'I wanted to find a way of paying my respect' (Watkins, interview, 16 April 2020); 'It's very humbling to attempt to stand next to Beethoven' (Dove, interview, 6 April 2020); 'In some way all my music is related to Beethoven' (Matthews, interview, 5 April 2020); 'Beethoven was an important part of my development' (Ashworth 2020). Where most of the composers seem to be looking for characteristic ways to interact with their Beethoven Sonata, building upon an existing relationship with his music, Brooke wants to find an objective starting point, within a Sonata that she does not know, for a new work that continues her own compositional trajectory. Beethoven has been curiously removed from the picture, save for the tonality of E \flat , residual from the Classical era (Mozart's *Sinfonia Concertante*, K.364 or Beethoven's own *Eroica* Symphony, Op. 55 amongst many possibilities), but equally synonymous with, for instance, Wagner's Prelude to *Das Rheingold* (1869) or *Ein Heldenleben*, Op. 40 by Richard Strauss.¹¹ Nonetheless, Beethoven did turn to a 'new path' around the period of the *Eroica*, an uncompromising statement of individuality and intent after the

¹¹ Or, in the context of this project, Strauss's Violin Sonata, Op. 18 (1888).

struggles of the onset of his deafness at Heiligenstadt (see discussions in Chapter 4). And there are some echoes of this sense of personal destiny and purpose in Brooke's words.

Picking up on Brooke's homing in on the heroic E \flat tonality in *Swoop*, it is clear that, although the work may have modernist tendencies in its harmonic abrasiveness, it is far from atonal. Brooke states that, 'focussing on the first movement, I aimed for a fluid, layered approach to referencing the E \flat harmony of the Beethoven' (interview, 24 April 2020). Her work satisfies all five of the features of tonality as laid out by Tymoczko (2011): 'conjunct melodic motion'; 'acoustic consonance'; harmonic consistency'; 'limited macroharmony'; and 'centricity'. Figure 3.24 above shows this 'centricity' where, 'over moderate spans of musical time, one note is heard as being more prominent than the others, appearing more frequently and appearing as a goal of musical motion' (Tymoczko, 2011: 4). There is never any doubt as to where the tonal centre lies. Meanwhile, Figure 3.25 illustrates Brooke's use of 'conjunct melodic motion' where 'Melodies tend to move by short distances from note to note' (ibid) and 'harmonic consistency', in which 'the harmonies in a passage of music, whatever they may be, tend to be structurally similar to one another' (ibid).

Figure 3.25. Brooke, *Swoop* (bar 28ff; Vol. 1, CD 1: Track 9, 1' 03")

The image displays a musical score for two instruments: Violin and Piano. The score is divided into two systems, each containing three measures. The first system is marked '28 pizz' and 'pp' (pianissimo), with a dynamic change to 'p' (piano) in the second measure. The second system is marked '4' and 'p'. The Violin part consists of eighth notes and rests, while the Piano part features chords and rests. The time signature is 7/8, and the key signature has one flat (E-flat).

Figure 3.26 provides an example within Brooke's *Swoop* of Tymoczko's 'limited macroharmony', in which 'tonal music tends to use limited macroharmonies, often involving five to eight notes' (2011: 4).

Figure 3.26 Brooke, *Swoop* (bar 73ff; Vol. 1, CD 1: Track 9, 2' 18")

The image displays a musical score for the piece 'Swoop' by Brooke, starting at measure 73. It is arranged for Violin and Piano. The score is divided into two systems. The first system (measures 73-76) shows the Violin part with a *pp* dynamic and a melodic line. The Piano part features a *p* dynamic and includes triplets and a quintuplet. The time signature changes from 5/8 to 3/16 to 3/4. The second system (measures 77-80) continues the Violin and Piano parts, with the Piano part featuring more triplets and a quintuplet. The time signature changes from 5/8 to 3/16.

Because of this disinclination to engage with ‘the challenge of the past’ (Umberto Eco, 1984: 67), it may be argued that *Swoop* could be an equally appropriate partner piece for any work for violin and piano in $E\flat$. The piece does not seemingly function to create or affect a mood within which the Beethoven Sonata will begin, as do several other works within the project; nor are there other discernible intertextual relationships with Op. 12 No. 3, save for any that are so slight or dissonant as to be arbitrary. As outlined above, even a contrapuntal reading needs to bind itself in some way to the subject text in order to function. Brooke makes no use of quotation, however oblique, and neither do I sense any kind of physical or gestural intertexts in performance. In rejecting the more subjective qualities of the postmodern that are offered by the partnering process, *Swoop* emerges as an entirely self-contained work; since this is no simple matter within a project so dominated by one historical figure, one senses an element of intent in this rejection. I did wonder, before I opened Brooke’s score, whether her ‘Swoop’ would refer to the downward arpeggiated gesture that launches Op. 12 No. 3. Maybe it does, but within her own score, Brooke manages even to avoid any musical shapes that might suggest a kinship with this particularly definitive figure.

Summary

There is much commonality in the nature of the intertextualities constructed by the new pieces for *Beethoven Plus*, specifically, referencing the seven classifications devised in this chapter, in their uses of explosion, tonality, structural-mirroring, and the sincerity and homage with which many works respond to their Beethoven text. There are also smaller groupings within the newly commissioned works that have engaged with the playful, or a postmodern blurring of the boundaries of genre. Reading these intertextual manipulations, I argue that a modified image of Beethoven is already beginning to emerge: one more humorous than has been traditionally presented; certainly still bold, relevant and worthy of homage; but perhaps also with another, more fragile side that may be illuminated via the contrapuntal. Chapters 4–6 will probe deeper and lead us towards firmer conclusions. Most telling are the works that stand somewhat alone within the project: firstly, Brooke's *Swoop* which resists the close engagement with Beethoven's subject text that has proved so alluring to each of the other nine composers. Then Schwertsik's *Unterwegs nach Heiligenstadt* in its uses of narrative and tonality; Bingham's *The Neglected Child* in its sophisticated contrapuntal response; and Ash's *A Major Chase*, entering wholeheartedly into the spirit of the magical within its 'unbuttoned' script. These last three are the works that, along with their Beethoven partners, will form the basis of the ensuing case studies.

Chapter 4. Case study 1. *On the Road to Heiligenstadt: Redemption on the path to Beethoven's late style*

Kurt Schwertsik, *Unterwegs nach Heiligenstadt* in response to Beethoven, Sonata for Violin and Piano in A, Op. 30 No. 1

Schwertsik is arguably 'one of the most renowned Austrian composers of our time' (Carl Lenthe, 1988: 1). Via a multi-layered manipulation of intertexts, he creates a mini-drama in two movements that relates to its Beethovenian inspiration via narrative: a story that encompasses far more than the notes on the page in Op. 30 No. 1 (composed in spring, 1802). In *Unterwegs nach Heiligenstadt* (Vol. 2, CD. 1: Tracks 1–2), Schwertsik employs a range of essentially tonal idioms, featuring passages of bitonality, acerbic dissonances and also occasional music of richly 'romantic' chromatic harmony. Via these idioms he fashions a latter-day form of artistic *misreading*,¹ constructing a psychological narrative around Beethoven's Op. 30 No. 1 that draws on the *Heiligenstadt Testament* (1802) and Beethoven's later works, particularly the Piano Sonata Op. 110 (1821). These and other resonances within Schwertsik's piece transform our reception of Op. 30 No. 1, by drawing upon the biographical context of the Sonata and further relocating Beethoven's work to the world of his late music.

It became clear during Osostowicz's and my initial communications with Schwertsik that he had relished the challenge of writing a companion work to a Beethoven sonata, despite finding this task more than a little daunting. We received the following email from him (dated 17 June 2014) early on, reproduced here in its original, idiosyncratic form (we had programmed Beethoven's String Quartet in E \flat , Op. 127 in our first concert series at Kings Place, London, in October 2015, along with half of our sonata/new work premieres):

Dear Krysia,
 glad you mentioned op. 127: immediately i took out the score & listened & studied & stumbled through the movements 1 & 2 on the piano & got more & more confused about this beautiful & strangely enigmatic music. It's like moving over thin ice, this thoroughly deceptive flatness...etc.etc...
 this makes the approach to the piece (for you) even steeper!

¹ See Bloom (1973) regarding artistic misreading ('misprision') and the anxiety of influence. However, Schwertsik's response to Beethoven, at two centuries' distance, does not serve the same function as that put forward by Bloom, despite adopting a similar process.

Instead of composing, I wander around, circling the late Quartets & Piano sonatas, trying to find the most secure approach, if any!
 This is very encouraging!
 Kurt (email communication, 2014)

Schwertsik finds something complex ('enigmatic', 'deceptive') in Op. 30 No. 1, which he thereby already associates with late works of Beethoven. He has engaged with the work physically ('stumbled through [...] on the piano'), as well as intellectually. And he acknowledges a potential danger in his task ('thin ice' and an 'even steeper' approach), which he nevertheless seems determined to master.

A student of Stockhausen, Schwertsik later rejected serialism in favour of new forms of tonality, which he christened the *Third Viennese School*.

Atonality had lost all its fun for me [...] the dissonant chords that are always the same (usually blunt and imprecise) [...] the boring and predictable course (agonizingly repetitious) petrified into worn-out formulas [...] Suddenly I saw tonality as a universe of mutually dependent, interreacting powers; a cosmic model, an organic machine, as sensitively balanced as life itself, a difficult instrument demanding patient practice and precise understanding by those attempting to master it. That is what concerns me to this day! (Schwertsik, 1992: 54)

Mastering the master through storytelling

Determined to meet the challenge of setting himself next to Beethoven in respect of the 'cosmic model' of tonality, one can imagine why the specific choice of approach was crucial to Schwertsik, a composer for whom storytelling is an integral part of artistic expression. Schwertsik's mature works include a fairy tale opera, *The Wondrous Tale of Fanferlizzy Sunnyfeet* (Das Märchen von Fanferlieschen Schönefüsschen), Op. 42 (1982) and the score for a musical setting of Roald Dahl's version of *Goldilocks and the Three Bears*, Op. 74 (1997).

Schwertsik therefore selects a descriptive title, referencing the famous *Heiligenstadt Testament*, a kind of confessional will written by Beethoven in October 1802 and addressed to his brothers, in which he admits the shattering trauma of having to cope with the onset of his deafness before accepting his fate and proclaiming his determination to strive onwards for his art. The Op. 30 Sonatas were largely conceived and certainly completed after

Beethoven's arrival in Heligenstadt, a village (now a suburb of Vienna but then about two miles north of the city) where he had 'retired to the quiet of the countryside on the advice of his doctor [...] in a final effort to combat his encroaching deafness' (Cooper, 2000: 124). I shall quote a small portion of the extensive document here:

O you men who think or say that I am hostile, peevish or misanthropic, how greatly you wrong me. You do not know the secret cause which makes me seem so to you [...] I was always inclined to accomplish great deeds. But just think, for six years now I have had an incurable condition, made worse by incompetent doctors, from year to year deceived with hopes of getting better, finally compelled to face the prospect of a lasting infirmity [...] I soon had to withdraw myself, to spend my life alone. And if I wished at times to ignore all this, oh how harshly was I pushed back by the doubly sad experience of my bad hearing [...] Ah how could I possibly admit weakness in the *one sense* which should be more perfect in me than in others [...] I would have ended my life. It was only *my art* that held me back. Oh, it seemed impossible to me to leave this world before I had produced all that I felt capable of producing. (Translation from Cooper, 1996: 129)

In the light of this extraordinary outpouring, Schwertsik is not the only person to interpret Beethoven's A major Violin Sonata via a biographical, extramusical thread. 'In its quiet way, this sublime sonata shows that Beethoven's belief in a personal destiny, his strength of character and the deep spirituality revealed in those words from the *Heiligenstadt Testament*, could overcome his despair', comments Watson (2010: 120). However, as a performer-analyst, I do not perceive any 'Beethovenian struggle' *within* the score of Op. 30 No. 1 itself (Vol. 2, CD 1: Tracks 3–5). Nor is there any evidence that Watson does. The 'smooth surface' initially identified by Schwertsik overlies an opening movement with two upwardly striving primary subjects in major keys, a radiant slow movement and a set of variations on a cheerful theme, which culminates in a jovial, Mozartean coda. However, Josef Szigeti (1965: 27) does find 'philosophical, meditative overtones' in the finale, and Rostal considers the second movement to be 'among the most beautiful and moving things to have ever been expressed in music' (1985: 90). There is certainly reason to suppose that this Sonata is not to be taken lightly.

Schwertsik turns to late Beethoven '*On the Road to Heiligenstadt*'

In placing the Sonata within the biographical narrative that includes the *Heiligenstadt Testament*, Schwertsik complicates the existing, sketchy critical understandings of a Sonata which remains something of a mystery for the brevity of discourse it has attracted to date; Mark Kaplan (2000) and Carl Dahlhaus (1987) practically ignore the work in their relevant chapters, Kaplan seeing in it only 'the refined drawing room' (2000: 139). As mentioned in Chapter 1, the one existing major collection on the Beethoven Violin Sonatas (Lockwood & Kroll, 2004) contains a chapter on Op. 30 by Richard Kramer that is devoted perceptively, but somewhat bizarrely, to a discussion of the Op. 31 Piano Sonatas. Kramer sees these piano works as the first steps on Beethoven's 'new path' of 1802 (see below) and uses this to highlight what he sees as the less progressive style of Op. 30, asserting that 'the bold, new conceptual world of Opus 31 must be understood as a response to this palpable exhaustion of genre in Opus 30' (2004: 49).

Commentators have not agreed upon where to place the Sonata within the tumultuous events of 1801–03 in the Beethoven biography, both personal and artistic. Beset as we know by encroaching deafness, 'around the year 1803, Beethoven said to his friend Krumpholz: "I'm not satisfied with what I've composed up to now. From now on I intend to embark on a new path"' (Czerny, 1846, 13). This lack of chronological precision places a conundrum before musical commentators, who have offered different suggestions as to the works with which this 'new path' began. Most common is Richard Kramer's (2004) assertion that the three Op. 31 Piano Sonatas represent a change in direction for Beethoven, each with their ambiguous and deliberately disturbing opening gambits. But what of the *Marcia funebre sulla morte d'un Eroe* in Op. 26, or the two idiosyncratic sonatas *Quasi una fantasia*, Op. 27 Nos. 1 and 2? It would seem unfair (and unwise) to condemn the Op. 30 sonatas as 'old' by association, as several scholars such as Kramer (2004) or Kaplan (2000) seem to have done. Indeed Szigeti reflects Czerny/Beethoven's language uncannily when he states that 'it is the sixth (Op. 30 No. 1) that can be said to inaugurate the new directions of Beethoven's approach to the Violin Piano Sonata problem' (1965: 27).

These uncertainties surrounding Op. 30 No. 1 suggest that a composer's overall development need not strictly follow the chronology of his/her lifetime. Schwertsik senses in Op. 30 No. 1

a premonition of Beethoven's late style, commenting in his 2015 programme note that 'I just felt in this sonata that Beethoven revealed himself (especially in the first movement) from a side that finally became prominent in his last string quartets'. But critical opinion seems divided over the extent to which the Sonata prefigures Beethoven's later music. Schwertsik has allies in Watson (2010: 120), who finds 'serenity and radiance' and Rostal (1985: 67), who writes that the end of the second movement 'equals late Beethoven in its rapture.' On the other hand, as we have seen, Richard Kramer (2004) sees in Op. 30 the last of the old, before the 'new path' of Op. 31.² Certainly the similarities in metre and texture between the opening Allegros of Op. 30 No. 1 and the Op. 127 String Quartet (1823–24) are unmistakable, as pointed out by Schwertsik in his original email ('I'm glad you mentioned Op. 127 [...] I wander around circling the late Quartets...'). See Figure 4.1.

Figure 4.1. Intertextual similarities between Op. 30 No. 1 and Op. 127

a) Beethoven, Sonata Op. 30 No. 1 (bars 1–8)

The image displays the first eight bars of the first movement of Beethoven's Sonata Op. 30 No. 1. The score is written for Violin and Piano. The key signature is A major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro'. The first system (bars 1-4) shows the initial chords and the start of the piano accompaniment. The second system (bars 5-8) shows the continuation of the piano accompaniment with dynamic markings: 'cresc', 'sfz', 'decresc', and 'fp'.

² Kramer argues that the Op. 30 sonatas exemplify an anxiety to conform to classic(al) procedures, arrived at via copious sketches, that Beethoven casts off with the 'new path' of Op. 31, employing a kind of Bloomian misreading of himself. See 'Sonate, que me veux-tu?: Op. 30, Op. 31 and the Anxieties of Genre' (2004).

b) Beethoven, String Quartet in E \flat , Op. 127 (bar 6ff.)

The image displays a musical score for the first four parts of a string quartet: Violin I, Violin II, Viola, and Cello. The score is divided into two systems. The first system starts at bar 6 and ends at bar 8. The time signature is 2/4. The key signature has two flats (B-flat and E-flat). The first part of the system is marked with a piano (*p*) dynamic and a fortissimo (*sfz*) accent. The second part of the system, starting at bar 9, is marked with an *Allegro teneramente* tempo and a *sempre p e dolce* dynamic. The time signature changes to 3/4. The second system starts at bar 3 and ends at bar 4. The time signature is 3/4. The key signature remains two flats. The dynamic is *p*.

To note this family resemblance between Op. 30 No. 1 and Op. 127 seems justified as more than fanciful; no piano sonata, symphony nor any of the other violin sonatas or string quartets features an opening movement with a lyrical/contrapuntal character in 3/4. Indeed, a similar texture in any metre is extremely rare for a Beethoven opening movement. Scott Burnham (2009: 69), writing about Beethoven's late works, contends that 'in the context of instrumental music, the simulation of voice and song can be heard as a move towards greater intimacy and vulnerability.' This would seem to sum up both the 'late' leanings of Op. 30 No. 1 and Schwertsik's sense of the confessional sentiments of the *Heiligenstadt Testament* within the Sonata.

The 'Beethovenian struggle': Triumph over adversity

The fusion of Beethoven's late style and the *Heiligenstadt* narrative, as distilled by Burnham above, leads Schwertsik to select a classic Beethovenian programme of despair, struggle and

redemption for *Unterwegs*. Intriguingly however, as I have pointed out, this has little to do with the musical narrative within Op. 30 No. 1 itself. This poetic programme, commonly known as the ‘Beethovenian struggle’, encapsulates a drama of ‘the mortal, vulnerable human being, striving against the odds to keep his moral being steady in order to gather strength as an artist to strive towards the heavens’ (Lockwood, 2003: 391). A version of this narrative is interestingly mirrored, if less heroically, in Schwertsik’s original email communication and illustrates an intriguing phenomenon explored in detail by Kristin Knittel in her essay ‘Pilgrimages to Beethoven’ (2003). Knittel examines a host of autobiographical ‘recollections’ (however apocryphal) of journeys to visit Beethoven, beginning with Liszt who, recalling his eleven-year-old self, speaks of a huge effort to gain access to great man before finally impressing him with his pianism and receiving a kiss on the forehead in return (Sonneck 1926: 162–3). Knittel explains that:

the stories of this and other meetings with Beethoven, while they may tell us nothing about the composer per se, are certainly in a position to tell us about Beethoven's posthumous status as an icon of creativity, genius, and superiority. That is, these stories do not need to be true in order to function as historical evidence. When Liszt's story is removed from the purview of biography and placed within the context of other stories that recount visits to Beethoven, it then becomes possible to see certain correspondences among the stories that have hitherto been masked by our concern with data and facts. Not just Liszt but all these visitors must overcome obstacles in order to visit Beethoven and all are subsequently rewarded with a *Weihekuss* of sorts. (2003: 20–21)

The ‘Beethovenian struggle’ is also perceived to be musically enshrined within such later Beethoven works as the Symphony No. 5 in C minor, Op. 67 (1804–08), the Piano Sonatas in A \flat , Op. 110 (1821) and C minor, Op. 111 (1822), the opera *Fidelio*, Op. 72 (1805–14) and, perhaps most famously of all in the Symphony No. 9 in D major, Op. 125 (1824), culminating in the *Ode to Joy*. The narrative is interpreted from a different angle in each of these works, but the essence is common to all: a musical drama that broadly mirrors Lockwood’s definition above by presenting ‘problems’ (conflicting elements and/or *Sturm und Drang*) before ending in major-keyed resolution.

Schwertsik’s narrative is therefore in one sense a Beethovenian cliché. The idea of the ‘Beethovenian struggle’ is still prevalent today, even in learned writing: for instance, Scott Burnham’s monograph, *Beethoven, Hero* (1995), or Jan Swafford’s 2014 biography,

Beethoven: Anguish and Triumph: both employ titles that deliberately reinforce this cultural trope of the artist who overcomes adversity to produce a masterpiece. Drawing together these two elements that are of most concern to Schwertsik (the biographical story of the ‘Beethovenian struggle’ that surrounds the *Heiligenstadt Testament*, and Beethoven’s late style), Joseph N. Straus suggests in his essay ‘Disability and “Late Style” in Music’ that:

A contextual factor more consistently correlated with late style than chronological age, proximity to death, or authorial or historical belatedness is the physical and mental condition of the composer. Composers who write in what is recognised as a late style often have shared experiences of nonnormative bodily or mental function, of disability, or of impairments resulting from disease or other causes’. (2008: 6)

‘Late’ music and the *Heligenstadt Testament* (and, with it, Op. 30) are brought together once again, this time through the experience of Beethoven’s deafness.

The choice of Op. 110, a unique sonata

The late work that Schwertsik selects as his primary intertext for *Unterwegs* is the Piano Sonata in A \flat , Op. 110 (1821), one of the pieces to which he seems to have been listening (and possibly playing) as he planned *Unterwegs*. It is one of the most original structures that Beethoven attempted and requires a brief summary here:

After a concise but emotionally charged opening movement, ever songful and in triple time (in common with Op. 30 No. 1) comes an earthy scherzo. Then a complex and highly individual fusion of slow movement and finale evolves, seemingly rejecting the relatively typical sonata formula that had been in evidence thus far:³ an eerie recitative in a distant B \flat minor ushers in the *Klagender Gesang* (lamenting song or aria in A \flat minor) which closes in the depths of the register, before a fugue emerges, peaceful but purposeful in the tonic key of A \flat and arriving as balm after troubled times. At this point the work could be on the home straight,

³ Beethoven’s plan for Op. 110 has been explored on numerous occasions and from a variety of angles; as one might expect, this ‘seeming’ rejection has been prepared in a multitude of ways during the first two movements, which unify the sonata and shape its narrative across the movements. See Kinderman (1992) or Reynolds (2003) for example.

but Beethoven makes an intervention: the fugue dissipates after its biggest climax and slithers down into G minor for a reprise of the *Klagender Gesang*, this time heavily ornamented and marked *Ermattet, Klagend* ('exhausted, sorrowful'). Eventually the music is 'reborn' through ten repeated G major chords – literally reborn as Beethoven marks *Nach und nach wieder auflebend* ('gradually reviving') over the inverted fugue that emerges and grows little by little until the home key is reached and emphatically confirmed via a triumphant rendition of the fugue subject in quasi orchestral texture.

In Op. 110, Beethoven has therefore described, in words and in music, his archetypal musical/philosophical narrative, much as he did more autobiographically after illness, in the String Quartet in A minor, Op.132 (1825) with its *Heiliger Dankgesang* ('song of thanksgiving from a convalescent [...]'). In other words, with reference to the current study, the sentiments within the *Heiligenstadt Testament* are here encapsulated within the musical journey. In describing this unique Sonata, Alfred Brendel (1990: 63) comments that Op. 110 'embraces the past, present and future: the sublime and the profane'.

Via intertextual echoes and narrative structure, Schwertsik's strategy is to appropriate these manifold associations within and around Op. 110 and place them into *Unterwegs* in order to position Op. 30 No. 1 within its biographical context, alongside the *Heiligenstadt Testament*. He paints a portrait of Beethoven in 1802, blighted by deafness but determined to rise above his troubles for art, whilst composing a sublimely lyrical Violin Sonata. We may recall the email quoted at the beginning of this chapter, when Schwertsik initially seemed uncertain as to how to approach the commission: 'I wander around, circling the late Quartets & Piano sonatas...' Here one may recall Metzger (2002: 2) and his assertion that compositional borrowing also draws upon the 'cultural associations' of the original work. Schwertsik has found his solution.

The Sonata in A \flat , Op. 110 as it 'appears' in *Unterwegs nach Heiligenstadt*

In binding *Unterwegs* to Op. 110, Schwertsik borrows specific, carefully chosen *expressive unit gestures* (Oded Ben-Tal, 2012), 'short, self-contained, sonic units that are perceived to have a clear emotional or conceptual signification', from Beethoven's score. These unit gestures

do much to define the profile and meaning of a musical work, both *poetically* and/or *aesthetically*, and are at the heart of a perception of intertextual relationships. Schwertsik's two most significant intertexts are taken from moments that are both strongly profiled and arrive at signal points in Beethoven's narrative.

To facilitate the first of these (and whether deliberately employed or not), Schwertsik senses a family resemblance between prominent rising themes in fourths in Op. 30 No. 1 and Op. 110 (see Figures 4.2a and 4.2b) which will become a crucial thread in his own narrative. Let us not forget at this point that Op. 30 no 1 is the 'official' partner piece to which Schwertsik is responding and which will be performed alongside his new work, although major discussion of the relationships between *Unterwegs* and the Op. 30 Sonata will come later.

Figure 4.2. Transformation of 'rising theme'

a) Beethoven, Op. 30 No. 1, second subject (bar 34ff.)

34

Violin

Piano

p

tr

sfz

b) Beethoven, Piano Sonata, Op. 110 (fugal subject)

Fuga. Allegro, ma non troppo.

p

sempre piano

c) Schwertsik, *Unterwegs nach Heiligenstadt*, Tranquillo (bars 1–2)

Figure 4.2c illustrates the most striking reference to Op. 110 in *Unterwegs*: the presentation of the piano theme at the beginning of the second part, Tranquillo. Potentially drawn from the second subject of Op. 30 No. 1 (Figure 4.2a), this moment bears far more resemblance to the fugal theme from Op. 110 (Figure 4.2b), not least because of the change from triple to duple time. Presented in single notes, unadorned, in a similar register and with a close resemblance in the *dolce* character, the reference to the fugue is unmistakable. This reference is heightened by its emergence, *attacca*, from a low point, achieved by falling fifth(s) in the bass (see Figure 4.3) and in a highly flat minor key ($A\flat$ minor for Beethoven, $E\flat$ minor for Schwertsik, enharmonically at least). As a pianist I sense that the two moments are extremely similar in terms of the emotional/psychological state of the music (Vol. 2, CD 1: Track 1, 2' 17" into Track 2); the coda to Schwertsik's opening movement even feels somewhat like *recitative*, with the violin declaiming over simple piano chords, a further intertextual echo of the finale of Op. 110 in spirit, even if these two recitative passages do not bear a literal resemblance to one another.

Figure 4.3. Schwertsik echoes Beethoven. Falling fifths to bass octave

a) Beethoven, Op. 110, *Klagender Gesang* (bar 23ff.)

b) Schwertsik, *Unterwegs nach Heiligenstadt* (bar 95ff.)

95

Violin

Piano

p *pp* *p*

mf *p* *pp*

So far, Beethoven's *Klagender Gesang* is absent from Schwertsik's scheme, but at bar 39 in his second movement (Vol. 2, CD 1: Track 2, 1' 30"), a transformation occurs, sensed immediately and keenly at the piano. The tempo slows to *Larghetto*, the accompaniment moves into triplets and a new melody is introduced in C# major. A duet between piano right hand and violin features various expressive unit gestures, the second of which resembles Beethoven's *Klagender Gesang* (Figure 4.4). Note the hesitant off-beats at the start of both gestures, which create dissonance through suspension, the gentle gathering of momentum through falling triplet (semi)quavers and final longer appoggiatura towards which the whole gesture strives. Schwertsik proceeds to alternate the fugal theme and the *Gesang*, recalling Beethoven's scheme but in reverse.

Figure 4.4. Shared expressive unit gesture between Beethoven and Schwertsik

a) Beethoven, Op. 110, *Klagender Gesang* (bar 8ff.)

8

Klagender Gesang (Arioso Dolente).

p

b) Schwertsik, Larghetto (bar 42ff.)

The image shows a musical score for Violin and Piano, starting at bar 42. The score is in 3/4 time and D major. The Violin part features a melodic line with triplets and a long note. The Piano part features a rhythmic accompaniment with triplets and a bass line with a triplet and a long note.

Working on this particularly touching moment with Schwertsik before the premiere, I can remember him recounting how he almost did not dare, in 2015, to write such a passage of overt musical romanticism as this Larghetto. Many definitions of ‘late style’ are brought to mind here: In his essay, *Late Styles*, Burnham (2011: 434) speaks of a ‘withdrawal from the present, with a fascination with the past. A reaching back to older styles to make something new’. Joseph Kerman, writing about late Beethoven in *The New Grove* (1983) describes a ‘direct and intimate mode of communication’, while Margaret Notley (2006: 47) describes late music as an ‘absence of striving for worldly success [...] unconcern about pleasing their audience’. Schwertsik here seems to embody multiple definitions of ‘late style’, reinforcing the intertext with Op. 110. An octogenarian at the time of writing *Unterwegs*, Schwertsik may of course find some aspects of late style entirely natural.

Schwertsik’s rewriting of the story

Schwertsik’s concern, as I have discussed, seems to be to transform our understanding of the Violin Sonata, Op. 30 No. 1; he gives us a piece in two movements and has no qualms about relating his music to Beethoven’s in overt fashion. Writing in a tonal language, foreground borrowing and intertextual relationships are *aesthetically* perceived without difficulty, as was noted in a host of examples from *Beethoven Plus* pairings in Chapter 3. Kristeva’s definition of intertextuality (1966: 36): ‘a mosaic of quotations; any text is the absorption and transformation of another’, will guide us towards the latter-day brand of Bloom’s (1973) theory of *misreading* with which we are concerned here. The composer retells the story of

the work to which he/she is responding, not in order to escape the anxiety of influence (from which safety has surely been reached in this project, at two centuries' distance) but to create a new drama with a new meaning: in this case the *Heiligenstadt* narrative and the 'Beethovenian struggle' encapsulated within it.

Schwertsik therefore employs a particular manipulation of intertexts that serves eventually to accentuate both the similarities and differences between his work and its Beethovenian partner. He echoes Beethoven's score in order to bind his work to Op. 30 No. 1 and provide the necessary *mis-en-scène* for his drama, while deforming and warping many of the references in order to give the impression of a piece at odds with itself. To this end, he appropriates most of the important elements that produce the distinct profile of Beethoven's Sonata, in particular those of its first movement. Let us therefore examine Schwertsik's interactions with Op. 30 No. 1, beginning with his consonant intertexts:

In his desire to master tonality and stand beside Beethoven, Schwertsik sets out to master counterpoint and earn his place on the platform next to one of the iconic fugal writers. Op. 30 No. 1 itself begins contrapuntally and there is a canon/fugato in the development. The second movement of *Unterwegs*, containing direct references to late Beethoven (see above), alternates quasi-fugal counterpoint with aria-like passages of great expressive power. 'For Beethoven', writes Richard Kramer (1987: 107), 'the study of counterpoint was a challenge with metaphysical overtones. His obsession with it was life-long.' Schwertsik's idea of a 'cosmic model' (quoted on p. 104, above) is loudly echoed here and Beethoven's 'life-long' interest suggests a thread that might link Beethoven's 1802 Sonata with works that he wrote much later.

In acknowledging an ongoing relevance of structural enquiry, I offer voice-leading analyses of the first bars of both works (Figure 4.5), derived from the simpler Salzerian models following the traditions of Heinrich Schenker, which reveal shapes with many shared characteristics, during which Schwertsik has virtuosically echoed Beethoven in two parallel temporalities. The overall movement of both opening 'paragraphs' is similar, though *Unterwegs* takes 9 bars to Beethoven's 27 (contracted to three times quicker). Simultaneously, Schwertsik also plays out the opening 4-bar gesture of Op. 30 No. 1 over 10 bars (augmented to two-and-a-half times

slower), with the 'turn' in slow motion (6 bars) followed by the (chromatically altered) VI–V progression.

Figure 4.5. Similarities in voice-leading analyses, Beethoven and Schwertsik

a) Beethoven Op. 30 No. 1 (bars 1–27). Underlying melodic and bass movement with primary harmonic areas

Bar 1 3 8 14 19 23 27

I VI-V I VI-V (IV) I IV-V I IV-V I

b) Schwertsik, *Unterwegs nach Heiligenstadt* (bars 1–10)

Bar 1 4 6 8 10

I VI V

As Schwertsik points out in his initial email reference to a 'thoroughly deceptive flatness', the foreground of Op. 30 No. 1 is often benign in character, the opening Allegro presenting a surface where expressive, though largely untroubled primary themes are punctuated and briefly challenged by terse, energetic outbursts. Figure 4.5 reveals that Beethoven's opening 7-bar phrase outlines a simple triad, echoing the initial melodic move in the piano, but this

smooth surface is laden with melodic suspensions/appoggiaturas (the opening outlined in Figure 4.6 and continued thereafter in the violin), complementing the submediant harmonic leaning, outlined above.

Figure 4.6. Beethoven, Op. 30 No. 1 (bars 1–8). Appoggiaturas marked with brackets

The image displays a musical score for Beethoven's Op. 30 No. 1, specifically bars 1 through 8. The score is in 3/4 time and marked 'Allegro'. It features Violin and Piano parts. The Piano part is divided into two systems. The first system shows the initial chords in both hands, with dynamics 'p' in both. The second system, starting at bar 5, shows the violin and piano parts with dynamic markings: 'cresc', 'sfz', 'decresc', and 'fp'. Brackets in the violin part highlight appoggiaturas.

The reiterations of the tonic A in the bass (Figure 4.5a) underline the fact that the music makes no real move away from the home key within the first 27 bars. In fact, the boldness of this opening might be said to lie in its nerveless faith in simplicity. The opening chords of both works cover the same compass and tonality (Schwertsik an octave higher), cementing a kinship between the two scores that is readily *aesthetically* perceived, and the outline of Beethoven's opening thematic turn is gradually revealed by Schwertsik via a series of appoggiaturas, so prevalent at the outset of Op. 30 No. 1 (Figures 4.7, 4.5 and 4.6).

Figure 4.7. Schwertsik, *Unterwegs nach Heiligenstadt* (bars 1–10)

The musical score for Schwertsik's *Unterwegs nach Heiligenstadt* (bars 1–10) is presented in three systems. The first system covers bars 1–5, the second system covers bars 6–10, and the third system covers bars 11–15. The score is in 3/4 time and features Violin, Piano, and Violoncello (V.) parts. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The score shows dynamic markings such as *sfz*, *p*, *f*, and *mf*, and articulation markings like *pizz* and *arco*. The Piano part has a prominent *sfz* dynamic in the first bar. The Violoncello part starts at bar 6 and features a mix of *pizz* and *arco* playing.

Beethoven's initial section is completed by two simple 4-bar phrases, each outlining the simple I–IV–V–I chord progression which also underlies the opening 7-bar phrase (Figure 4.8a and Figure 4.5). These are taken up as the harmonic basis for the tuneful second subject at bar 34 (Figure 4.8b) and cadential figure (with chord VI substituted to echo the harmonic imprint of the very opening) first introduced at bar 59 (Figure 4.8c). This is music that generates itself effortlessly, with the minimum of means. Comparison with Figure 4.5b will show how Schwertsik mirrors this progression in his initial 10-bar phrase.

Figure 4.8. Beethoven, Op. 30 No. 1. Examples of I–IV–V–I progression

a) close of first theme (bar 19ff.)

Violin

Piano

19

f *p*

f *sfz* *p*

I IV V I

b) second theme (bar 34ff.)

Violin

Piano

34

p *sfz* *p*

I IV V I

c) cadential figure (bar 59ff.)

Violin

Piano

59

decresc *p*

p *f*

I VI (IV) V I

Punctuating the pair of primary, lyrical themes in Beethoven's score are two more disturbing outbursts: a sudden energetic F# minor in rising *hemiola* at bar 27 and the tempestuous C# minor introduced by interrupted cadence in bar 49. The downward rushing scale at the end of the first minor outburst is a short-lived but important element of disturbance that Schwertsik borrows for *Unterwegs* (Figure 4.9), importing Beethoven's figure to disruptive effect in his own score. This moment is perceived viscerally at the piano in performance; the majority of borrowings are transformations in which a composer (à la Bloom) appropriates material to alternative ends in a new context, but this moment provokes the uncanny feeling that I have briefly been transported back (or forward) to a place within Beethoven's score, during an altogether different narrative (Vol. 2, CD 1: Track 2, 0' 23"). Schwertsik has borrowed two strongly profiled and contrasting expressive unit gestures from Beethoven's score in order to echo the strongly etched contrasts in Op. 30 No. 1: the downward scale

above and the lyrical rising fourths of Beethoven's second subject, as outlined earlier in Figure 4.2.

Figure 4.9. Impulsive downward scale

a) Beethoven, Allegro (bar 31ff.)

Violin

Piano

31

p

sfz

decresc

b) Schwertsik, Tranquillo (bar 10ff.)

Voice

Piano

V.

Pno.

10

piu f

3

f

sfz

‘Can one Speak of Narrativity in Music?’⁴

It is apt to talk about *Unterwegs nach Heiligenstadt* in narrative terms for a variety of reasons. The title itself leads the listener in this direction, with its suggestion of a journey, rather than simply a picture (it is not, for instance, just called *Heiligenstadt*). Schwertsik’s work is full of structural ‘events’ and there is a wealth of boldly etched material, themes, diverse tempi and vividly contrasting harmonic areas. When these arrive, whether used individually or in combination, they suggest development, transformation or new departure. There is not space here for a full discussion regarding the growing field of study which attempts to understand music from a narrative angle (see Chapter 1, ‘Modes of analysis’), but Beethoven has often been the subject of such attention.⁵ Robert Hatten (1992: 75) finds ‘the analogy of narrativity in the “absolute” music of Beethoven to be helpful’, reinforcing Schwertsik’s view as an appropriate response. Nattiez is keen to guard against any kind of literal interpretation of music in the cause of projecting a narrative upon it, but also invokes the literary distinction between ‘story’ and ‘discourse’ in narrativity. ‘The story which is told, can be “unglued” from its linguistic support in order to be taken on by another medium, another kind of discourse, film or comic strip’ (1990: 244). But Nattiez suggests that to extract the same story (or to *aesthetically* receive it) from an abstract musical score is a much more tenuous business (see end of Chapter 1).

In terms of Schwertsik’s narrative, what is therefore particularly interesting is how, from a similar starting point, he tells a story which forms a counterpoint to Beethoven’s in Op. 30 No. 1, therefore appearing to write *about* the original rather than simply to respond to or echo the earlier work. Several extramusical associations are woven into the intertextual tapestry: the *Heiligenstadt Testament*, Schwertsik’s programme note and Beethoven’s very personal expressive markings in the score of Op. 110 discussed thus far (more will follow). Most crucially of all, the story that Schwertsik chooses, the ‘Beethovenian struggle’, is already known and understood in various other contexts. Maybe Schwertsik’s abstract score therefore contains more entry points at which its narrative may be revealed to the listener?

⁴ Title of an essay by Jean-Jacques Nattiez (1990).

⁵ See William Kinderman (1992), ‘Integration and Narrative Design in Beethoven’s Sonata in A \flat major, op. 110’; or Hatten (1992), ‘On Narrativity on Music: Expressive Genres and Levels of Discourse in Beethoven.’

In attempting to answer this question, I have chosen a somewhat formalist approach to analysis, one arguably justified by the music itself. Equally, as a counter and drawing upon the groundwork laid in Chapter 2, 'Performing an analysis', different modes of musical understanding are called for, as epitomised by Schwertsik's intertextual/narrative approach amongst others examined in Chapter 3. The tables that follow attempt to combine the two. Figure 4.10 elucidates the overarching structure of Schwertsik's narrative by showing the main harmonic areas in the two works in conjunction with the structural events at the bars in question. Onto the formalist analysis I have grafted a methodology borrowed from Straus (2008), echoing my performer's analysis in Chapter 2 in its use of a descriptive column within each table. As with the earlier pilot reading, adjectives under 'character' are subjective, but are chosen via a deep critical understanding of the two pieces that has developed across several years of study and performance. Schwertsik's work, in two movements, totals a similar duration to Beethoven's Allegro and seems to respond largely to this movement alone. Demonstrated via Figures 4.10a and 4.10b are structures that clearly relate initially, followed by Schwertsik's departure: a more complex and far-reaching 'continuation'.

In a formalist sense, Beethoven's sonata movement is unremarkable from the harmonic perspective, except for the submediant leaning that establishes the movement's tonal profile. This is true of the *micro* (discussed in the following section) as well as the *macro* events in a movement that is otherwise notable for its lack of 'Beethovenian struggle'. F# minor acts as an important foil to the tonic key and is 'flagged' on its first entry by the sudden change of tonality and character (bar 28). C# minor fulfils a similar function in the second subject group (where it is the submediant of the E major tonality). F# minor also appears prominently in the development and is the only key that challenges A major in the recapitulation. The movement ends by returning to where it started, both tonally and thematically; this is not a harmonic scheme that one would immediately associate with angst and psychological turmoil.

Figure 4.10. Overall harmonic schemes. Beethoven and Schwertsik

a) Beethoven, Op. 30 No. 1, Allegro. Overall harmonic scheme. (Where no material stated, assume continuation of previous. Later 'material' entries refer back to exposition).

Bar	Key	Material	Character
Exposition			
1	A major	First subject	Lyrical, contrapuntal
28	F# minor	Transition	Decisive, leaping hemiola
34	E major	Second subject	Gently rising, aspirational
49	C# minor	Sub-theme	Energetic, pulsating
55	E major		
59	E major	Codetta	Hesitant
Development			
83	A major	First subject	Developmental
95	D major	Second subject	Restatement
102	G major	Second subject	Canonic/fugal
114	F# minor	Sub-theme material	Developmental
118	C# major/B minor	Transition material	Developmental
130	F# minor	Codetta material	Restatement/development
Recapitulation			
150	A major	First subject	
177	F# minor	Transition	Extended
187	A major	Second subject	
202	F# minor	Sub-theme	
208	A major		
212	A major	Codetta	
234	A major	Coda	

b) Schwertsik, *Unterwegs nach Heiligenstadt*. Overall harmonic scheme

Bar	Key	Material	Character
<i>Energico</i>			
1	A minor	First theme	
10	E major		
13	B major	Second theme	Busy development of first theme
20	E major		
25	B \flat major	Codetta	Second theme varied, hesitant
29	Bitonal		Hesitant, fractured
35	D major	First theme	
43	A minor		Reflective
56	A major	First theme	Rediscovery
62	A minor		Recapitulation
64	E major	Second theme	
71	A minor		
78	E \flat major	Codetta	
83	Bitonal		
89	Around C minor	Coda	Impassioned
98	E \flat minor	End	Uncertain
<i>Tranquillo</i>			
1	C major	First theme	Rising, contrapuntal
7	E \flat min (enharmonic)	Developed first theme	Impatient, punctuated with scale
17	F \sharp minor	First theme	Decorated, <i>cantabile</i>
24	B \flat major	First theme	More passionate
32	F major/minor	Developmental material	Yet more passionate
39	C \sharp major	Second theme	Romantic, nostalgic, magical
57	D major	First theme	Recapitulation
66	B minor	First theme	Decorated as before
74	F major	Second theme	
91	C major	First theme, coda	Retrospective
97	E \flat min (enharmonic)	First theme	Brooding, deep bass counterpoint
112	E \flat maj (enharmonic)	Falling scales	Impulsive, passionate
118	C major	First theme, final coda	Resolution, valedictory

Schwertsik's tonal plan begins by formulating a kinship with Op. 30 No. 1 and his opening *Energico* contains perceptible elements of sonata form that mirror Beethoven's. The tonic of A is immediately established (albeit minor rather than major) before an initial move to E major; the central 'development' sections of both works depart in subdominant D major and the reprised material in *Unterwegs* returns largely to A major/minor. In terms of character, bar 59 ('hesitant') in Op. 30 No. 1 is structurally analogous with bar 29 ('hesitant, fractured') in *Unterwegs*; the two works share a certain indecisiveness as the final cadences of exposition and recapitulation are reached. Two short repeating semiquaver figures across the barline, breaking off into rests, are followed by a longer extension in slower note values (Figure 4.11).

Figure 4.11. 'Hesitant' music

a) Beethoven, Op. 30 No. 1, close of exposition (bar 70ff.)

The musical score for Beethoven's Op. 30 No. 1, close of exposition (bar 70ff.), is presented in two staves: Violin and Piano. The key signature is A major (two sharps) and the time signature is 3/4. The Violin part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Piano part features a rhythmic pattern of eighth notes and quarter notes, with a crescendo leading to a piano (*p*) dynamic. The score includes dynamic markings such as *cresc* and *p*.

b) Schwertsik, *Unterwegs nach Heiligenstadt* (bar 31ff.)

The musical score for Schwertsik's *Unterwegs nach Heiligenstadt* (bar 31ff.) is presented in two staves: Voice and Piano. The key signature is A major (two sharps) and the time signature is 3/4. The Voice part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Piano part features a rhythmic pattern of eighth notes and quarter notes, with a *piu lento* marking and a piano (*p*) dynamic. The score includes dynamic markings such as *p* and *pp*.

Parallel to this tonal memory (mapping) of Op. 30 No. 1 lies a rhythmic correspondence, as Beethoven's first movement haunts Schwertsik's in its pulse and rhythmic swing (Vol. 2, CD 1: Tracks 1 & 3): there is an emphasis on first and third beats reminiscent of a minuet, with

prominent third-beat *sforzandi* in both the Beethoven (bar 6) and Schwertsik (bar 3); the ‘missing’ second beats in the opening bars of both works serve to emphasise the third (Figures 4.6 and 4.7 above). While there are elements of Beethoven’s plan that do not appear overtly in Schwertsik’s score, Schwertsik’s concern seems to be in recalling, manipulating and retelling the original, not copying it.

Referring once more to the tables in Figure 4.10, it becomes clear that by bar 88 in the harmonic journey of *Unterwegs*, Beethoven’s entire Allegro has been mapped. Harmonically and thematically the ‘exposition’, ‘development’ and ‘recapitulation’ have been presented, incorporating many intertextual memories of Beethoven’s score. However, we have not yet reached the end of Schwertsik’s first movement. His coda takes a sudden and dramatic harmonic turn (bar 89) and plunges into the turmoil of first C minor and then E \flat minor: dark, flat keys that are incredibly remote from a tonic of A (whether major or minor). The physicality of this section, which I sense equally from Osostowicz beside me as she plays her twisting semiquaver slurs above my booming dissonances, feels suddenly a world away from Beethoven to play (Vol. 2, CD 1: Track 1, 2’ 03”). See Figure 4.12.

Figure 4.12. Schwertsik, *Unterwegs nach Heiligenstadt*, first movement ‘departure’ (bar 88ff.)

The image shows a musical score for Schwertsik's *Unterwegs nach Heiligenstadt*, first movement 'departure' (bar 88ff.). The score is in 3/4 time and features Violin and Piano parts. The Violin part starts at bar 88 with a tempo marking 'ancora piu lento' and a dynamic of 'ff'. The Piano part starts at bar 88 with a dynamic of 'sff'. The score continues to bar 91, where the Violin part has a dynamic of 'ff' and the Piano part has a dynamic of 'sff'. The key signature changes from A major to C minor and then to E-flat minor.

A new chapter has begun, entirely without the narrative of Op. 30 No. 1, emphasised by a rhythmic underscoring (*ancora più lento*). From this cataclysm the second movement emerges with its memory of Beethoven's Op. 110 fugue, in a new duple metre, marking a clear departure from Beethoven's Allegro. This Tranquillo movement is presented in C major, the antithesis (relative) to the tonic A minor and a key that feels heaven-sent after E \flat minor, which yet tries to reassert itself in the ensuing argument (bar 7). F \sharp minor, Beethoven's troublemaker in Op. 30 No. 1, then makes its first important appearance of the piece, ushered in by the downward rushing scales of Figure 4.9b, before the remainder of the movement tells a gradual story of resolution, increasingly using related major keys. This portion is punctuated by two appearances of the highly important and richly melodic second theme (initially in shimmering⁶ C \sharp major, bar 39), standing in relief to the contrapuntal texture of the rest of the movement within a slower tempo and renewed metre, and a final impassioned assault from E \flat minor shortly after the outset of the coda. The sense of journey is complete when the work ends in pure C major – somewhere quite other from where it began.

The 'Beethovenian struggle': Twisted intertexts

Beethoven's expressive, lyrical appoggiaturas are put to quite different use in *Unterwegs* (Figure 4.7b above), given a purposeful but edgy slant within the rustic drone created between the piano A and violin E. Beethoven's calling card VI–V progression is echoed by Schwertsik with a harmonic twist (F \sharp becomes F \flat : bar 8, resolving at bar 10). The C \flat / C \sharp ambiguity in bars 3–5 contributes to both a harmonic and expressive uncertainty. All of the Beethoven intertexts are presented in twisted, uncomfortable fashion and, given the title of the work, it seems appropriate to read this as some kind of depiction of Beethoven, our hero, in 1802, suffering from the mental anguish of the onset of his deafness (depicted by warped intervals and dissonance, both harmonic and with Beethoven's score) and creating his lyrical sonata from hard-won resolve, leading to the eventual cathartic ending.

⁶ Notwithstanding the subjectivity of adjectives, E \flat minor and C \sharp major lie at the opposite extremes of the harmonic spectrum and this is crucial to their narrative function.

In articulating this intertextual quality as clearly as possible, *Unterwegs* turns to the basic unifying imprint in Beethoven's Sonata, particularly within the first two movements: the interval of a rising fourth. The opening turn describes this interval (Figure 4.13a), as does the ensuing upward leap from the key-note of the turn at bar 19 (Figure 4.13b). Similarly, the lyrical second subject is built of rising fourths, as has already been noted (Figure 4.13c). Furthermore, the middle movement also features the same interval, both in the accompaniment (Figure 4.14a) and prominently in the main melody (Figure 4.14b). When the accompaniment breaks free of this interval at the recapitulation, rising to the sixth at F# rather than the usual fourth at D, the sense both of release and relief is palpable, reinforced by the triplet motion in the piano.⁷ Almost inevitably, the theme of the finale also opens with a rising fourth and this initial melodic shape is preserved in all variations except the first, where the root position of the arpeggiated figuration recalls the opening of the whole Sonata.

Figure 4.13. Beethoven, Op. 30 No. 1, use of rising fourth in opening movement

a) bars 1–2

b) bar 19ff.

c) bar 34ff.

⁷ A micro-example of a kind of Beethovenian *completion*; see Joseph Kerman (1982). Beethoven presents thematic material with a potential for melodic or harmonic fulfilment which is not finally structurally employed until a later point (often as a device in the coda).

Figure 4.14. Beethoven, Op. 30 No. 1, use of rising fourth

a) bars 1–2

b) bars 5–6

In the first movement of *Unterwegs*, the Beethoven Sonata's definitive interval usually becomes diminished (bars 13–15 sitting between F# and Bb; bars 26/27 describing Bb to Eb; or bars 49/50 G# to Cb, along with similar passages): Beethoven's harmonic consonance has been squeezed to produce a series of uncertain dissonances. See Figure 4.15 for one particularly acerbic example, as the Bb in the violin, which defines the diminished interval against the lower F#, clashes violently with the simultaneous Bb in the piano part. Another intertextual twisting is that Schwertsik's first movement, epitomised by its opening turn, drawn out over 6 bars as illustrated earlier (Figure 4.5b), leans more to the minor than Beethoven's major. What used to be comfortable and harmonious has been problematised.

Figure 4.15. Schwertsik, *Unterwegs* (bar 13ff.) Beethoven's defining perfect 4th 'squeezed' into a diminished 4th

Other dissonant intertexts are numerous. See for instance Figure 4.16 below with Schwertsik borrowing lyrical, *piano*, smooth, thematic material from Beethoven's score and presenting it *forte* and detached, with a major/minor ambiguity (C/C) also punctuated by violin pizzicato and off-beat *sforzandi*.

Figure 4.16. Twisted intertextual borrowing

a) Beethoven, Op. 30 No. 1 (bar 3ff.)

Figure 4.16a shows a musical score for Beethoven's Op. 30 No. 1, starting at bar 3. The score is in 3/4 time and A major. The Violin part begins with a *p* (piano) dynamic, playing a melodic line with a slur and a *cresc* (crescendo) marking. The Piano part features a bass line with a *cresc* marking and a *sfz* (sforzando) marking. The key signature has two sharps (F# and C#).

b) Schwertsik, *Unterwegs nach Heiligenstadt* (bar 8ff.)

Figure 4.16b shows a musical score for Schwertsik's *Unterwegs nach Heiligenstadt*, starting at bar 8. The score is in 3/4 time and A major. The Violin part begins with a *pizz* (pizzicato) marking, followed by an *arco* (arco) marking, and a *sfz* (sforzando) marking. The Piano part features a bass line with a *f* (forte) marking. The key signature has two sharps (F# and C#).

Schwertsik spins an intertextual web

As Schwertsik's narrative approaches its conclusion, further references to later Beethoven works find their way into his score, each associated with the 'Beethovenian struggle' and the narrative enshrined within Op. 110. Returning to Beethoven's *Klagender Gesang* (see again Figure 4.4a, p. 114), Beethoven's tragic theme is itself already intertextually bound to at least one musical predecessor and its specific sentiment. The similarity to the viola da gamba

Figure 4.18. Beethoven, Sonata for Cello and Piano in A, Op. 69 (bar 107ff.)

The musical score for Figure 4.18 shows the beginning of the piece at bar 107. The Cello part is written in the bass clef and features a long, sustained note with a fermata. The Piano part is written in the treble and bass clefs. The right hand features a complex rhythmic pattern with triplets and a trill. The left hand features a complex rhythmic pattern with triplets.

The Op. 30 No. 1 Violin Sonata shares a significant intertextual thread with the Op. 69 Cello Sonata, uncovered initially at the piano whilst sensing similarities of (changing) mood and pianistic approach within the two works. Written in the same key, both Sonatas begin with a motif that reaches up through a perfect fifth from A to E and then further to F# (see Figure 4.20 below). Structurally the Allegro of the earlier violin Sonata is something of a prototype for the first movement of Op. 69; each lyrical theme has a violent antithesis in the relative minor as we have seen. In the Cello Sonata, Beethoven brings this to fruition with four fully formed themes within two key areas: each is a pair of opposites, lyrical and major, then stormy and rhythmically charged (in the tonic minor and dominant major). The 'Es ist Vollbracht' theme in Op. 69 is given in F# minor, the favoured key of the development in Op. 30 No. 1. As the A major Cello Sonata becomes part of the story of *Unterwegs* it completes an intertextual circle that links an earlier violin sonata, a mature cello sonata and late piano sonata.

Figure 4.18 offers a relations diagram that illustrates and elucidates the intertextual web that Schwertsik has constructed around *Unterwegs nach Heiligenstadt*. With the narrative of the 'Beethovenian struggle' and *Heiligenstadt Testament* at its centre, five works and a multitude of intertextual references embrace and reinforce Schwertsik's story. Figure 4.19 then illustrates the specific intertextual threads, the 'Parent theme' being the original or most iconic example of each particular trope.

Figure 4.19. Intertextual web surrounding Schwertsik’s narrative. Bold lines link works to the central theme and to one another. Finer lines link specific references.

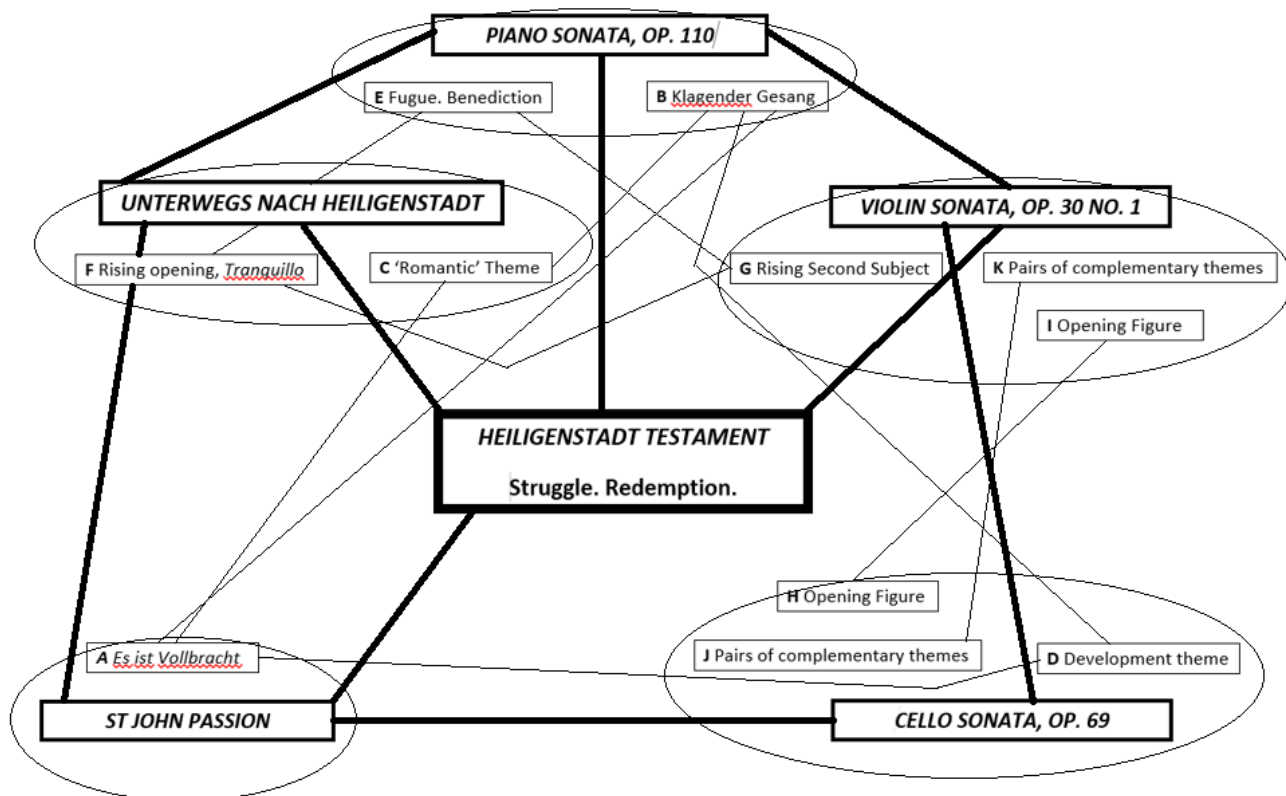


Figure 4.20. Specific themes/references within Figure 4.19 above

1) Tragic theme:

a) Parent theme: ‘Es ist vollbracht’ (from Bach, *St John Passion*)



b) *Klagender Gesang* from Beethoven Piano Sonata, Op. 110



c) 'Romantic theme' from *Unterwegs nach Heiligenstadt* (Tranquillo)



d) Development theme from Beethoven, Sonata for Cello and Piano, Op. 69



2) Rising 'benediction' theme:

e) Parent theme: Fugue from Beethoven, Piano Sonata, Op. 110



f) Opening of Tranquillo from *Unterwegs nach Heiligenstadt*

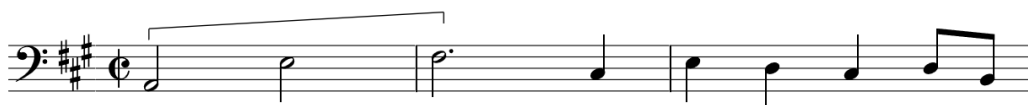


g) Second subject from Beethoven, Sonata for Violin and Piano, Op. 30 No. 1



3) Rising opening figure

h) Parent theme: Opening, Beethoven, Sonata for Cello and Piano, Op. 69



i) Opening, Beethoven, Sonata for Violin and Piano, Op. 30 No. 1



The 'romantic theme' (Vol. 2, CD 1: Track 2, 1' 30") from the Larghetto in *Unterwegs* differs from the family of expressive tropes offered earlier in Figure 4.20 a–d in one crucial aspect: it is in the major tonality, rather than the minor. Bach's and Beethoven's themes are bound to a tragic text, quite literally via the vocal line or written instructions in the score, but also because of their anguished, minor-keyed character. Schwertsik's *Gesang* is a quasi-love duet reminiscent of Korngold perhaps, or another exponent of Viennese high Romanticism or writer for the screen, rich in romantic sentiment and lush, chromatically tonal harmony. Its arrival, abandoning the tonal and melodic language(s) of the piece up to that point (with the music here not seemingly intrinsically linked to the rest of Schwertsik's score) draws considerable attention to this moment, and intertextual allusions are manifold: Hollywood, the Vienna of the first part of the twentieth century, Beethoven's *Klagender Gesang* and Bach's *St John Passion* (but, tellingly, no clear reference to Beethoven Op. 30 No. 1). All this, however, occurs at a hopeful, redemptive point in the narrative. I find this passage particularly moving to play, almost overwhelmed by these manifold references, but also by the shocking nature of the music in contemporary terms: the audacity of Schwertsik (as a pupil of Stockhausen) to write something so accessible and unashamedly Romantic in spirit.

The very last bars of *Unterwegs nach Heligenstadt* recall another piano sonata from Beethoven's final triptych. Schwertsik's drama of struggle and redemption through art and the human spirit is crowned by reference to the 'summation and apotheosis of the man and

composer' (Swafford, 2014: 756) via an echo of the last cadences of the Piano Sonata, Op. 111 (1822).

Figure 4.21. Schwertsik echoes Beethoven, Op. 111

a) Beethoven, Piano Sonata in C minor, Op. 111, close

b) Schwertsik, *Unterwegs nach Heiligenstadt*, close

It may be observed that the two works come to rest in almost identical register with similar stepwise chordal movement and spacing in the piano right hand, the final utterance (middle C) is shared by Beethoven's Sonata Op. 111 and Schwertsik's final violin note and the simple cadencing of G to C in the left hand in Op. 111 is mirrored by the violin in *Unterwegs*. Not only have we reached the culmination of Schwertsik's story, but also the very end of Beethoven's published sonata writing.

'I stumbled through it on the piano'

Schwertsik's first interaction with Op. 30 No. 1 seems to have been physical; he discovered the first two movements himself at the piano. As a pianist, interpreter, writer and academic, I cannot escape the assertion of Barthes (1967: 149) that 'there are two musics [...]: the music one listens to, the music one plays.' (Here Barthes pre-empts Nattiez in his pinpointing of *poietic* and *aesthetic* musical experiences, but his engagements seem more visceral.) The interactions and intertextualities that inhabit *Unterwegs nach Heiligenstadt* and Beethoven's Op. 30 No. 1 exist as physically and sensually as they do intellectually. I would argue, building on the methodology articulated in Chapter 2, that particularly as a chamber music performer who plays to an audience (rather than for himself) these two musics intertwine and breathe life into one another; I cannot consider them entirely separately or as discrete. My autoethnographical writing is at this point concerned with these specific, intertextual issues and how my performance experience may elucidate them. However, given the symbiotic nature of the performance-analytical relationship as already outlined, one may assume that the musicological analysis as presented here has also in some way informed my decision-making at the piano.

As I have discussed, *Unterwegs* attempts to elevate Op. 30 No. 1 and position it, at least to some extent, within the world of late Beethoven. But what does this mean for the performer? The discussion surrounding these issues constantly hints at a more profound emotional significance found in Beethoven's later works. One need only think of what has already been quoted here from Watson, Rostal and Swafford to gain a taste for this rarefied world of 'radiance', 'rhapsody' and 'rapture', a world away from Kaplan's 'refined drawing room' of Op. 30 No. 1. A useful illumination of one aspect of this thorny practitioners' topic came from the Hungarian pianist György Sebok, with whom I worked several times in the 1990s. In a class on a Haydn piano sonata, he suggested that one might perform certain movements of Haydn and Mozart 'in the third person', whereas one would play Schumann for instance (and Barthes would agree) in the 'first' person. This is a useful idea for a performer and one that instinctively seems to map directly onto what we perceive as the essences of Classicism and Romanticism. There is not space to fully open up this potentially huge topic here and the two styles/genres are not of course mutually exclusive, but it is a highly relevant area when discussing Beethoven, the artist who (along with Schubert) is traditionally fêted with the

honour of transforming Classical into Romantic;⁹ history has defined Beethoven as the archetypal Romantic hero. Is Schwertsik asking us to play his piece in the first person, as we might Op. 110? Certainly, it seems apt for his second movement and all the music after his score's 'departure' from Op. 30 to the world of Op. 110. He also seems to be suggesting that we consider taking Op. 30 out of the drawing room and into the world of Romantic, first-person utterance.¹⁰

This is an apt moment to adapt Ben-Tal's vocabulary and reintroduce the idea of a *physical unit gesture*, mentioned in Chapter 2, which may be defined similarly to an expressive unit gesture but with reference to the practitioner's embodiment of the music rather than of the musical score: self-contained, physical movement(s) that have a clear emotional or conceptual signification.¹¹ It is telling that *Unterwegs nach Heiligenstadt* replicates almost none of the physical unit gestures found in Op. 30 No. 1, with the notable exception of that rushing, downward scale (see again Figure 4.9, p. 121). The vast majority of Beethoven's material that is appropriated for *Unterwegs*, appears physically transformed, so enabling a reading of Schwertsik's work in which he deliberately *misreads* the 'original' text. Where there are physical intertexts, these tend to be with Beethoven's late works rather than Op. 30 No. 1. For instance, the opening of Schwertsik's *Tranquillo* requires a physical gesture from the pianist that is far more akin to Beethoven's Op. 110 fugue than to the second theme of his Violin Sonata of 1802, despite their shared derivation. The final resolution of *Unterwegs* has a physical affinity with the last bars of the Op. 111 Piano Sonata and absolutely no connection with Op. 30 No. 1. Even the impulsive downward scale functions differently in each work, thereby requiring a slightly different approach from the interpreter: Beethoven's scale introduces the rising second theme with a *decrescendo*; Schwertsik's (which becomes very

⁹ This was recognised by contemporary commentators. See E. T. A. Hoffman's review of Beethoven's Fifth Symphony (1810), which 'unfolds Beethoven's Romanticism more than any of his other works and tears the listener irresistibly away into the wonderful, spiritual realms of the infinite'.

¹⁰ With reference to the discussion around Op. 30, the 'new path' and foreshadowing of Beethoven's later music, I have to own that I brought a 'third person' interpretation of the A major Sonata to this project. Contrary to Watson and Rostal, I would have cited the Adagio of Op. 30 No. 2 as a more forward-looking slow movement, with its ornamented reprise in the style of a variation and transcendent coda. In fact there are several notably 'Romantic' slow movements in earlier Beethoven chamber music – the piano trio Op. 1 No. 2, the piano sonata Op. 10 No. 3, the *Pathétique* Sonata or the string quartet, Op. 18 No. 1, for instance. I had not put Op. 30 No. 1 in this category but Schwertsik asks us to rethink this.

¹¹ Mine Doğantan-Dack (2016: 175) uses the term 'embodied feel' to describe a similar phenomenon in her essay about legato in the Arioso (*Klagender Gesang*) from Op. 110.

prominent in his second movement) is always used as an interruptive or disturbing force and is sometimes marked with a *crescendo*. In this respect, it equally forms a physical intertext with the *rising* scales that punctuate the codettas in Beethoven's score (Vol. 2, CD 1: Track 3, 1' 27").

Hence the differences between the physical gestures in these two works are far more marked than the similarities. Schwertsik's first movement, *Energico*, refracts Beethoven's music and presents a dance, sometimes grotesque, sometimes exuberantly expressive. The physical unit gestures sensed at the piano are those of a dance: the little devilish Menuetto from Beethoven's C minor piano trio, Op. 1 No. 3 (1795) perhaps, or the lean, stabbing piano chords of the latter part of the first movement of the E minor trio (1944) by Shostakovich. A (neo) classical world is evoked that, even if not quite pastiche, echoes music from two centuries earlier, and the rhythmic vitality and drive here – its impatience – is at odds with the largely easy and lyrical flow of Beethoven's Sonata. Only the transition from first to second movement in *Unterwegs* strikes me forcibly as a pianist-analyst, every time I play the work (and now every time I play either work) as the one clear example of a shared physical gesture between Beethoven (albeit Op. 110, not Op. 30 No. 1) and Schwertsik (Vol. 2, CD 1: Track 1, 2' 17" into Track 2):

At the coda of Schwertsik's first movement, a physical change mirrors the musical departure. The muscularity of the big piano chords and octave bass are reminiscent of high Romanticism in their quasi-orchestral use of the piano and similarly big-boned physical gesture, no doubt mirrored in the *fortissimo* violin semiquavers. Again, the intertexts are with something far closer to the present day than Beethoven – the tonal language again suggesting more strongly the worlds of Shostakovich, Britten or Prokofiev perhaps. Selecting a composer is clearly subjective, but there is no doubt that a pianist approaches this music quite unlike a classical sonata from 1802; the expressive language has been transformed by intertextual overtones, regardless of the textual links with Op. 30 No. 1. From here we enter the world of Op. 110, with the brooding but expectant cadence from which the fugue is born. The shared physical unit gestures of this material have been discussed above, however Schwertsik's narrative is not quite Beethoven's. When the music arrives at *Larghetto* (echoing the *Klagender Gesang*) the physical gestures are quite different: Schwertsik's oscillating accompaniment and almost improvisatory nostalgia in one sense transcend Beethoven's tragic aria with its weighty left-

hand chords. For all the web of intertexts surrounding them, these two passages are almost opposites to play, a facet immediately sensed by the performer given the very individual imprint of the *Klagender Gesang*, which Mine Doğantan-Dack (2016: 170) describes as ‘different in comparison to many other cantabile passages of music from the piano literature’. In this respect, *Unterwegs* is concerned with transformation, both of its partner (Op. 30 No. 1) and the other Beethoven texts that inhabit the score and help to shape the narrative.

The Ghost of the finale(s)

The excitement was palpable in Schwertsik’s email at the outset of the project: ‘immediately i took out the score [of Op. 30 No. 1] & listened & studied & stumbled through the movements 1 & 2 on the piano’. What of the third movement? Material from the variations is conspicuous by its absence from the score of *Unterwegs* (and therefore this study).

The story behind the genesis of the finale is well-known.¹² In spring 1803 Beethoven was in a hurry to write the Op. 47 Sonata to play with the young virtuoso George Bridgetower and used the existing *tarantella* finale from Op. 30 No. 1 (still unpublished at the time, despite having been ‘completed’ the previous year) as his starting point. One may surmise that he became uncomfortable with this barnstorming movement as the finale to a predominantly lyrical sonata and, indeed, there is evidence that he had already decided not to use the *tarantella* for Op. 30 No. 1 (see Cooper, 2000: 123). A new finale for the earlier sonata was needed and so Beethoven composed the ‘tamer’ (Whiting, 2013) variation movement that was published as the final movement of Op. 30 No. 1 in May 1803, around the time of the first performance of Op. 47 (known today as the *Kreutzer* after its later dedication). There is a foreshadowing here of Beethoven’s rejection, in his final years, of the *Grosse Fuge* as the finale for the Op. 130 String Quartet and the relatively good-natured and unthreatening movement that replaced it.

This means that the variation finale was not written *On the Way to Heiligenstadt*; it does not predate the *Heiligenstadt Testament*. The movement probably dates from several months

¹² For a full elucidation, see the essay by Steven Whiting (2013): ‘Finally Finale, Finely: The Recycled Presto in Beethoven’s Opus 47’.

later and, although of course it would be useless to speculate on Beethoven's comparative mental or physical state at the time, Schwertsik does not see this movement as having a part in his narrative in *Unterwegs*, based around 1802. The 'Beethovenian struggle' does not reach its transcendent culmination with a *tame* set of variations, itself rounded off with a Mozartean 6/8 variation-cum-coda. One would search hard here for signs that Beethoven had set out on a 'new path' and, although there are plenty of contrapuntal passages and the schematic/structural dynamics perhaps look forward, the Beethoven of the final years seems a very long way away.

In response, the fact that *Unterwegs nach Heiligenstadt* is in two movements¹³ suggests a rejection of Beethoven's replacement finale. These two movements have multi-layered functions as discussed above, mirroring the two subject areas of a sonata, alluding to Beethoven's second movement in the intensity of Schwertsik's *Tranquillo* or allowing for a narrative that borrows Op. 110 to present a heroic struggle. But the variations are ignored, waiting somewhere behind the scenes, but never brought into the light. Perhaps Schwertsik is arguing that the aesthetic, lyrical Op. 30 No. 1, with its 'rapturous' (Rostal, 1985: 67) slow movement is better served, given the narrative embodied in *Unterwegs*, by the original, mighty finale which would complete the narrative held within the *Heiligenstadt Testament* itself. In the end, Bridgetower, and then Kreutzer, both received the tarantella but for differing reasons, with neither playing it after the famous premiere. I am tempted (at least for one concert, even if in private) to restore it to its original place and change the story of enigmatic Op. 30 No. 1.

¹³ The two-movement form, often presenting two opposite but complementary movements (see the Piano Sonatas Op. 90, Op. 101, Op. 102 No. 1 and Op. 111 for works within the late Beethovenian world that pervades Schwertsik's *Larghetto*) is by no means alien to Beethoven and Schwertsik's use of it is, in itself, a Beethovenian intertext.

Chapter 5. Case study 2. A game of cat and mouse

Beethoven's comic style in the Violin Sonata, Op. 12 No. 2 and *A Major Chase* by Peter Ash

If the previous chapter considered the potential for a new reading of a sonata, transformed via a Beethoven well-known to us through two centuries of heroic myth making, this case study asks us to re-evaluate the same man's music via an aspect of his character that has been less often explored. With *A Major Chase* (2015: Vol. 1, CD. 1: Track 5), Ash 'updates' Beethoven's comedy in a contemporary take on the A major Sonata, Op. 12 No. 2 (1798: Vol. 1, CD. 1: Tracks 6–8). Using a series of twentieth century intertextual references, as well as echoing other music by Beethoven and works of Liszt, he creates a riot of humour: a contemporary reimagining of the effect of Beethoven's own rendering of the Sonata, which informs both the performer and listener as to their interpretation of Beethoven's score. Describing his partner work as 'Bartók meets Tom and Jerry', Ash borrows the theatrical notion of creating a new, more contemporary setting and interpretation of a time-worn text, a technique that classical instrumental music has recently largely ignored in favour of a move towards historical 'authenticity'.¹

Meaning and authenticity

The notion of authenticity is a complex one and clearly goes beyond issues of historical placement and 'accuracy'. As Stephen Davies (2001: 203) points out, 'all judgements of authenticity are class-relative'; authenticity is perceived and evaluated only in terms of how it is classified in each context. Here in Chapter 5, I shall argue that Ash has produced an authentic response to his chosen Sonata, by employing (in terms posited by Daniel Albright, 2000) both 'consonant' and 'dissonant' relationships with Beethoven's score (see also Mawer, 2007). Focussing on issues of musical meaning, specifically with regard to the comic, I will examine the complex relationships between the two scores in terms of the notes on the page, their cultural context/reception and, inevitably, the interplay between the two. This

¹ The nineteenth century was alive with such updates, for instance in the transcriptions of J. S. Bach's works by Liszt and Busoni, or even in Mendelssohn's first mounting since its composer's death (in 1750) of Bach's *St Matthew Passion* in 1829, with its substantial cuts and augmented orchestra.

resonates with Richard Taruskin's challenge: 'can there be no reconciliation between the two authenticities, that is, the authenticity of the object performed and the authenticity of the subject performing?' (1995: 72). For Taruskin, an authentic hermeneutic response, as epitomised by Ash's score, requires a sincere contemporary sensibility to avoid becoming merely 'the notes, not the music' (1995: 76). The Beethoven who emerges via *A Major Chase* will be seen to have unclenched his fist and cast off the permanent frown that a succession of romanticised portraits and performances bestowed upon him.²

'From the "authentic" politicians and "authentic" brand handbags to "authentic" food-chains and "authentic" tourist adventures, authenticity today has obviously become a major selling point', write Wolfgang Funk, Florian Gross and Irmtraud Huber in *The Aesthetics of Authenticity* (2012: 10). A more complex tripartite definition in specific terms of musical performance has, however, been laid out by Davies (2001: 201): 'the authenticity with which the performance instances its topic work, the authenticity with which works and playing styles represent the performance tradition and ideals of the culture in which they are presented, and the authenticity with which recordings represent the live performances they simulate.' Davies is talking about the authenticity of any given performance of a musical score, but I propose to adopt his definition in discussing Ash's response to Op. 12 No 2. To put it another way, *A Major Chase* 'performs' or 'stages' Beethoven, both within the bounds of its own text and via the effect imbued upon the *aesthetic* experience of the ensuing Beethoven Sonata (we always play Ash's 'response' before Op. 12 No. 2). Opera is notably excepted from the current obligation towards historical authenticity for its staged dimension, but ironically it is not unusual to find a 'period' interpretation of the musical score within an avant-garde *mis-en-scène* with an updated libretto.³ *A Major Chase* performs Beethoven for the postmodern

² William Kinderman (2009) writes of Beethoven that an 'idealistic outlook, which reinforced the myth of revolutionary prophet or "deaf seer," in Wagner's words, risks obscuring some essential aspects of the music and must be complemented by a dose of empirical realism'.

³ On 7 June 2016, The Orchestra of the Age of Enlightenment, the UK's leading period instrument orchestra, performed Weber's *Der Freischütz* in a semi-staged English adaptation at the Royal Festival Hall, London. *Singspiel* elements were rewritten and given to a narrator, *The Arts Desk* commenting on a 'tampering with authenticity'. English National Opera's 2010 production of *Don Giovanni*, directed by Rufus Norris, featured a *cavatina* sung in a public toilet and a colloquial English updating of the libretto, whilst the orchestra prepared by means of coaching from principals from the Orchestra of the Age of Enlightenment, presumably in an attempt to sound more historically authentic.

twenty-first century. It attempts to, and, as I shall argue, succeeds in being authentic under the first definition offered by Davies above. Davies further elucidates:

The musicians must know both the notational conventions and the performance practice assumed by the composer, because not everything that is required is recorded in the notation, and not everything written down is mandatory or should be read literally... the pursuit of authenticity – enough at least to make the performance recognizably of its topic work – is not merely one interpretative possibility among many, equally legitimate alternatives. If the work is designated by the composer's determinative instructions, one can perform the composer's work only by playing it authentically (that is, by respecting and executing those instructions). If one is committed to playing the given piece then, equally, one must be committed to performing it authentically. (Davies, 2001: 207)

I am in agreement with Davies that, whilst one must accept the possibility of multiple hermeneutic responses to a musical work, the creation of an authentic interpretation is neither arbitrary nor entirely subjective.⁴ It may (or even should) use the composer's explicit markings as a starting point, but equally crucial is a recognisable portrayal of the work's subject matter: character, meaning and/or narrative. So paradoxically, the door is opened for an authenticity that embraces meaning drawn from a text, whilst simultaneously adapting that text in order to achieve its realisation.

Having identified the particular brand of authenticity with which this chapter will deal, we may turn to Cook for guidance as to divining its whereabouts. In his article, 'Theorizing Musical Meaning' (2001), Cook has attempted to articulate a way in which the 'inherent' and 'socially constructed' (that is to say, broadly intertextual) meanings in music, can be brought together via the 'material trace' that passes from the composer/performer to the receiver (see Chapter 1, n2). This same trace should also pass from the composer to the performer. In the case of this project each new composer, as well as acting *poetically* as a creator in their own right, is also a receiver, drawing on their chosen Beethoven score; the trace is available to manifold *aesthetic* readings and alive with intertextual possibility. Taking a cue from Cook, this chapter will examine the relatively neutral 'attributes' (Miller, 1987) of Beethoven's score that allow

⁴ It is pertinent here to mention interesting recent work by Daniel Leech-Wilkinson, who asserts in this regard that 'we can get by very well without this sort of unrealistic boundary-drawing around whatever it is that someone with authority wants the work to be' (2020: 6-11). But at this point I am primarily concerned with finding out more about Beethoven and his scores, notwithstanding my sympathy with Leech-Wilkinson, whose online book is 'about freeing performance from unnecessary rules and constraints and from much of the anxiety that comes with classical training and practice' (2020: preface).

for a potential range (though certainly not a limitless one) of 'authentic' hermeneutic responses.

'Must Beethoven be Entirely Serious?'

'What do we know of Beethoven's humour?' begins Ash in his programme note for *A Major Chase* (2015), nailing his colours to the mast. Ash takes it for granted that Beethoven's Op. 12 No. 2 (Vol. 1, CD 1: Tracks 6–8) is a comic work, an assertion with which I wholeheartedly agree, and yet one that it is also necessary firstly to question and then properly establish. Despite little academic corroboration to date, I want to recognise this Sonata as an inherently (or even deliberately) humorous work, for which Ash provides an updated staging; although *A Major Chase* will inevitably transform the meaning of Beethoven's text via a contemporary interpretation, I do not wish to argue that this is its main preoccupation. Ash's work is, as I shall show, *authentic* in its recognition of, and response to comic traces within Beethoven's score.

I can find only one, oft-quoted review (reproduced below) of Beethoven's Op. 12, a set of three sonatas for piano and violin, from the composer's lifetime. Despite the (to my ear) seemingly sunny and often lighthearted nature of all three works, the author makes no mention of humour at all:

Until now the reviewer wasn't familiar with the keyboard pieces of the author. After having arduously worked his way through these quite peculiar sonatas, overladen with strange difficulties, he must admit that while playing them with real diligence and exertion he felt like a man who had thought he was going to promenade with an ingenious friend through an inviting forest, was detained every moment by hostile entanglements, and finally emerged, weary, exhausted and without enjoyment. It is undeniable that Mr van Beethoven goes his own way. But what a bizarre, laborious way! Studied, studied and perpetually studied, and no nature, no song. Indeed, to put it precisely, there is only a mass of learning here, without good method. There is obstinacy for which we feel little interest, a striving for rare modulations, a repugnance against customary associations, a piling on of difficulty upon difficulty so that one loses all patience and enjoyment. Another reviewer (M. Z. no. 23) has already said almost the same thing, and this reviewer must agree with him completely. (*Allgemeine Musikalische Zeitung*, 1799. Trans. W. Senner)

The reviewer treats the entire opus as one entity throughout his article, rendering precision impossible regarding the specific inspiration for any of his remarks. The language ('gelehrt' ('studied'), 'mühseliger' ('laborious'), 'schwierigkeit' ('difficulty')) suggests the antithesis of humour, even if one can sense at other moments a description of attitudes that could potentially carry comic intent, which I will explore further later (for instance, 'Straubigkeit' ('obstinacy') or a rejection of 'gewöhnliche Verbindung' ('customary associations')). Frustrated by the set's lack of critical attention, I consulted Wayne Senner's comprehensive *The Critical Reception of Beethoven's Compositions by His German Contemporaries* (2001), seeking references to comedy or humour in any of Beethoven's works prior to 1800. Remarkably, there were none. More recently, Brandenburg (2004) writes an entire chapter on Beethoven's Op. 12, entitled *On the Path to His Personal Style*. He dedicates significant space to discussion of the above *Allgemeine Musikalische Zeitung* review, sympathetic to the writer whose first encounter with Beethoven may have proved something of a shock, but Brandenburg similarly makes no mention of humour. Does this mean that for him, the comic is neither a part of Beethoven's early, nor (presumably later) 'personal' style? Beethoven made great use of *scherzo* movements from Op. 1 onwards, therefore seemingly publicly acknowledging his liking for humorous music, where Mozart and Haydn had predominantly stayed loyal to the minuet. Although the *scherzo* quickly developed into something that was not necessarily lighthearted at all (for instance, the *scherzi* of Chopin and Brahms), Beethoven tends to use the title when the music is witty or good humoured, preferring alternative headings when the music is more serious in character.⁵ Hatten (1994) makes no mention (in over three-hundred pages) of comedy, wit or humour. The only close relation to this locus of terms within Hatten's survey is 'irony', of which more below.

Interpretation of the Sonata from practitioners also eschews discussion of humour. Two violinists write extensively about the A major Sonata, Op. 12 No. 2. In his performance manual, *Beethoven: The Sonatas for Piano and Violin. Thoughts on their Interpretation* (1981), Max Rostal dedicates twelve pages to this specific Sonata. He sees the work as 'closely bound to the *galant* style', referring to the 'serene and charming character of the Sonata as a whole'.

⁵ See the Op. 2 Piano Sonatas for instance, where the third movements of Nos. 1 and 2 are both marked Allegretto in triple time. No. 1 is a sombre Menuetto, while No. 2 is a bright Scherzo. No. 3 also employs a flying, fugal Scherzo, this time marked Allegro.

One senses again, as with the 1799 review, the description of something that may to other ears, or under other fingers, be comic; a reaction to the same material trace but a different selection from the ‘bundle of attributes that may be variously selected, combined and incorporated within any given actualisation of the music’s meaning’ (Cook, 2001: 188). Rostal does pick up on Beethoven’s ‘typically rough humour’ where there are off-beat accents in the finale, but this does not seem an important ingredient in his appraisal of the Sonata as a whole and the ‘typically’ seems a qualifier against a view of this work as remarkable. Angus Watson (2010), in his survey of the complete Beethoven chamber music, sees ‘grace, even fragility’ in the opening of the Sonata and echoes Rostal’s ‘charming’ with a ‘delightful’. Both performer-commentators are close to damning with faint praise and Watson makes no mention of humour at all.

The only clear, if gentle, reference to humour within the Violin Sonata, Op. 12 No. 2 that I have unearthed comes from Beethoven’s friend, the pianist-composer Czerny in his survey, ‘On the Proper Performance of all Beethoven’s Works for the Piano’, from his *Reminiscences of Beethoven*. Written some 19 years after Beethoven’s death, Czerny writes that the first movement should be played ‘in a quick, gay and light manner’ and the last ‘with gentle humour’ (1846: 76). This constitutes an important clue from a source close to Beethoven, even if we should guard against attributing these words to the composer himself.

There are further more recent advocates for the existence and importance of humour in Beethoven’s early music, but none of them has written specifically about Op. 12 No 2. The pianist Alfred Brendel, in an essay called ‘Must Classical Music be Entirely Serious?’ (1990), seems with his title to be placing the responsibility for the decision with the interpreter or even the listener.⁶ We are reminded that music is *allographic*: ‘instanced equally by scores, performances or sound recordings’ (Cook, 2001: 179 after Nelson Goodman, 1969)⁷ and therefore that any meaning attributable to it is, at least to some extent, created by an interpretation of an interpretation. Brendel’s rhetorical question is pitched into the ‘here and

⁶ Classical music has often exhibited a preoccupation with how it is received rather than how it is played. The search for ‘new audiences’ is ubiquitous. Projects such as the Sacconi Quartet’s *Heartfelt*, in which the audience were literally connected to the heartbeats of the performers via lighting and robotics, or *Multi-Storey Orchestra*’s mounting of classical works in a car park all attempt to reframe the experience of instrumental music for the listener, without seriously interrogating the way in which the artists perform the musical score. Whether there is any imperative for classical musicians to attempt the latter is another discussion.

⁷ I hesitate at the ‘equally’ here, but the point remains a valid one.

now', not the past, suggesting that traditionally classical music has either overlooked or chosen to ignore what is humorous. Starting with a discussion of Haydn, Brendel then turns his attention to Beethoven, citing multiple early piano sonatas before dedicating the second half of his essay to the *Diabelli Variations* (1823), Beethoven's last major work for piano which he describes as 'a humorous work in the widest possible sense'. James K. N. Palmer explores humour in the works of Haydn, Mozart and Beethoven in his doctoral thesis for the University of British Columbia (2015), but the lion's share of the musical examples are from Haydn's output, with no mention of Beethoven's Violin Sonatas.

Perhaps most pertinently, in his essay 'Beethoven's High Comic Style, or Beethoven, Uncle Toby and the Muck Cart Driver', William Kinderman (1996) illustrates parallels in technical device between the scherzo of Beethoven's Piano Sonata in C, Op. 2 No. 3 and a passage in Lawrence Sterne's *Tristram Shandy* (1759–66). By framing Beethoven's work in the light of written comic fiction that the composer himself might have known (and that Haydn certainly did),⁸ Kinderman attempts to demonstrate, using these intertextual references, that Beethoven was writing passages of *deliberately* funny music in the 1790s, refuting the idea that a later audience has appended such an interpretation. Whether or not Beethoven set out to apply an interdisciplinary application of comic technique, I am convinced by Kinderman's assertion that the passage in question and many passages from Beethoven's first mature decade are written with deliberate comic intent.⁹ But without extant references to humour in his music from either Beethoven himself or his contemporaries, an uncertainty remains. There is thus a small body of emerging research that stresses the importance of humour to Beethoven's style, but as yet no specific writing from this angle on Op. 12 No. 2.¹⁰

Is wit comedy? Is comedy funny?

I intend to probe further whether Ash's overtly humorous work is an authentic hermeneutic response to Beethoven's Sonata. There is no way to escape questions of musical meaning: Did Beethoven intend a comedy? Can his score be read as comic? Does the latter need the

⁸ See Mark Evan Bonds (1991). 'Haydn, Laurence Sterne and the Origin of Musical Irony' in *Journal of the American Musicological Society*, 44. 57–91.

⁹ Kinderman finds humour in numerous works in his *Beethoven* (2009), but still fails to pinpoint it in the Violin Sonata, Op. 12 No. 2.

¹⁰ The field of humour in music more broadly is also of emergent interest. See for instance Casablanca (2000).

former to support it? I think not, although in this case I believe and will argue that the intentions of both composers are harmonious, albeit set within different musical styles/cultures. If *A Major Chase* laughs in response to a Beethoven work that is perceived as serious, charges of sacrilege will be made. However, Ash need not always respond consonantly to Op. 12 No. 2 in order to create an authentic response; indeed, if he were to do so (as Taruskin argues compellingly in the case of authentic performances of old music) we could not have an authentic piece of twenty-first century music at all. Times have changed.

Hatten (1994) writes compellingly about the ways in which music may convey meaning, laying out principles regarding 'markedness' and 'correlation' that inform our hermeneutic response to a work of art. Within the bounds of the present study, we begin to sense the inescapable: intertextuality. Hatten's involved theoretical framework and case studies draw upon the way in which elements interact within 'the general constraints and principles of a style and the individual choices and exceptions occasioned by a work' (1994: 29). In a process readily grasped by a performer/interpreter, we seek what conforms and what is surprising about each work of music (and on the micro level, each paragraph and phrase within it). Both markedness and correlation hold expressive potential. Hatten is concerned with the 'semantic rather than the syntactic', but even he has to concede that the two rely on one another (particularly so in the case of musical puns), rather like the relationship between style and work, which he calls the 'methodological dialectic' (ibid.). This idea of the methodological dialectic is very useful for this study; it can be applied to both Beethoven's Sonata and Ash's *A Major Chase*, concerning the same subject matter. Constructed to address the question, 'What did Beethoven mean?', the formulation pre-echoes Cook's attempt to negotiate between the *poietic* and *aesthetic*. Both are concerned with how musical meaning is created, received and understood. Meaning sits suspended in a constantly shifting web of intertextual reference; central to this web is a thread that concerns the methodological dialectic, which is subject to pull from the other threads that cross it.

There is certainly plenty of reference to wit ('Witz' in German) in the writing that surrounds the high classical style. Brendel (1990: 16) is happy to amalgamate terms when choosing works for consideration: 'there is widespread confusion about the meaning of humour, irony and wit [...] I can therefore only submit a choice of pieces that I personally find funny, amusing, ludicrous or hilarious, and I have settled for the word "comic" to signify an ingredient that is

common to all of them.’ But as mentioned above, there is little reference to ‘fun’, ‘amusement’, ‘ludicrousness’ or ‘hilarity’ in the discourse surrounding Beethoven’s works amongst his contemporaries. This is put into perspective by the manifold references to wit in the music of Haydn. Brendel quotes Ignaz Arnold in 1810, who says of Haydn that ‘the last Allegros or Rondos consist frequently of short, nimble movements that reach the highest degree of comicality by often being worked out most seriously, diligently and earnestly.’ Bonds (1991: 57) reminds us that ‘In the case of Haydn’s instrumental music, the qualities of “wit” and “humour” have been the focus of considerable commentary from the composer’s own day down to the present.’ But these appear to be terms with which recent decades have become more comfortable when it comes to discussing Beethoven’s music: a twentieth/twenty-first century cultural reading of his particular material trace. Bonds continues, ‘yet our perspective on these elements today differs subtly but significantly from that of the late eighteenth and early nineteenth century [...] these techniques were perceived to undermine the traditional premise of aesthetic illusion’. Perhaps, after two centuries, we are now ready to appreciate the same comic intent in Beethoven’s music, through a shift in perspective that allows a reception of the ironic distance with which both Haydn and Beethoven were working in the 1790s. Kinderman’s *Beethoven* (2009) is full of early examples of Beethoven’s manipulation or undercutting of his audience’s expectations, through surprising changes of key, unexpected positioning and transformation of material, and deliberately misleading use of pivotal chords/devices from which the music can proceed in multiple directions. These are quite probably the kinds of devices that so perturbed the reviewer from the *Allgemeine Musikalische Zeitung* after publication of Op. 12, quoted above and to be explored at length later in this chapter.

Notions of humour and comedy

There is little agreement when it comes to definitions of wit, humour and comedy in literature, theatre or music. Comedy can be defined in the dramatic or literary sense by a series of traditions. It is associated with ritual, the carnivalesque, or ‘the other side of despair’¹¹ (notably, Mozart’s *Don Giovanni* is an *opera buffa* and for Beethoven too, music of

¹¹ See Eric Bentley (1964), Mikhail Bakhtin (1965), or Northrop Frye (1948).

great depth and earnestness can sit beside moments of comedy).¹² Simon Critchley (2002: 1) defines humour as ‘novel actuality’. Pirandello neatly explains his distinction between wit and humour, remarking that ‘if you see an old woman with dyed hair and too much make-up and she strikes you as ridiculous, you have only to go on thinking about her to find her sad. “Humour” in writing is to include both of these elements, where “wit” would rest content with the first’ (translation from Eric Bentley, 1964: 298); for Pirandello, humour has a further dimension than wit. Brendel’s definitions (above) are rooted as much in the reaction of the listener as the attitude of the performer, for something cannot contain ‘amusement’ or ‘hilarity’ unless it is received with those sentiments. He admits as much, complaining that ‘the public, expecting the celebration of religious rites, may not notice that something amusing is going on unless it is visibly encouraged to be amused’ (1990: 35). But Brendel’s connotations of comedy and humour are clearly positioned in a more contemporary realm – to provoke laughter, even if this is not traditionally encouraged, at least audibly, in the concert hall. This is the nature of ‘comedy’ and ‘humour’ that I propose to adopt here.

There are a few relatively early references to Beethoven’s humour. Friedrich Rochlitz (1868: 235) comments that ‘once Beethoven is in the mood, rough, striking witticisms, odd notions, surprising and exciting juxtapositions and paradoxes occur to him in a steady flow.’ This is still the language of classical *Witz* rather than comic hilarity perhaps, but the same kinds of devices that perhaps so perturbed the critic from the *Allgemeine Musikalisches Zeitung* are here understood from a more positive (‘exciting’) and good-humoured way. As I have mentioned, there is no shortage of references to humour and wit in the music of Haydn, many of which survive from his contemporaries. Beethoven’s early style owes much to Haydn’s models and it seems unlikely that these aspects were absent from the young Beethoven’s works,¹³ although, to confuse matters, Johann Georg Sulzer writes in his *Allgemeine Theorie der schönen Künste* that the medium of instrumental music makes it hard to divine ‘that Haydn is making a joke, even when he is making one’ (1792–94: 485). Barry Cooper concurs with regard

¹² For instance, the Haydnesque rhythmic games during the Scherzo of the String Quartet in B♭, Op. 18 No. 6, which give way to the extraordinary *La Malinconia* episode before the lighthearted finale. Or within the Violin Sonatas, the terse, driving outer movements of Op. 23, between which is positioned an Andante Scherzoso.

¹³ Lockwood (2003, 84) writes that ‘on musical grounds there is no doubt that Beethoven revered Haydn as a master on the highest level’. See also Charles Rosen, *The Classical Style* (1972).

to Beethoven, writing of the Eighth Symphony that ‘much of its subtle humour can be overlooked by the uninitiated’ (2000: 230).

The contemporary pianist-comedian

One way of establishing *A Major Chase* as an authentic response to, and updating of, Beethoven’s work would be to demonstrate that this Sonata was written with humorous intent. I shall argue that Beethoven’s Op. 12 No 2 is highly comic, especially, but not only, in the first movement, even though the violinists who have written about the piece do not mention humour at all. (I also consulted the violinist Sarah Greinig, author of an MA thesis on Beethoven’s Violin Sonatas (University of Sheffield, 2004), but she similarly fails to find humour in the work, even under the title, ‘Achieving Meaning’). My main corroborators appear to be Brendel, Kinderman and, to some extent, Czerny: all pianists. Beethoven was a pianist too, of course, and assumed the piano part in countless performances of his works with keyboard during the first part of his career. Cooper (2000: 67) comments that by 1796 ‘Beethoven had become almost equally noted in performance and composition’ and Kinderman asserts that, ‘in view of his formidable mastery of the instrument, we need hardly marvel that Beethoven’s piano music remained a vehicle for his most advanced ideas throughout his career’ (2009: 34). It is possible that the humour in Beethoven’s works transmits itself most directly and tangibly through his piano writing. Problematically, Beethoven’s piano playing rarely seems to have been received humorously, even if it was given as such. Amongst contemporary reports I can find no unquestionable reference to the comic in relation to Beethoven at the keyboard. In his *Beethoven the Pianist* (2010), Tilman Skowronek makes not a single mention of ‘humour’, ‘wit’ or ‘comedy’. But Kinderman and Brendel are convinced by the capacity for Beethoven’s music to be funny, and this belief gathers some weight by consideration of his frequent jocularities and love for word games in everyday life.¹⁴ The correspondence preserved by his cellist-friend Nikolaus Zmeskall, ‘richly displays Beethoven’s sense of humour and his indulgence in extravagant plays on words’

¹⁴ Beethoven was fond of puns, as explored by Kinderman (1996: 129–130). Ignaz von Seyfried writes of how Beethoven christened himself ‘Cook Mehlschöberl’ when entertaining, after a character in a contemporary burlesque, ‘The Merry Nuptials’ (Sonneck, 1926: 39). Thurlow has picked up on this aspect of Beethoven’s character, calling his partner piece to Op. 30 No. 3 *Mehlschöberl*.

(Kinderman, 2009: 32). Czerny (in Sonneck, 1926: 31) writes that ‘he always was merry, mischievous, full of witticisms and jokes’. Czerny also quotes two short anecdotes about Beethoven’s humour in his *Reminiscences* (1846: 7): ‘He could make a pun on any occasion. On hearing an overture by Weber, he said, “Hm. S’ist eben gewebt!” (Hm, nicely woven! Weber = weaver)’ and ‘Once he happened to read in the newspaper (at Artaria’s) that Hofrat Mosel had been ennobled for his services to music. “The Mosel flows muddily into the Rhine, he said, laughing”’ (trans. Paul Badura-Skoda). A similar affection for wordplay is to be found throughout Beethoven’s letters, for instance within a note to Baron Ignaz von Gleichenstein in Spring 1810 where he signs off, ‘at any rate I could never be above but down below’, punning on the German word ‘Unterhaltung’ (entertainment), ‘unter’ meaning ‘below’ (trans. Emily Anderson, 1961: 268). It is telling in this regard that Thurlow, in talking about the process within his piece, *Mehlschöberl*, recalls a humorous radio show in which the panellists used quotes ‘twisted with puns and double entendres’ (interview, 17 August 2020).

Barry Cooper also finds humour in Beethoven’s works, often in the later music (String Quartet, Op. 59 No. 1, *Archduke* Trio, Op. 97, *Diabelli* Variations, Op. 120). Within earlier works he picks up on a ‘humorous mood that was to become very common in Beethoven’s music’ with regard to the *Scherzando* finale of the Piano Sonata, Op. 2 No. 3, before describing the finale of the Piano Sonata, Op. 14 No. 2 as ‘full of Beethovenian wit and humour’, as though this idiom were already taken as read at this point in his career. But, in keeping with the violinists Rostal and Watson, Cooper does not apply this angle of interpretation to the A major Violin Sonata in question, placed just two opus numbers earlier in the catalogue. With the exception of Kinderman and Brendel, humour seems often to be an affect worthy of mention, but not for detailed consideration.

The first clear signpost that perhaps Op. 12 No. 2 may have been misread in the past is the opening indication, *Allegro Vivace*, which immediately signals contrary to the ‘serene’ (Rostal) ‘fragility’ (Watson) that violinists have attributed to the work. In his survey, *Tempo and Character in Beethoven’s Music*, Rudolph Kolisch lists the first movement of Op. 12 No. 2 within a family of ‘sparkling’ pieces (1993: 297). The only other first movement *Allegro Vivace* instances amongst works with piano by Beethoven are the Piano Sonatas, Op. 2 No. 2 and Op. 31 No. 1. Both works are notable for their comic formulations and the latter in particular has often been cited for its humorous nature (see below). Op. 2 No. 2 starts with a Haydnesque

opening gambit, that almost exactly pre-empt the F major Sonata, Op. 10 No. 2 (see the identical rhythmic and dynamic outlines in Figures 5.1 and 5.2) and features, from a hermeneutic stance, a surging theme reminiscent of laughter (Figure 5.3) and sudden, disjointed shifts in both dynamic and register (Figure 5.4).

Figure 5.1. Beethoven, Piano Sonata, Op. 2 No.2 (bars 1–8)

Allegro vivace
p

Figure 5.2. Beethoven, Piano Sonata, Op. 10 No. 2 (bars 1–8)

Allegro
p

Figure 5.3. Beethoven, Piano Sonata, Op. 2 No. 2 (bar 32ff.) 'laughing' theme

32
f

Figure 5.4. Beethoven, Op. 2 No. 2 (bar 76ff.) Disjointed juxtapositions of extreme dynamic and register.



Both Brendel and Kinderman have written about the comic nature of the F major Sonata, published in the same year as the Op. 12 Violin Sonatas, the latter placing it within the ‘high comic style’ and commenting that ‘the basic character of the outer movements of this sonata is humorous’ (Kinderman, 1996: 130). Brendel (1990) specifically chooses Op. 31 No. 1 for attention in his essay on humour in music, suggesting that this G major Sonata ‘can only be understood in terms of the obsessively comical’. Kolisch (1993), meanwhile, locates the first movement of this sonata within a family of ‘merry’ pieces. Kinderman does tie humour to an Allegro Vivace within Beethoven’s violin sonatas, but in a finale – that of Op. 30 No. 3 – which he describes as ‘one of the wittiest contributions to the high comic style’ (2009: 82). The other finales with this marking found amongst Beethoven’s works with piano are two cello sonatas and a piano sonata: Op. 69 with its lighthearted chuckling accompaniments and ‘brilliant cascades of semiquavers’ (Watson, 2010: 165); Op. 78 which Lockwood describes as ‘quirky and playful’; and Op. 102 No. 1, an example in Beethoven’s smiling, dancing bucolic vein. The marking Allegro Vivace does not *prove* comic intent, of course, but seems nevertheless to be a sizeable indicator as to Beethoven’s musical mood.¹⁵

¹⁵ Amongst Beethoven’s string quartets and symphonies, I can find two more opening movements marked Allegro Vivace: the Symphony in B \flat , Op. 60, which ‘rushes forward with in rapid motion’ (Lockwood, 2015) and the String Quartet in C, Op. 59 No. 3 which, according to Watson (2010: 157), and after a slow introduction, contains ‘some of the sunniest pages in Beethoven’s chamber music’.

The comic within Op. 12 No. 2

The beginning and ending of any artwork that exists in time – music, novel, dance – are crucial in defining the spirit of the piece as a whole. How does the artist arrest the attention of the audience, and what memory does he/she want them to carry home? The opening of the Op. 12 No. 2 Sonata (Figure 5.5) perfectly describes Jean Paul’s definition of comedy, quoted by Brendel (1990): ‘the sublime in reverse’.

Figure 5.5. Beethoven, Op. 12 No. 2 (bars 1–5)

The musical score for Beethoven's Op. 12 No. 2, bars 1-5, is presented in a two-staff format. The top staff is for the Violin and the bottom staff is for the Piano. The key signature is A major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegro vivace'. The Violin part begins with a series of chords, while the Piano part has a melodic line with staccato dots. The piano part begins with a left-hand chord, followed by a melodic line in the right hand.

Beethoven switches the traditional roles of the two duetting instruments to comic effect, giving quasi-bowed slurs to the keyboard and, even more radically, the um-cha-cha accompaniment to the violin. Henri Bergson states that ‘the man in disguise is comic’ (1900: 36); here we have a violin disguised as a piano (Vol. 1, CD 1: Track 6). After the initial defining left-hand chord, there is no bass at all, leaving the music suspended, mid-air. The staccato dots underline the intention that the string instrument should forego its lyrical leanings. The Sonata ends in comedy both musical and physical, as the pianist is left alone with his final flourish, quite as though he had ‘gone wrong’ (Figure 5.6; Vol. 1, CD 1: Track 8, 4’ 29”).

Figure 5.6. Beethoven, Op. 12 No. 2, final bars

The image shows the final bars of Beethoven's Op. 12 No. 2, starting at measure 347. The score is for Violin and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Violin part consists of three measures of quarter notes (F#, C#, G#) followed by a whole rest in the fourth measure. The Piano part features a series of chords and triplets. The first measure has a chord of F#, C#, and G# in the right hand and a bass line of F#, C#, and G# in the left hand. The second and third measures feature triplets of eighth notes in the right hand and chords in the left hand. The final measure is a whole rest for both parts.

There is no bass to underline the final note as would be customary, despite its celebratory *forte* character: once more the sublime in reverse, or at least undermined. As performers, Osostowicz and I are compelled to engage with the comedy of the moment here, since it is imperative that the audience should get the joke without thinking that we have actually come apart by mistake. As a pianist, I need to play the final flourish positively and theatrically and we both adopt an attitude of joy in the composer's capering. The audible audience laughter at the end of our recorded performance is testament to a successful version on that particular day (Vol. 1, CD 1: Track 8, 4' 29"); I can only conceive of this ending in terms of the comic, and few moments in Beethoven's music so underline Brendel's assertion that 'comic music can be ruined, and made completely meaningless, by "serious" performance' (1990: 35).¹⁶ In this we hear a pre-echo of Cook: 'meaning is emergent: it is not reproduced in but created through the act of performance' (2001: 179). The first movement has a similar, comically disconcerting ending (Vol. 1, CD 1: Track 6, 6' 16") without a final chord and undermined by the ubiquitous appoggiatura, although its furtive nature places less onus on the performers to take its effect (Figure 5.7). The final bar's rest does need to be 'played' however, in order to convey the abruptness of this ending.

¹⁶ For example, witness Anne-Sophie Mutter's ultra-serious rendition of the violin part in the first movement of this sonata with the pianist Lambert Orkis. *Anne-Sophie Mutter: A Life with Beethoven*, DG (2000).

Figure 5.7. Beethoven, Op. 12 No. 2, first movement, close

241

Beethoven's sonata process in the first movement of Op. 12 No. 1 exhibits many of the humorous hallmarks of Classical (and early Romantic) wit. In his 1996 essay, Kinderman uses a chapter by John Daverio (1993) to illustrate some of the definitions and associations surrounding *Witz*, as set out by thinkers of the late eighteenth and early nineteenth centuries. Friedrich Schlegel (1797–1801) speaks of *Witz* as a 'fantastic' rather than a 'logical' category, and Karl Solger (1815) defines its essence in 'relationships and opposites, and not by means of unfolding and development'. Brendel (1990: 31) agrees: 'The combination of incongruous elements is generally regarded as a distinguishing feature of wit'. Consider the passage below that closes the exposition in Op. 12 No. 2 (Figure 5.8; Vol. 1, CD 1: Track 6, 1' 06'"):

Figure 5.8. Beethoven, Op. 12 No. 2 (bar 58ff.)

Violin

Piano

64

Vn.

Pno.

68

Vn.

Pno.

78

Vn.

Pno.

p cresc

sfz

sfz

p

pp

cresc

f

p

cresc

f

p

cresc

sfz

sfz

sfz

sfz

The image shows a musical score for Violin (Vn.) and Piano (Pno.) starting at measure 84. The key signature is three sharps (F#, C#, G#). The Violin part features a semitone motif (G#-A) in measure 84. The Piano part is marked *ff* and features a "decrease" instruction. The score ends with a repeat sign and a *p* dynamic marking.

At the end of the second subject, the music suddenly breaks off at bar 60 (analogous to bar 56 as the third bar of a four-bar phrase) with a sudden, forceful chord, before an empty bar where the music is left bewildered. This confusion continues with chirruping on the same diminished harmony (D#, F#, A, C \flat); bar 62) in the upper register and a shift to another diminished chord (A#, C#, E, G \flat) that emerges from lower down. Such harmonies are the most ambiguous available, given on the one hand their dissonance and on the other their multitude of potential functions. Coupled with the throwaway figuration, this gives rather the effect of someone lost, scratching their head. At this point, many solutions are possible. A purposeful decision is made in the 'correct' dominant key direction in bar 66, with the emphatic E major cadence in 68, but this is immediately undermined by the creeping octave passage that, given its context, sounds like mock clowning rather than real danger. The final *coup de théâtre* is when Beethoven hammers home the semitone motif in bar 84 that has now emerged as the tail of the creeping codetta theme. A beginning has been transformed into an ending, and then into a beginning once more, as we proceed to the repeat. This is a kind of musical pun; the rising semitone has two (or more) meanings that are presented side by side to evoke delight in their discovery.

For another angle on this comic moment, we could turn to Alison Ross in *The Language of Humour*. She writes of 'activity with text' (1998: 48), a stretching, in her case, of the semantic and syntactic structures of language to create humour, not resorting to nonsense but playing with the 'complex web of conventions that construct meaning'. To translate to a musical context, harmonic/melodic conventions are not 'broken', but manipulated in an unexpected

way in order to wrong-foot the listener. Take the ‘creeping’ theme in bar 68 (Figure 5.8) which gives way to the ebullient *fortissimo* in bar 84 and eventually the spirited recapitulation. Perhaps it is similar in device to the Gary Larson cartoon that Ross cites (1998: 50) in an example closer to the culture and home of the American, Ash:

(Pilots in spaceship) It’s no good, Dawson! We’re being sucked in by the sun’s gravitational field and there’s nothing we can do [...] And let me add those are my sunglasses you’re wearing!

Beethoven’s strategic positioning of this extended sequence of witticisms at the end of his exposition echoes the philosopher Susanne Langer in ‘The Comic Rhythm’ (1953, 344–5):

these trifles at which we laugh are really funnier *where they occur* than they would be elsewhere; they are employed in the play, not merely brought in casually. They occur where the tension of dialogue or other action reaches a high point. As thought breaks into speech – as the wave breaks into foam – vitality breaks into humor.

Hatten (1994) too concurs in his section on ‘ironic troping’, remarking that ‘the strategy of undercutting a high point [...] is a familiar one.’ Beethoven’s bar 60 does exactly this before bar 62 proceeds to present an impertinent motif, ‘ironically’ (out of context). Hatten would not necessarily interpret this as comic, but Langer makes the point well.

Further playfulness ensues as the development begins (bar 88) with an unexpected reharmonisation of the opening notes. As a pianist there is delight in all these frolics and in taking an audience with me on this bizarre journey. While I cannot feel the early critic’s ‘learning’, I am very much at one with Schlegel’s ‘fantastic’ and illogical character, characterised by Critchley’s ‘novel actuality’ (2002). The visceral nature of such passages cannot be overstated; they contain the music that most invites an overt ‘performance’. Bewildered pauses cannot be undermined by purposeful movements on stage; musical uncertainty cannot be delivered pragmatically and the final triumphant *fortissimo* repetitions of the rising semitone must be discovered with a palpable glee. Of course, there are multiple ways of delivering these phrases, but as Brendel points out, there are certainly also many ‘wrong’ ways to perform them. The phrase ‘comic timing’ has only been used so ubiquitously because of the essential relationship between the two phenomena. All of this echoes C. P. E. Bach who, in his *Essay on the True Art of Playing Keyboard Instruments* (1787: 152), insists that ‘a musician cannot move others unless he too is moved. He must of necessity feel all of

the affects that he hopes to arouse in his audience, for the revealing of his own humor will reveal a like humor in the listener.'

A further element of musical humour mastered by Beethoven in the 1790s is identified by Kinderman (1996: 119) as 'apparent aimlessness'. The first movement of Op. 12 No.2 makes great play with such passages of musical stasis, the opening of the sonata falling firmly (or indeed aimlessly) into this character. A full 27 bars have elapsed before any chord other than the tonic or dominant is sounded. There is a series of falling appoggiaturas, punctuated three times by a scalic flourish. That is all. The second subject (bar 46) is equally banal, alternating the piano and violin in a merry-go-round of rising and falling scales over a static harmony for 8 bars. Brendel notes that 'odd, misplaced, bizarre, obsessive accents are another tool of the composer in a comic frame of mind' (1990: 27) and this second theme, if it is a theme at all, is full of disruptive *sforzandi* on the second quaver of each group of three. Syncopated accents are Beethoven's stock-in-trade and can perform a range of functions or project myriad meanings, but here the *lack* of progression in the music exaggerates their clownish nature. Of course, as Langer points out, such banalities, when deployed at the right moment, can contribute to comic works of genius.

Mapping the 'material' trace

At this point we return to ideas surrounding the construction and perception of musical meaning considered earlier in this chapter, here within discussion of the partnering of *A Major Chase* and Op. 12 No. 2. I have already hinted that seemingly conflicting hermeneutic responses to this Sonata may in fact be inspired by the same defining attributes within Beethoven's score. The visions offered by the *Allgemeine Musikallische Zeitung* in 1799, the latter-day violinists Rostal and Watson, and most recently Ash, may not be as disparate as they seem. To this end, I shall illustrate the way in which a Cookian material trace can give rise to different socially constructed readings, one of which is foregrounded in *A Major Chase*.

Cook (2001) offers an example of how two different commentators may validly ('authentically') interpret the same passage of music in a contrasting way. Drawing on the 'bundle' of textual 'attributes' at the moment of recapitulation in the first movement of

Beethoven's Symphony No. 9 in D, Op. 125, McClary finds 'sexually motivated murder', where Donald Tovey had seen 'the sky on fire' (Cook's paraphrases). 'A piece of music allows a wide but not unrestricted range of possible expression', writes Edward T. Cone (1974: 166), preempting Davies in the opening section of this chapter. Elucidating by means of graphic diagrams and analyses, Cook points out that a certain shared seed or core of potential meaning is central to both McClary's and Tovey's interpretations, which seemed so divergent at a surface level, although each had prioritised different elements of Beethoven's score. I propose to use a similar method of illustration.

There is nothing ground-breaking in the insight that the same music may provoke many differing readings. The appeal of Cook's methodology is that it negotiates the ebb and flow between a meaning that is inherent in the text and that which is culturally or socially constructed. The reality, as Cook points out, is that it is impossible to consider musical meaning in one of these discrete contexts without drawing on the other. A socially constructed attempt to understand the meaning of music will nevertheless still need to draw upon certain formal devices in the score; if an attempt is made to attribute meaning to these devices, it is futile to suggest that this can be done without a cultural context. This, essentially, is the nub of intertextuality. No work of art, as Eliot explained a century ago (1920), can be understood, or its meaning extracted, entirely hermetically.

Figure 5.9 presents the range of responses to Op. 12 No. 2 examined so far, notwithstanding that some of these may be deemed *misreadings* (see for instance the discussion on Allegro Vivace above). Each of the three interpretations prioritises a different selection from the bundle of formal devices ('attributes') contained within Beethoven's Sonata. In the case of the AMZ (column 3) it must be remembered that the review considers the set of three Op. 12 Sonatas as a whole, without reference to individual works or movements, but as the only source material available, it is definitely worthy of inclusion. The final column collates Ash's and my responses, largely in agreement and representative of the same broad view of Beethoven's score.

Figure 5.9. Comparison of responses to Op. 12 No. 2, Allegro Vivace

Bar number	'Attribute' from score	<i>Allgemeine Musikalische Zeitung</i>	Watson/Rostal	Ash/Tong
1	Opening semitone slurs	'no song'	'grace, even fragility' 'essentially graceful'	'piano disguised as a violin'
1	Opening 'role reversal'	'repugnance against customary associations'	'simplest of dancing accompaniments' 'confined to playing accompanying figuration'	'Tom and Jerry' 'violin disguised as a piano' 'sublime in reverse'
1	Opening lightness of texture		'airborne' 'galant style'	'extremes of register'
9, 13, 25 etc.	Rising semiquaver passages	'piling on of difficulty upon difficulty'	'scurrying'	'unbuttoned' 'game of tag' 'chase'
1, 46 etc.	Harmonically static themes	'obstinacy'	'carefree as a nursery round'	'passages of apparent aimlessness'
84	Fortissimo reiterations	'hostile entanglements'		'unbuttoned'
28–30, 88	Sudden modulations	'bizarre' 'striving for rare modulations'	'adventurous modulations'	'fantastic rather than logical'
61, 99 etc.	Sudden silences		'uncertain and questioning'	'bewildered silences'
13, 68/84, 100 etc.	Dynamic extremes	'repugnance against customary associations'	'wilful'	'combination of incongruous elements' 'relationships and opposites'
1, 46, 62, 83	Lack of 'melody'	'studied, studied' 'no nature, no song'	'simplest of materials' 'too little to do'	
Throughout	Constant 6/8 lilt		'dancing'	'dancing' 'chase'
68	Rounding off minor passage		'mysterious closing theme' 'haunting octaves'	'creeping, mock clowning'
1, 46, 62	Short, isolated motifs	'no song'		'rhetorical gestures' 'fantastic' 'chirruping'

Figure 5.9 demonstrates a potential to argue for hermeneutic (not historical) 'authenticity' across all three readings. There is not space to examine the cultural contexts of each interpretation in detail, but accounts from Beethoven's contemporaries illustrate an attitude towards Classical music-making in 1790s Vienna that brings to mind Brendel's 'religious rites' and would seem unlikely to encourage humour. Critchley points out saliently that 'joking is a specific and meaningful practice that the audience and the joke-teller recognise as such. There is a tacit social contract at work here, namely some agreement about the social world in which we find ourselves as the implicit background to the joke' (2002: 3).

Both DeNora and (1997) and Skowronek (2010) write at length about Beethoven's reception as a pianist, as well as his own compositions and his style of playing. DeNora (1997: 129) suggests an important change in attitude inspired by Beethoven: 'From the perspective of his contemporaries, the "departure" from the amateur tradition [...] can be construed as appearing as early as 1795'. Ferdinand Ries, Beethoven's pupil, was able to declare as early as 1803 that:

I was [...] able to observe that fact that for most people the name [Beethoven] alone is sufficient for them to judge everything in a work as either beautiful and perfect or mediocre and bad. One day, tired or playing from memory I played a March just as it came into my head [...] An old Countess went into raptures of admiration because she imagined it was a new piece by him. In order to have some amusement [...] I hastened to assure them that this was so. (Trans, from DeNora, 1997: 186)

This account, reliable or otherwise, is notable for its humorous tone, removing itself from the typical reverence surrounding Beethoven's music. It at once encapsulates the seriousness with which Beethoven was regarded and the aura that surrounded his music, whilst allowing that the brow must not necessarily remain continually furrowed.

One useful link in the interpretive chain regarding Op. 12 No. 2 is the testimony of Johann Wenzel Tomaschek, whose language broaches the divide between that of the *AMZ* review and the Brendel/Kinderman comic angle. On Beethoven, improvising in 1798 (the year of Op. 12), he writes:

I admired his brilliant and powerful playing but I did not overlook his often daring leaps from one motive to another, whereby the organic connection and a gradual development of ideas is lacking [...] Not infrequently, the unsuspecting listener is jolted violently out of his state of joyful transports. The most important thing in composition for him seems to be the unusual and original. (1845, trans. Landon, 1970: 104)

This account, rare though it is, combines the language of wit ('originelle' ('original'), 'sonderbare' ('unusual'), 'herausgeworfen' ('jolted'), 'absprünge von einem Motiv zum andern' ('leaps from one motive to another')) with that of the reviewer's critical perspective ('die organische Verbindung [...] aufgehoben' ('organic connection [...] is lacking'), 'unbefangene Zuhörer' ('unsuspecting listener')), whilst simultaneously presenting Beethoven as a performer ('ich bewunderter zwar sein kräftiges und glänzendes Spiel' ('I admired his brilliant and powerful playing')) and composer-cum-improviser. With reason, one may find at least some trace of a whole Beethoven in this account: a performer who enjoyed the sport of manipulating his audience as well as the production of original works. Notwithstanding this range of cultural contexts and responses, it is not difficult to identify the

material trace passing across the diagram in Figure 5.9. All three interpretations are palpably responding to the same music.¹⁷

We have already discussed how some more contemporary readings, those of Brendel and Kinderman in particular, find the humorous content far more readily in Beethoven's works. Ash concurs. So how does he fashion his own comedy in order to draw the humour out of Beethoven's score?

Three composers, a cat and a mouse

In order for his comedy to resonate with a twenty-first century audience, Ash (Vol. 1, CD 1: Track 5) needs to employ techniques and references that are identifiable and relevant in 2015. The Viennese salons of Count Lichnowsky and Baron von Swieten are too far removed from our contemporary consciousness to provoke anything other than knowing smiles from the cognoscenti. Ash includes a short note inside the score of *A Major Chase* (itself a bad pun of course on the tonality of A major), which places Beethoven's social and musical humour, and his compositional calling cards, side-by-side with one very serious composer (Bartók) from the twentieth century and a classic comic double act:

What do we know about Beethoven's sense of humour? In his private life, apparently he could be coarse and a bit crude. In his music, humour assumes many forms, ranging from what I call 'the gods laughing' to a more down-to-earth merriment which he described as 'aufgenopft' or unbuttoned. This unbuttoned humour was my starting point in a response to the Sonata in A Major, Opus 12 No. 2. Beyond that, I enjoyed emulating the great man by including simple rhetorical gestures, extremes of register, silence and even a little fugato. I thought of a scenario with two or even three characters in a game of tag – perhaps Bartók meets Tom and Jerry. (Ash, preface to score, 2015)

Before we have begun, associations are rife. Beethoven was very fond of puns, both in words and in music, echoed in the title of *A Major Chase*. Is Béla Bartók to be the subject of 'unbuttoned' humour? One thing is for sure: we are about to hear a comedy. Ash has already

¹⁷ In search of a collective latter-day response to Op. 12 No. 2, given the lack of critical attention paid to the Sonata, I consulted three high-level musician colleagues, all of whom have performed the entire cycle of Beethoven Piano and Violin Sonatas several times. The pianist Alasdair Beatson identified 'furtive glee'; the pianist Tim Horton found the first movement 'absurd', while the violinist Catherine Manson, slightly more reticently, described 'companionable humour'. (Personal correspondence, February 2018).

introduced three composers, intertextually, into the drama. Beethoven himself, of course, Bartók, but also Franz Liszt, as any fans of Tom and Jerry will know. In ‘The Cat Concerto’ (1947),¹⁸ Tom, that arch chaser, strides onto the stage of a large theatre in tailcoat and bow tie to perform Liszt’s Hungarian Rhapsody No. 2 with orchestra, only to find Jerry scurrying around inside the piano (Figure 5.10). This puncturing of pomposity is essential to the Hannah-Barbera cartoon and also to Ash’s score, which at once echoes both Beethoven’s own refusal to bow to the Viennese aristocracy,¹⁹ and the Romantic, god-like image that was created of (and indeed by) Beethoven.²⁰ *A Major Chase* is a postmodern fantasy: magical realism in sound, whereby Beethoven can rule the roost whilst being gently teased, even Liszt and Bartók must smile and dance, and a small mouse will win the day.

Figure 5.10. Still from *The Cat Concerto* (1947)



Liszt is one of the composers in whom Brendel ‘cannot find a trace of humour’ (1990: 35) and Bartók, likewise, is one of the most serious of twentieth-century artists, with a reputation for modernist difficulty that still clings to his works, a century or so later (he tellingly referred to his own first Piano Concerto as ‘very difficult – as much for orchestra as for the audience’).²¹

¹⁸ Ash does not specify an inspiration for his Tom and Jerry reference, but given that ‘The Cat Concerto’ won the 1946 Academy Award for best short film, is included in Empire Magazine’s top 500 films of all time, and features a classical pianist on stage, it seems safe to assume that this is a fair place to start.

¹⁹ Bettina von Arnim (1810) writes to Anton Bihler: ‘This man takes a veritable pride in the fact that he will neither oblige the Emperor, nor the Archdukes, who give him a pension, by playing for them.’ See *Beethoven: Impressions by His Contemporaries*, Ed. O. G. Sonneck (1926: 77).

²⁰ See DeNora (1997) and Burnham (1995).

²¹ Translation from Janos Kárpáti (1993: 499).

Malcolm Gillies (1993: 7) refers to his ‘cool, hard exterior’ and, in considering his String Quartets emphasises Ash’s intertext in describing their ‘Beethovenian profundity’ (1993: 6). That both Bartók and Liszt are nominally Hungarian is perhaps a coincidence, but binds the intertext tighter. During Ash’s six minutes of uproar, all will be subjected to a series of comic transformations that leaves no room for ‘religious rites’ (Brendel, 1990: 35). To emulate Beethoven’s Viennese wit of the 1790s, Ash must use references that resonate with the twenty-first century listener, but as with all good adaptations, he keeps the same ends in sight regarding the work’s ultimate meaning.

Ash begins (Figure 5.11; Vol. 1, CD 1: Track 5) with falling triads in the piano’s stratosphere (notes unavailable to Beethoven on his five-octave piano, which encompassed F, to f''' in the Helmholtz pitch notation system) and a piercing, albeit *pianissimo*, violin note that bring the same effects of weightlessness up-to-date. With these simple gestures a world of intertextuality is born: the triads of the violin accompaniment at the outset of Op. 12 No 2 are recalled; Beethoven’s tempo is also deliberately replicated; Liszt/Jerry is conjured through the bare notes of the opening melody of the Hungarian Rhapsody, but also by oblique reference to more similar Lisztian textures – the triads at the beginning of *Les Cloches de Genève* (Figure 5.12), or the glistening upper register of *Les Jeux d’eau à la Villa d’Este* (Figure 5.13) in which the arpeggios rise rather than fall. Is it Beethoven the performer on stage, about to dazzle the Viennese salon, or rather Liszt/Jerry in the concert hall?

Figure 5.11. Ash, *A Major Chase* (bars 1–4)

The musical score for Figure 5.11 shows the first four bars of 'A Major Chase'. It is written for Violin and Piano in 9/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The Violin part begins with a whole note chord in the first bar, followed by a half note chord in the second bar, and then a series of chords in the third and fourth bars. The Piano part features falling triads in the first, second, and fourth bars, all marked 'ppp'. The score includes dynamic markings and performance instructions like 'Ped.' and '*'.

Figure 5.12. Liszt, *Les Cloches de Genève* (bars 1–6)

The musical score for Figure 5.12 is for Liszt's *Les Cloches de Genève*, bars 1–6. It is written in 6/8 time and F# major. The right hand (RH) begins with a melody marked *pp* and *Quasi Allegretto*. The left hand (LH) has a bass line with a *pp dolcissimo* section starting in bar 5.

Figure 5.13. Liszt, *Les Jeux d'eau à la Villa d'Este* (bars 1–2)

The musical score for Figure 5.13 is for Liszt's *Les Jeux d'eau à la Villa d'Este*, bars 1–2. It is written in 2/4 time and F# major. The right hand (RH) has a melody marked *Allegretto* and *p vivace*. The left hand (LH) has a bass line marked *vivo*.

The airborne antics arrive down to earth with a thud in bar 29, with the piano's *forte* bass A, and shortly afterwards the second prominent element of Ash's score is introduced: a hoedown (Vol. 1, CD 1: Track 5, 1' 16"). We are taken there via twanging strings that conjure bluegrass and also recall Beethoven's ubiquitous rising semitone appoggiatura. Watson finds a 'nursery round' and 'pastoral theme' in Op. 12 No. 2, and bucolics are an important element in Beethoven's Violin Sonatas as a cycle, Opp. 24, 30 No. 3 and 96 in particular.²² Ash takes Beethoven's gentler pastoral vein and presents it as a boisterous barn dance, identifiable to any modern-day listener, and with accented echoes of Beethoven's syncopated *sforzandi* along the way (Figure 5.14). Given associations of informality and the carnivalesque with its group participation, the listener is spirited away from the hallowed concert hall in a whirl of increasing virtuosity, which at once recalls and refracts both Beethoven and Liszt, the pianist-composers.

²² Watson (2010) finds in Op. 96: 'a pastoral idyll, Beethoven's metaphor for the spiritual peace he longed for and so often found in the countryside'. Bartók described the 'bagpipe effect' in the finale of Op. 30. No. 3 (Szigeti 1965: 29) and Op. 24 has been known as the 'Spring' Sonata since the 1850s (Lockwood, 2004: 24).

Figure 5.14. Ash, *A Major Chase* (bar 66ff.), hoedown section

66

Violin

Piano

Ped. *

The passage at bar 79 formalises the rising semitone in a more direct reference to Beethoven's score, by writing it out in 'real' notes (as Beethoven does), rather than the acciaccaturas previously used in bars 31–32 and 34–35. But the gesture breaks off suddenly in bar 84, in similar fashion to Op. 12. No. 2 (see beginning of Figure 5.8, p. 160). Proceeding as Beethoven had done, Ash introduces a passage of uncertainty, playing with bewildered silences and contrasts of register. But *A Major Chase* makes its point much more insistently in a 64-bar section that amplifies the silences (the longest is 4 entire bars); the range (the music drifts above the compass of Beethoven's piano again in bars 138–146); and adds spices to the foreground with accented hemiolas, grace notes, pizzicato and glissando. This, indeed, is *Beethoven Plus*.

After a second hoedown, a defining moment of Ash's score arrives at bar 221, with the introduction of a fugue (Vol. 1, CD 1: Track 5, 3' 42"): 131 bars in length, this is far from the 'little fugato' announced in the note in the score. The ingenious, dancing 9-bar theme (Figure 5.15) brings together the potentially disparate strands of Ash's comedy as the two instruments *chase* one another and dance together in a kaleidoscope of intertextuality.

Figure 5.15. Ash, *A Major Chase* (bar 221ff.), fugue subject

Allegro

f

leggiere

rfz

226

The idea of fugue is eternally etched into the collective consciousness as a Beethovenian device, received from J. S. Bach and embodied in Beethoven's late works: the Piano Sonatas, Opp. 101, 106 and 110, *Missa Solemnis*, Op. 123, String Quartet, Op. 131 and *Grosse Fuge*, Op. 133. The association across all of these works is one of intellectual rigour and emotional profundity; Beethoven referred to Bach as 'the immortal God of harmony' in a letter to the publisher Breitkopf, in 1801. Musically, in its diminished chromatic leanings, fleetness and dexterity, Ash's fugue subject is perhaps more reminiscent of Liszt's Sonata than Beethoven's own works. But this is also the moment to introduce Bartók, in the oscillating whole-tone scales that lie within several of his works with piano (Figures 5.16 and 5.17).

Figure 5.16. Ash, *A Major Chase* (bar 347ff; Vol. 1, CD 1: Track 5, 5' 05'')

The musical score for Figure 5.16 shows the beginning of a fugue subject. The Violin part (top staff) starts with a quarter note G4, followed by a quarter note A4, and then a half note B4 with a fermata. The Piano part (bottom staff) features a complex, rhythmic accompaniment with many accidentals and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/8.

Figure 5.17. Bartók, *Sonata No. 2 for Violin and Piano*, excerpt from 2nd movement

The musical score for Figure 5.17 shows an excerpt from the 2nd movement of Bartók's Sonata No. 2 for Violin and Piano. The Violin part (top staff) features a melodic line with a fermata. The Piano part (bottom staff) features a complex, rhythmic accompaniment with many accidentals and dynamic markings. The key signature is one sharp (F#) and the time signature is 2/4. The word 'accel' is written above both staves.

Ash pokes fun at all of this learnedness with a teasing 'extra' 9th bar in the fugue subject, that continually butts in halfway through (i.e. in the 5th bar of Figure 5.15), rather like Jerry in Figure 5.10. Indeed, the merrymaking of *A Major Chase*, dancing, syncopating and wrong-footing within the basic pulse of Beethoven's Op. 12 No. 2, embodies in sound the image of Jerry scooting around inside Tom's piano. *A Major Chase* is here not only to update

Beethoven's comedy (see below), but also to provoke it. As a performer, starting the A major Sonata after playing Ash's piece is a thrilling experience. Via audio-resonance and memory, Jerry is still there somewhere. Beethoven begins to smile quite naturally.

The fleeting musical appearance of Bartók, alongside the verbal reference in Ash's introduction, underlines the folk or informal element encompassed in the hoedown of *A Major Chase* and in Beethoven's pastoral idiom. 'While other forces of early twentieth-century music exerted inarguable influences on Bartók's musical style, the primary and most far-reaching factor was folk music', writes Victoria Fischer (2001: 99). The Bartók Violin Sonata No. 2 that Ash recalls is replete with vocal intonation, folk dance and passages of *night music* that imitate the sounds of birds and insects.

Rewriting the text

A Major Chase has been presented as 'updating', 'performing' or 'interpreting' Beethoven's score in the Op. 12 No. 2 Sonata, rather than just responding or reacting to it. This section will demonstrate how Ash firstly binds his score to Beethoven's via consonant musical and formal relationships and then updates the text with dissonant additions, illustrated by Figure 5.21 below.

That *A Major Chase* is to some extent intended to map onto the first movement of Beethoven's sonata is made apparent within a few bars. The shared tonality of A major is clearly established, the same tempo and a similar gait are called for and both of the primary elements that open Op. 12 No. 2 are contained within the first bar of Ash's score (the simple triad built on A and the rising semitone, displaced by an octave, from C₄ to C₅). There is a similar sense of harmonic stasis at the outset of both works and the opening paragraphs conclude similarly with energised semiquavers, rising in the Beethoven (bar 9) and falling in the Ash (bar 28). Cut to the end of the movement and, in Ash as in Beethoven, a move towards a bravura ending is undermined by a comic final understatement of the ubiquitous rising semitone.

In between are found analogous passages that bring the listener back to Beethoven's score (or vice-versa in concert, when *A Major Chase* is played as a prelude to Op. 12 No. 2). As already mentioned, the music builds towards a climax and suddenly breaks off into silence (bar 84) as occurred in the Sonata (bar 60), shown in Figure 5.8. Isolated motifs are sounded in comic fashion during passages of harmonic uncertainty (Ash bars 31–32, 88–115; Beethoven bar 62) and Ash uses the rising semitone liberally and overtly after its initially disguised entry in the first bar. The 'set piece' themes in both works, Beethoven's 'creeping' octave passage (bar 68) and Ash's fugal subject (bar 221), share a basic melodic profile, falling initially by a major third and finally by a semitone (Figure 5.18).

Figure 5.18. Melodic profiles of Op. 12 No. 2, 'creeping' theme, and *A Major Chase*, fugue

a) Beethoven

b) Ash

The fugal theme in *A major Chase* mirrors the 'travelling' harmonic profile of Beethoven's passage from bar 31 in Op. 12 No. 2 (While Watson sees this already as the second subject group, I argue that Beethoven's comic stroke is to introduce the aimless second subject in a disarmingly casual fashion at bar 46). Beethoven traces F# minor – G major, followed by E minor – F major. Comparably, Ash moves from E \flat – F major and then B \flat to C major and both passages share a similar motivic and harmonic dynamism.

Shared schemes also tie the two works together at a deeper level. Beethoven's score collects a group of musical cells together at the end of the exposition and presents them as the closing, 'creeping' theme (see Figure 5.19). Ash's score employs a similar device, gradually evolving and assembling the musical material for the fugal subject during the first half of the piece (Figure 5.20)

Figure 5.19. Motivic cells in Op. 12 No. 2, Allegro Vivace assembling into ‘creeping’ theme

a) bar 1: b) bar 9: c) bar 11: d) bar 37:

bar 68:

Figure 5.20. Motivic cells in *A Major Chase*, evolving into fugue theme

a) bar 32:

b) bars 53–54:

c) bars 60–61:

d) bars 79–80:

e) fugal theme (bar 221ff.):

But the essential functions of these ‘assembling’ processes in the two works exhibit a dissonant relationship. Beethoven starts positively before fragmenting and building upon his material (the passage at bar 32 develops the rising figures of the opening, before the second theme at bar 46 creates essentially a variation of the first subject, decorated with elements of the wriggling rising scales, first announced in bar 9). The ‘creeping’ theme then arrives with a sense of uncertainty in its harmonic ambiguity and presentation as bare octaves. *A Major Chase*, on the other hand, begins suspended and only finally ‘discovers’ a grounded theme when the fugue begins. Ash’s piece searches for its theme (‘chases’ it) where Beethoven had declared his, for all its banality, at the outset.

Here we discover another essential dissonance between the two scores. The first movement of Op. 12 No. 2 is a celebration of the circular. Perhaps this was in Watson’s mind when he identified a ‘nursery round’ within it (2010: 46). Both on the *macro* and the *micro* level, the movement returns again and again to where it began. Aimless themes, already discussed, augment the delight in this perpetual turning of the wheel. The opening subject spirals downwards and then begins again; the second turns even more jovially, up and down like the horses on a fairground carousel. Although the exposition builds to its forceful climax, the final reiterations merely leave us back where we started. Beethoven repeats the trick at the departure to the development, funnier now for its upward swerve of tonality. With deft virtuosity he is still able to pull off the same punchline twice more, building towards what may become a glorious recapitulation before delighting (with a *subito piano*) in the fact that the first theme could never hold a *fortissimo* rendition; again, we are back where we started. And as the movement prepares to end, Beethoven diverts once more into the coda with the same ‘swerve’ that started the development, just when the listener least expects harmonic surprises. Of course, as we finally come to suspect it would, the movement ends suddenly with the very motif with which it began. In the language of *A Major Chase*, Tom can huff and puff as much as he wants, but Jerry will still be there, laughing and sticking out his tongue. A circle cannot end and so the only way for Beethoven to escape from his Allegro is simply to terminate it.

Ash’s scheme for *A Major Chase* is quite different. The *ppp* opening material is not really ‘recapitulated’ at all, but merely reintroduced in the final sweeping stages of the fugue as the work builds to its height. The change of metre for the hoedown and elongated pauses mitigate

against a circular gait and, although the end of the work mirrors Beethoven's, this was not the way in which Ash's score began. A wilful departure from Beethoven's scheme arrives with the unmistakable introduction of the fugue: a form which contains elements that are circular in the constant reiterations of the theme, but is also inherently linear and progressive (one never hears the opening *solo* presentation of the theme again in any fugue). Ash, like Schwertsik in *Unterwegs nach Heiligenstadt*, begins by echoing Beethoven's score, but then extends his own argument beyond the Sonata's bounds.

Whilst searching for its theme, *A Major Chase* does offer two moments of harmonic stability before the fugue: the opening drones and the scurrying semiquavers of the two 'hoedown' passages. These represent dissonant departures from Beethoven's score that seem to stand somewhat outside the argument of the rest of the piece, recalling Schlegel's definition of wit as 'fantastic' rather than 'logical'. Presented in a new metre, something that is of course anathema to Beethoven's score, these two Lisztian barn dances are overt updates of Beethoven's comedy. The opening fourths even recall the evocation of the Devil tuning his fiddle at the outset of Liszt's *Mephisto Waltz* No. 1, S 514. Ash's later integration of the hoedown material into his 3/8 fugal theme (see Figure 5.20) cements these rustic passages within his own argument whilst also beginning to suggest their 'unbuttoned' presence (to use Ash's term) within the triple metre of the first movement of the Beethoven Sonata. Other dissonant updates include Ash's use of extreme register at the opening that reflects Op. 12 No. 2 and yet deliberately sits outside the range of any music written by Beethoven during this period, and in similar exaggerated vein, pauses that are elongated to breaking point, halting the flow of the score with a dramatic daring that Beethoven's *Allegro Vivace* could never sustain. Then there is the transformation of Beethoven's rising semitone into a bluegrass twang (as in bar 32 or the very final notes of *A Major Chase*; Vol. 1, CD 1: Track 5, 6' 05"). Beethoven's score contains no pizzicato and resolutely no Deep South fiddling.

Ash's continual use of American references (Tom and Jerry, hoedown, folk fiddling) becomes highly dissonant with Beethoven's German/Viennese identity. Ash himself is American and this is perhaps the most overt way in which he updates the text of Op. 12 No. 2 to speak to the contemporary listener. Without space to take this chapter to an area for which another entire study would be needed, the twenty-first century European audience certainly understands culture readily via an American perspective (Hollywood, popular music,

consumer culture and so on). Fruitless though it may be to compare eras before and after recordings, television and the internet, Vienna was without doubt a world centre for Classical music around 1800, even if this accolade has been acquired somewhat posthumously due to the presence there of so many composers who have since been granted entry into the canon. Lockwood (2003: 73) describes the city as ‘a hive of music making’ against the proviso that ‘Vienna did not rival Berlin, Paris and London in the scope of its concert life’. Ash has transcribed Beethoven’s comedy into a language that all can now understand.

Figure 5.21 summarises Ash’s consonant and dissonant responses to Beethoven’s first movement. Group A (‘mapping’) is consonant and interacts intertextually with the score of Op. 12 No. 2. Group B (‘augmenting’) is still predominantly consonant, but updates Beethoven’s comedy, relating to the score’s formal attributes but in an expanded or refracted manner for a twenty-first century receiver. Meanwhile, Group C (‘exploding’) is dissonant and updates Beethoven’s text by reaching for references that are *only* understandable to a more contemporary audience or lie beyond the parameters of Op. 12 No. 2. All three groups contain ‘authentic’ responses to, and interpretations of Beethoven’s score, and so we return to Davies (2001: 201) in acknowledging the way in which ‘the performance instances its topic work.’ In this case, ‘the performance’ denotes Ash’s piece, via my hermeneutic response.

Figure 5.21. Modes of intertextuality and meaning. Op. 12 No. 2, Allegro Vivace and A Major Chase.

Core attributes of Beethoven's score, Allegro Vivace, from Sonata in A, Op. 12. No. 2
triple time
rising semitone
role reversal
banal thematic material
extremes of register
extremes of dynamic
circular motion
assembling of short cells into later 'set piece' theme
bucolic character
illogical progressions
sudden, comic ending

A Major Chase, intertextual responses:

A Mapping	B Augmenting	C Exploding
Tonality of A major	Expanding of range beyond Beethoven's keyboard	Variety of metre including duple (2/4)
Triple metre at outset and predominantly thereafter	Elongation of silences	Arresting of momentum with dangerously extended pauses
Basic tempo	More (and more extreme) use of dynamics, accents, <i>sforzandi</i>	Fugue
Harmonic stasis at outset	Heightening of Beethoven's virtuosity and 'difficulties'	Hoedown, bluegrass, jazz
Rising semitone employed repeatedly	Humorous ending underlined with pizzicato twang	Tom and Jerry
Triadic figurations	Bucolic character emphasised	Liszt and Bartók
Role reversal (in hoedown and fugue)		Pizzicato, glissando, harmonics
Assembling of short cells into later set piece theme		Evolving a 'real' theme, rather than summing up
Illogical progressions		Rejection of circular motion and banal thematic material
Humorous, sudden ending		

Summary

From Nattiez to Davies and Cook, via Hatten and DeNora, the complexities in unravelling ‘meaning’ within music are acknowledged and addressed. Thinkers generally concur that music is, by some definition at least, a language that conveys meanings (an interrupted cadence cannot *mean* the same thing as a plagal cadence), but that it requires a cultural framework in which to be interpreted: whether this be a line of tradition in composition or performance; references or resonances with the contemporary culture of the composer, interpreter and listener; or the study of ancient performance practices and earlier instruments. Something happens to music’s meaning between its *poietic* and *aesthetic* experience. In other words, returning to Eliot (1920), ‘no work of art can be understood alone’; the overarching phenomenon in question is intertextuality.

But, even if an attempt to attribute precise, verbal meaning to music is almost always a fruitless one (sometimes less so – see Chapter 4 on the relationship between Schwertsik and Beethoven Op. 30 No. 1), a new hermeneutic response is always exciting and valid, as long as it is perceived to be ‘authentic’. Of course, we may seize upon and appropriate music in as many inauthentic ways as we like, but these will not resonate with the same integrity to the original work of art. Chapter 5 has explored the idea that a variety of *authentic* responses to a given work of art are possible, depending (as Davies points out) upon how one chooses to classify authenticity. The two pieces here each employ a discrete methodological dialectic, through which they address the same subject matter. Ash has picked up on attributes of Beethoven’s score in Op. 12 No. 2 that he (and I) think to be in plain view and has written a contemporary comedy to reinvigorate the Sonata for today’s audience. It has been demonstrated that the Beethovenian trace in question inspires a similar response from literary theorists, latter-day pianists and also an expanding group of musicologists. Whether these attributes would have spoken in the same way to Beethoven’s own audiences, through his own performances, we will never know with any certainty, but I suggest that it is likely that Beethoven, with his love of puns and delight in thwarting the listener’s expectations, experienced a hearty enjoyment of his music’s humour.

Chapter 6. Case Study 3. A hidden duet

Beethoven Violin Sonata, Op. 23 and *The Neglected Child* by Judith Bingham

This chapter is about neglect: the relative neglect of a probing and important Sonata by Beethoven, but also the general neglect of a certain aspect of its composer's character, contained both in his biography and his music. In this respect the argument here picks up on the one put forward in Chapter 5, but perhaps prompts an even deeper revision of attitude concerning a traditional Beethovenian trope: that of the hypervirility of his music. Judith Bingham entitles her response to Beethoven's Sonata in A minor, Op. 23, *The Neglected Child* (Vol. 1, CD 2: Tracks 1–4). She takes these words from a line written by Lockwood (2005: 142) which describes Op. 23 in this manner, but immediately there seems to be more at stake. It does not involve a huge semantic/hermeneutic leap from these words for us to consider the notion of 'Child Neglect', which is defined by the NSPCC as 'the ongoing failure to meet a child's basic needs and the most common form of child abuse'.¹ Bingham seems to be asking us to take this very seriously and, even if her title does not deliberately reference 'child abuse' as the NPCC defines it, it is certainly hard to think of a positive connotation for the phrase, *Neglected Child*.

In the light of a traditional view of Beethoven's music as über-masculine, as explored by McClary (1991) and others, and discussed further below, Chapter 6 highlights the surprising critical neglect of Op. 23 to date. It examines the manner in which Bingham's piece draws attention to the unusual and indeed unique devices within this Sonata by teasing out counterpoints, along the lines argued by Edward W. Said in *Culture and Imperialism* (1993) and discussed in Chapter 3. Prompted by Bingham, a reading of Op. 23 is offered that reveals a distinct 'feminine' trace and exposes considerable gendered instability within the Sonata. Furthermore, if a gendered reading does in fact go some way towards explaining the critical neglect of this Sonata, we must then challenge a still largely patriarchal musicology, potentially uncomfortable and insecure with works that subvert the phallogocentric² essence of sonata form itself. Further discussions concern intertextual bonds with later Beethoven

¹ nspcc.org.uk/preventing-abuse/child-abuse-and-neglect/neglect

² From Jacques Derrida (1978: 20) – the privileging of the masculine in the construction of meaning.

works, drawing attention to key events within the composer's biography that resonate with the reading of Op. 23.

Beethoven, 'the most virile of all musicians'

Since the emergence of a high-profile feminist musicology in the 1990s, Beethoven has been at the centre of the gender debate for several reasons. Firstly, McClary's seminal *Feminine Endings* (1991) includes discussion of several Beethoven works, most notably and controversially the Ninth Symphony in D minor, Op. 125 in which she finds, at the point of recapitulation, 'one of the most horrifyingly violent episodes in the history of music' (1991: 69). Secondly, Beethoven's music has been pre-eminent in defining the codes of 'sonata form',³ which is itself revealed as phallogocentric through the writings of McClary (1991), Marcia Citron (1993), Sanna Pederson (2000) and others.⁴ Indeed, gendered descriptions of sonata form have been alive for many years (hence the cue for McClary *et al.* to uncover, challenge and counter), at least since A. B. Marx's *Die Lehre von der musikalischen Komposition* (1845), which describes its second subject archetype as 'the gentler, cultivated more flexibly than vigorously – the feminine as it were to the preceding masculine'. Hugo Riemann (1888) and Vincent d'Indy (1909) were also high-profile musicians to employ a gendered approach when writing about sonata form. Thirdly, Beethoven is amongst a group of hypermasculine composers, whose reputation as such has been reinforced over generations. Pederson (2000: 313) writes of Beethoven that 'no one has doubted his exemplification of masculinity. Indeed, his status as "the most virile of all musicians" has been revisited in sexuality-oriented Schubert scholarship'.

Let us acknowledge at the outset that gender musicology is located amongst a group of postmodern critical schools (see discussion in Chapter 1) that have been subject to much

³ See Rosen (1972) and Leo Treitler (1993): 'Since Beethoven there has been a tendency to compose European music history very much around that composer as the epitome of European music, in the sense that he is believed to epitomize the virtue of rational form that is held to be the defining quality of European music [...] Not far behind the scenes, however, is the implication that he epitomizes the essential masculinity of European music' (35).

⁴ Broadly speaking, 'masculine' first themes and tonalities subjugate 'feminine' music, particularly at the point of recapitulation or where the feminine music is necessitated to return in the tonic key. See McClary (1991), Citron (1993) and Pederson (2000).

scrutiny and criticism.⁵ Nicholas Cook puts the case for the defence well in discussion of McClary's reading of Beethoven's Ninth:

Where does its compelling quality come from? Not, as James Johnson⁶ and others have pointed out, from evidence of period perceptions along such lines, for there is none [...] what underwrites the plausibility of any such metaphor, what assures its "fit" with the music, is the notion of homology. At the most obvious level, McClary's interpretations involve equating the frustration and achievement of musical goals with sexual ones; at a more subtle level they depend on an equation between conformance to or subversion of normative patterns in music on the one hand and in society or ideology on the other. (2001: 171–172)

In essence Cook is saying, as already explored more fully in Chapter 5, that there are clearly recognisable musical attributes that underlie and support McClary's readings, even if there are a number of ways in which these can be expressed and interpreted. It seems apt to continue to approach Beethoven in gendered terms for the reasons laid out on the previous page, notwithstanding the dangers that confront the scholar who embarks along this path. For instance, McClary states that in forming her arguments, 'I will be relying on the common semiotic codes of European classical music: the gestures that stereotypically signify "masculine" or "feminine", placidity or violence, the military or the domestic realm, and also the standard narrative schemata that underlie most nineteenth-century instrumental movements' (1991: 68). Even if one takes what McClary says at face value, it is important to guard here against essentialism. In short, it is hard to deny the power of a traditional communal understanding held within such stereotypes, even whilst one wishes to work to erase or remould them. Indeed, the reference to 'stereotypes' in the above passage is uncomfortable because it at once alerts us to the ubiquitous nature of patriarchy, yet also simultaneously hints at subscription to an essentialist viewpoint, conceived within a male-dominated culture. Conversely, however, the complexities are such that one should not inadvertently lose track of the fact that there were a number of successful women composers, especially of the early nineteenth century, such as Louise Farrenc and Clara Schumann. But no one could claim that a musical system (in this case sonata form) which evolved amidst an artistic culture that was largely dominated by men would not be inherently phallogocentric.

⁵ Tia DeNora (1997: 8) is unconvinced by McClary, whose approach 'treats musical compositions as if they are simply "waiting to be read" – that is, as if their meanings are located outside the situated contexts of reception'. But DeNora is a reception theorist and the present study has already drawn attention to the possibility for multiple authentic readings of the same work. It is not the privilege of the historical scholar to situate 'meaning' solely within the social context of the work's compositional era.

⁶ See Johnson (1996: 287–8).

As Ian Biddle and Kirsten Gibson point out, 'One could argue that Susan McClary's *Feminine Endings*, for instance, is as much about trying to come to terms with the operations of masculine authority as it is about articulating new spaces in which femininity and women's subject positions can be celebrated' (2009: 6). In pursuing sonata form as a phallogocentric construct, one must acknowledge the existence of patriarchy and a predominantly male voice when examining these works; even the female is described in male terms.

Judith Butler puts her finger on these issues in *Gender Trouble*, explaining the problems in defining 'female', especially within an embedded masculinist culture.⁷ Turning to Foucault, she concurs with Biddle and Gibson in that: 'the feminist subject turns out to be discursively constituted by the very political system that is supposed to facilitate its emancipation' (1990: 2). Butler then continues to take issue with the kind of essentialism potentially invoked by McClary:

there is the political problem that feminism encounters in the assumption that the term *women* denotes a common identity. Rather than a stable signifier that demands the assent of those who it purports to represent, *women*, even in the plural, has become a troublesome term. As Denise Riley's title suggests, *Am I That Name?* is a question produced by the very possibility of the name's multiple significations. If one 'is' a woman, that is surely not all one is. (Butler, 1990: 3)⁸

Suffice to say that approaching 'abstract' instrumental music in gendered terms is at best an inexact science. John Shepherd points out that Western classical music is 'grounded in particular usages of sound and processes through which these usages have come to be understood and managed in heavily gendered ways' (1993: 47), but of course these 'understandings' are subject to the same potential oversimplifications and essentialisms that dog gender issues in any context, as pointed out by Butler. Why not make the same musical arguments, but framed within any of the other hegemonies at large in the societies in which the art was produced? That of Imperialism, perhaps, as Said (1993) has investigated so compellingly, or from a class-based angle? Furthermore, in 2020 it is somewhat uncomfortable to treat gender as a binary distinction.

Nonetheless, despite these cautions, I maintain that it is worth pursuing this particular study along gendered lines, not only for the reasons cited at the outset with specific reference to

⁷ Issues further examined by Cusick (1994) in a musical context.

⁸ Butler refers to: D. Riley (1988). *Am I That Name? Feminism and the Category of 'Women' in History*. London: Palgrave MacMillan.

Beethoven and sonata form, but also because of the way in which Bingham's partner work invites us to think, as we shall discover shortly.

The Sonata in A minor, Op. 23: the black sheep of the family

Beethoven's Op. 23 is a work that has often been overlooked, despite its brilliant and unusual construction. The Sonata contains much that is notable including a device at the recapitulation of the second subject (elucidated later) which is unique amongst Beethoven's output. Barry Cooper, in his comprehensive biography, *Beethoven*, states only that 'Op. 23 in A minor is stormy and dramatic, whereas Op. 24 is wonderfully lyrical and relaxed' (2000: 103), joining a line of commentators who have, even if not deliberately, somewhat side-lined the work in comparison with its counterpart, the famous Op. 24 'Spring' Sonata.⁹ The two Sonatas were conceived as a pair and initially published under a single opus,¹⁰ and that additional adverb 'wonderfully', as applied to Op. 24, is telling in comparison with Op. 23. Within his biography, where closer investigation of individual works cannot be afforded, Cooper goes on to note, tantalisingly, that, 'in these sonatas Beethoven continued exploring new paths while ostensibly keeping to tradition'. What new paths were being explored? And why are they not as yet of greater note to Beethoven scholars? William Kinderman writes in similar terms, remarking simply that the pair are 'impressive sonatas' and that Op. 23 is 'terse, concentrated' (2009: 81). Lockwood's own biography comments that 'Op. 23, in the rare key of A minor, is bleak, odd, and distant, a neglected child¹¹ in the family of Beethoven violin sonatas, despite its original and experimental moments' (2005: 142). The words 'despite', 'experimental' and 'moments' are apt to direct the reader away from a reading of this Sonata as an entirely successful whole, worthy of its composer, even if Lockwood intends to convey that the work is unjustly neglected, *despite* its originality.

Of more significance perhaps is the fact that Lockwood and Kroll (2004) fail to devote a chapter to this Sonata, despite their book's title – *The Beethoven Violin Sonatas* – which suggests a comprehensive survey and includes specific chapters devoted to every other opus

⁹ The subtitle was not Beethoven's. See Barry Cooper (2000).

¹⁰ Wayne Senner (2001: 164) remarks that 'The two sonatas, ops. 23 and 24, were first published with a title page that reads "Deux Sonates pour le Piano Forte avec un Violon."'

¹¹ This is the line from which Judith Bingham takes the title of her piece.

within the cycle. References to Op. 23 appear only briefly in the context of a far fuller exploration of Op. 24, thus relegating the earlier opus to something of a footnote: 'In contrast to the eccentric Op. 23, the opening of Op. 24 transports the listener', writes Lockwood (2004: 29) in words reminiscent of Cooper. But most remarkably, in a language later subtly moderated in his 2005 biography already quoted, Lockwood refers to the A minor Sonata as 'the wayward stepchild among Beethoven's Violin Sonatas, and perhaps among all his chamber music compositions' (2004: 26). His use of the word 'stepchild' suggests that this Sonata is not really the legitimate offspring of its composer at all. Coupled with 'wayward', Lockwood seems to be suggesting that Op. 23 is at the very least a maverick, and possibly a problematic work of Beethoven. I do not mean to suggest that Lockwood does not admire Op. 23, but once again there is a reticence to engage fully with the work in this edited collection where the opportunity is readily available. This practice runs contrary to the initial reception of the work, with a review in the *Allgemeine Musikalische Zeitung* treating Opp. 23 and 24 as very much a pair, praising the Sonatas as 'amongst the best that Beethoven has written' (1802: 569). This review is however balanced by other early impressions of Op. 23 as an unusual or experimental work, picked up on by so many more recent scholars as we have seen. "*Musik,*" *Historisches Taschenbuch* (1806: 201)¹² comments on a 'peculiarity, verging on the fantastic found particularly in Beethoven's Op. 23' ('diese bis ins abenteuerliche freisende Eigenheit fand man besonders in').

Rostal (1985) also gives relatively short shrift to Op. 23, although he does deem it worthy of its own chapter (devoting one chapter to each of the ten Sonatas). At merely nine pages of text, Op. 23 receives by some margin the briefest attention of any of the cycle, despite the fact that it is by no means the shortest, reckoning by either duration or number of bars. Within these pages however, Rostal introduces a reading of Op. 23 that is common in the scant writing on this Sonata: one of hypermasculinity, worthy of the traditional, dramatic Beethoven of the *Pathétique*, Op. 13 and *Appassionata*, Op. 57 Sonatas or the Fifth Symphony in C minor, Op. 67. 'For the first time in the series of the Sonatas for piano and violin (with the exception of the second movement), the true dramatic power of Beethoven is here made manifest', he notes, before going on to suggest that Op. 23 'shows signs of that development which reaches its highest point in this medium in the *Kreutzer Sonata*' (1985: 67). Rostal's

¹² Available to view at <https://opacplus.bsb-muenchen.de/title/10141898>

language recalls Cooper and Lockwood in presenting an initial enthusiasm that becomes somewhat tempered (in this case ‘shows signs’). Szigeti comments on the Sonata’s ‘stern dramatic concision’ (1965: 27) and the language here, as that of Rostal, is borrowed from a Beethoven that we know well via his iconic/heroic works. But is this really the story of Op. 23? Through Chapter 6, I shall argue that it is not. Meanwhile, Watson (2010: 109) goes one step further, using language reminiscent of McClary’s Beethoven analysis, remarking that ‘The flowing, contrapuntal second subject is violently swept aside by pounding double octaves’, before describing the development as a ‘hostile environment, with its cruel, needling harmonic clashes.’ Again, this betrays a hypermasculine reading of the Sonata that seems closer to what Watson *wants* or *expects* it to be, rather than what it actually *is*.¹³

We have seen that many commentators pick up on the original elements in Op. 23: for instance, Cooper’s ‘exploring new paths’ (2000: 103) and Lockwood’s ‘original and experimental moments’ (2005: 142). But it is left to Mark Kaplan in his survey chapter, ‘Beethoven’s Chamber Music with Piano’ to afford Op. 23 equal weight to that given to its counterpart, the ‘Spring’ Sonata, Op. 24:

The quite dissimilar twin to Op. 24 is the A minor Sonata, Op. 23, the two works having been intended to be published and perhaps also played together as a contrasting pair [...] an agitation and brevity that foreshadow the String Quartet Op. 95; where the fifth often allows a more Mozartean approach to performance, the fourth usually requires the more pianistic approach from the violin. [...] The fourth sonata is remarkable for its human relationship between the instruments. They converse like people – sometimes competitively (mvmt. 1, m. 76), sometimes collaboratively (mvmt. 2, n. 115), and sometimes simultaneously [...] They even manage to resolve differences of opinion and arrive at a consensus, whether in desperation (mvmt. 1, m. 110, unifying at m. 118) or by gentle persuasion [...] if all sonatas are dialogues to some extent, Op. 23 stands apart because of its quickness of repartee – the overlapping of voices gives it a more naturally rhetorical cadence than the conventional politeness typical of dialogue in the Classical period. (2000: 136)

It is a reading of Op. 23 more akin to Kaplan’s that Bingham prompts us to explore and which will emerge through the course of this chapter. Note Kaplan’s ‘twin’, where Lockwood later has ‘wayward stepchild’, both familial descriptions reminding us that Opp. 23 and 24 were conceived and originally published together. He is willing to attempt to unravel what gives Op. 23 its unique quality, remarking on its ‘human relationships’ and evoking the world of the

¹³ Czerny (1846: 77) writes of the Presto from Op. 23 that ‘although this movement is of an earnest character, it must be played rather lightly than impassioned, as the interest lies in the rapid flow of the music’.

Op. 95 *Serioso* Quartet, on the cusp of Beethoven's late style. Now more fully, albeit briefly, we have a Sonata before us that is worthy of more focussed consideration and which contains unique qualities that count unequivocally in its favour.

'There are Two Sides'

The Neglected Child is probably the most provocative and elusive title amongst the ten new works commissioned for the *Beethoven Plus* project. Judith Bingham prefaces the score with some lines of her own:

The silence is a
Shadow,
The shadow is a
Man,
Listening...

So, even before a note has been played, there is much in the air. The title alludes to the quotation from Lockwood that we have seen above and, in a performative fashion, refers ostensibly to the neglect of Op. 23 itself, which has been explored in the previous section as regards relevant literature, but is equally the case in terms of its performance tradition.¹⁴ However, Bingham's written text also suggests multiple readings of her title and specifically a gendered approach. Interestingly, it is explicitly 'a Man' who is listening, not a neutral 'person' and certainly not a woman. Beethoven? How is he listening? Benevolently or judgementally? The 'shadow' suggests the latter or an even darker reading. And what of the 'silence'? This 'silence' and the line patterns – with their repetition of 'The [...] is a' and of 'Shadow' – point towards a contrapuntal reading. Do Bingham's silences allow a hidden (female?) voice to emerge that is not normally heard? And the skilful manipulation of silence is a trait that has long been associated with Beethoven, as for instance explored by Cooper (2011).

Returning to the discussion of gendered musicology and Beethoven near the start of this chapter, Bingham's searching, soulful piece therefore plays as a counterpoint to the hypermasculinity normally associated with Beethoven and his music. In speaking contrapuntally to Op. 23, it draws our attention to specific characteristics within the Sonata

¹⁴ For instance, the British Library holds thirty-eight recordings of Beethoven's Op. 24, but only twenty-two of Op. 23, most of which are accounted for as part of recordings of the complete cycle.

itself. What emerges is far from hypermasculine and, although I do not intend to argue for Op. 23 as a 'feminist' Sonata, it is undoubtedly a work of considerable gendered instability – uncomfortable with its own masculinity as I shall explore in the section “Gender Trouble” in Op. 23’ below.

It is worth pointing out here that, alongside the problems around essentialism outlined earlier, a prominent 'female' trace in a work of instrumental music is not necessarily the same thing as a 'feminine' (or even 'feminist') piece, if indeed such definitions are even possible. McClary (1991) and Citron (1993) have attempted to explain alternative sonata arguments, using works by Tchaikovsky and Cécile Chaminade respectively, and to present them as a counter to the phallogocentric nature of sonata form itself. They have selected a homosexual man and a woman as their composers and of course the basic premise is entirely plausible: the huge variety of composers' manipulations of sonata form in the nineteenth century may well have included some that sought to re-angle or invert a patriarchal system. But something feels over-simplified. The first movement of the 'Spring' Sonata, for instance, has a lyrical, 'feminine' opening theme and a volcanic second subject that thrusts upwards in ways that would certainly not be overlooked by some music/gender scholars, inverting the commonly accepted gendering of the sonata subject groupings. The moment of recapitulation is achieved *pianissimo* as the opening tonic material re-establishes itself after a dramatic development section and the 'feminine' (my inverted commas consistently deliberate) music dominates the final coda. No one has argued that this is a feminist sonata, although its nature is surely of interest in gender terms alongside Op. 23. If one is to search for an answer amidst this minefield of definition, stereotype and essentialism, it is more likely to come in terms posited by Pederson, invoking Burnham, Marx (1845) and his definition of sonata form: 'Burnham emphasizes that for Marx, even if the masculine part is more important, the feminine part is indispensable because the two parts must come together to form a perfect whole' (Pederson, 2000: 317). Here there are strong echoes of the original conception of Opp. 23 and 24 as a single publication. In terms of Bingham and *The Neglected Child*, I would prefer to argue that she offers a reading of Op. 23 that questions the hypermasculinity of Beethoven and draws attention to further dimensions within the Sonata that will now be examined in detail. In so doing we can step away from the rocky ground of trying to define 'feminist' or 'feminine' music.

Bingham and the contrapuntal reading

Figures 6.1 and 6.2 show the opening phrases of Op. 23 and *The Neglected Child*. Of immediate note are the ways in which Bingham deliberately echoes Beethoven, making intertextual association unmistakable. The similarities in the violin part at the opening extend beyond the almost identical notes to the *fortepiano* markings, while the piano takes the violin's top note at a higher octave and mirrors Beethoven's downward contour.

Figure 6.1. Bingham, *The Neglected Child* (bars 1–4; Vol. 1, CD 2: Track 4)

Twilight

Voice

Piano

Figure 6.2. Beethoven, Op. 23 (bars 1–8; Vol. 1, CD 2: Track 1)

Presto

Violin

Piano

But of more interest perhaps, as I have identified in other contexts, are the dissonant or contrapuntal relationships between the two. Where Beethoven uses a radical Presto, Bingham supplies the marking 'Twilight'. The 6/8 time-signature of Op. 23 is rare for an

opening movement,¹⁵ but coupled with the minor tonality it represents an exceptional choice for Beethoven, the only other example of both together being found in the String Trio in C minor, Op. 9 No. 3. For her metre, Bingham chooses the more comfortable (and standard) 4/4. Where Beethoven's two instruments provoke one another with quick repartee (bar 5), Bingham's violin line offers no challenge to the themes unfolding in the piano part. Where Beethoven's piano line rushes downwards impulsively, Bingham's equivalent seems to drag itself lazily in the same direction, with its gradual acceleration and added grinding semitones. Bingham has responded with sensuality to Beethoven's driving rhythms, and with fluidity to his *moto perpetuo*. Even at this initial stage, the hypermasculinity that has been attributed to this Sonata is questioned. Beethoven's Presto is, after all, predominantly *piano*, in an undertone. And the galloping left-hand part seems to describe a nervous character, rather than a drama or heroism. Osostowicz often likes to invoke Schubert's *Erkönig* in our rehearsals of Op. 23. In this context, her hearing of Schubert's chilling night ride within Op. 23 seems telling: this *Lied* contains four voices, none of which is female. By its end, the father is distraught and the child is dead. But, just to extend the contrapuntal reading a little further, in a tale with only male protagonists, that child presumably had a mother too?

Bingham's opening chromaticism has a bluesy feel, confirmed in bar 6; see Figure 6.3 below with her performance instruction. Notwithstanding figures such as 'Ma' Rainey or Bessie Smith, the blues has typically been perceived as a male-dominated genre,¹⁶ singing out against the lot of those on society's lowest rungs, both in terms of race and class (echoes once more of Said). But Bingham's characterising of the blues feels, as stipulated, more 'laid back' in contrast to the angst of Beethoven's opening and the musical shapes now begin to rise

¹⁵ Without attempting to be entirely exhaustive, I looked at 88 pieces that constitute Beethoven's most prominent attempts at a multi-movement sonata work. Further examples of a 6/8 opening movement but in a major tonality are the Piano Sonatas Opp. 7 and 101, the Cello Sonata, Op. 102 No. 1, the Violin Sonatas, Opp. 12 No. 2 and 30 No. 3 and String Quartet, Op. 18 No 5. So alongside the two minor key examples above, Beethoven uses this time signature in an opening movement less than once in every eleven times and two of these are essentially slow introductions (Opp. 101 and 102 No. 1). A further example is the Symphony in A, Op. 92, where the main first movement *Vivace* is in 6/8 after a slow introduction.

¹⁶ As an illustration: in 2012, AAO Music/United Audio Entertainment released a triple album entitled *All Time Greatest Blues Songs* (UMMC 63272), featuring 42 tracks by artists such as Elmore James, Muddy Waters, Howlin' Wolf, John Lee Hooker and B B King. There is just one song on the album sung by a woman: *Nobody Knows When You're Down and Out* by Bessie Smith. Of course, 'Ma' Rainey, Etta James, Billie Holiday, Dinah Washington and many more have become household names, but the comment above is offered as an example of gender privileging in the genre.

rather than fall. Bingham's piece seems to offer solace to Beethoven's unstoppable momentum and draws attention to the second subject in the Presto of Op. 23, arriving after only half a minute or so within this terse movement (Figure 6.4; Vol. 1, CD 2: Track 1, 0' 27").

Figure 6.3. Bingham, *The Neglected Child* (bar 6ff.)

6 laid back, like a blues

Violin

Piano

mf

mf

Figure 6.4. Beethoven, Op. 23, Presto (bar 30ff.)

30

Violin

Piano

p

p

34

V.

Pno.

Beethoven's second subject (bar 30ff.) arrives in harmonic outline between piano and violin, with displaced thirds (tenths) and homogenous rhythm. The simple addition of the quaver upbeat has quieted the directness of the nervous opening and opened up a much more mellifluous world, where *fortepianos* and *sforzandi* are nowhere to be seen. By bar 35 all three voices are singing together in rhythmic union. These are the processes about which Kaplan was writing, above, whereby the instruments 'manage to resolve differences of opinion and arrive at a consensus' (2000: 136). To pursue a gendered reading, at this point in the narrative, the 'feminine' second subject material has, as expected, functioned to subdue and offer an alternative to the opening, troubled 'masculine' theme.

When Bingham presents her own version of Beethoven's second subject (Figure 6.5; Vol. 1, CD 2: Track 4, 1' 09") the deliberate intertextual relationship with Op. 23 (Figure 6.4) is clear. Aside from the more relaxed tempo, *The Neglected Child* is here far less at odds with Op. 23. The theme unfolds in a similar imitative scoring, coming together harmoniously in violin and piano right hand, with added harmonic richness at the end of bar 18. Only the very last note prevents Bingham's version from being an exact transposition of Beethoven's theme.

Figure 6.5. Bingham, *The Neglected Child* (bar 16ff.)

The musical score for Figure 6.5 shows the second subject of Bingham's *The Neglected Child* starting at bar 16. The score is in 4/4 time and features a violin and piano. The violin part begins with a quaver upbeat and a triplet of eighth notes. The piano part mirrors this with a triplet of eighth notes in the right hand and a bass line of chords. The music is marked 'mp' (mezzo-piano).

Thus, Bingham's piece seems somehow to resonate with Beethoven's own second subject; at any rate, *The Neglected Child* makes far less of an attempt to offer an alternative to the music here than the galloping material that preceded it. It is as if Bingham is siding with the underdog: the music that in a McClary-styled reading of a misogynist sonata form will be subjugated finally by the all-powerful tonic.

A further aspect of Beethoven's music to which Bingham draws attention is that of silence, as suggested by her epigram. Figure 6.6 illustrates her preoccupation with the spaces between the music, which again encourages a contrapuntal reading, à la Said. It is not enough for Bingham to indicate one bar's rest; the marking 'silence' (Vol. 1, CD 2: Track 4, 1' 37'') is Bingham's own. Silence is also a crucial aspect of Op. 23, notably appearing shortly after the beginning to splinter apart the driving opening material after only twelve bars (Figure 6.7).

Figure 6.6. Bingham, *The Neglected Child* (bar 22ff.)

The musical score for Figure 6.6 consists of two staves: Violin and Piano. The Violin staff begins at bar 22 in 4/4 time with a piano (*p*) dynamic. It features a melodic line with a slur and a sharp sign. A section of silence in 2/4 time follows, labeled 'silence'. The Violin part resumes in 4/4 time with a piano (*p*) dynamic, featuring several triplet markings. The Piano part also begins at bar 22 in 4/4 time with a piano (*p*) dynamic, marked 'poco'. It includes a slur and a sharp sign. A section of silence in 2/4 time follows. The Piano part resumes in 4/4 time with a mezzo-piano (*mp*) dynamic, featuring several triplet markings.

Figure 6.7. Beethoven, Op. 23 (bar 12ff.)

The musical score for Figure 6.7 consists of two staves: Violin and Piano. The Violin staff begins at bar 12 in 6/8 time with a forte (*f*) dynamic. It features a melodic line with a slur and a sharp sign. A section of silence in 6/8 time follows, labeled 'silence'. The Violin part resumes in 6/8 time with a piano (*p*) dynamic, featuring a slur and a sharp sign. The Piano part also begins at bar 12 in 6/8 time with a forte (*f*) dynamic. It features a melodic line with a slur and a sharp sign. A section of silence in 6/8 time follows. The Piano part resumes in 6/8 time with a piano (*p*) dynamic, featuring a slur and a sharp sign.

Beethoven's rests here serve several functions. Firstly, they cast doubt on a 'masculine' subject that can only sustain itself for twelve bars before silence and a new idea. Moreover, within these twelve bars the main head of the theme is heard only once (the initial four bars) as the violin's response in bars 9–12 repeats only the second half of the phrase. This does not feel like one of those foreshortening episodes, identified by Brendel (1976), as in the Piano

Sonata in F minor, Op. 2 No. 1, where the most strongly profiled musical cell is found at the end of the phrase and the repetitions of this cell emphasise its importance. In Op. 23, it is the very opening bars that hold the strongest profile (see Figure 6.2) before a continuation develops their material. Secondly, the silences from bar 12 draw attention to the two-voiced nature of the music at this point: parts that converse once more in the manner of ‘human relationship’ picked up by Kaplan above and that suggest ‘masculine’ (bars 12–13) and ‘feminine’ (bars 14–15) protagonists. Furthermore, the second theme’s upbeat arrives here, perhaps as a signifier of a softening of the edges and of a proposal that ‘feminine’ music will co-exist with the ‘masculine’. This ‘feminine’ protagonist has arrived very early in the piece.

Returning to *The Neglected Child*, one may also observe how the piano left hand in bar 24 (Figure 6.6) picks up for the first time on the opening ‘rolled’ grace notes of Beethoven’s Sonata (Figure 6.2). Bingham has appropriated material from the sudden onset of Op. 23 and revealed it in another context, emerging from silence. In this she reminds us that all music emerges from, and returns to silence, but beyond that Bingham’s music here seems to redefine the character of these rolled notes, repurposing them as questioning, rather than emphatic and again casting doubt over a hypermasculine reading of Op. 23. A later passage (Figure 6.8; Vol. 1, CD 2: Track 4, 2’ 25”) presents this same figuration as a more striking interlocution amidst a reprise of Bingham’s blues material.

Figure 6.8. Bingham, *The Neglected Child* (bar 32ff.)

The musical score for Figure 6.8 consists of two staves: Violin and Piano. The Violin staff begins with a measure rest, followed by a triplet of eighth notes (Bb, C, D) marked *mf*. The Piano staff has a similar triplet in the right hand and a triplet of eighth notes (Bb, C, D) in the left hand, also marked *mf*. The score continues with various rhythmic patterns and rests.

At this point in rehearsal, Osostowicz and I both looked at one another and mouthed: ‘Op. 135?’ The profile and positioning of this short gesture are so strong that we were immediately reminded of Beethoven’s String Quartet in F, Op. 135 (Figure 6.9), despite the fact that the

motif has been drawn (presumably) from the opening of Op. 23.¹⁷ Almost as famous as the music itself in Op. 135, Beethoven's last completed work, is his enigmatic inscription of the words: 'Muß es sein?' (Must it be?) in the score, followed later by the answer: 'Es muß sein!' (It must be!). Again, questions within the musical score are revealed intertextually, together with a suggestion that another story is being told alongside the one at the forefront of our consciousness. Bingham's score is constantly asking questions of the Beethoven we think we know and his place within her partner Sonata, Op. 23.

Figure 6.9. Beethoven, String Quartet in F, Op. 135 (bars 1–4)

The image shows a musical score for the first four bars of Beethoven's String Quartet in F, Op. 135. The tempo is marked 'Allegretto' and the time signature is 2/4. The score is for Violin I, Violin II, Viola, and Cello. The key signature has one flat (F major). The score shows the first four bars of music. Violin I and II have rests in the first bar, followed by notes in the second bar. Viola and Cello play a rhythmic pattern of eighth notes in the first bar, followed by rests and notes in the second bar. Dynamics include piano (p) and fortissimo (sf). The Cello part ends with a 'pizz' (pizzicato) marking.

'Gender Trouble' in Op. 23

Taking a cue from Bingham and *The Neglected Child*, this section will argue that Beethoven's Presto in Op. 23 is far from an example of the standard patriarchal sonata narrative described by McClary and others. The movement contains several interesting and unusual features that reveal considerable uncertainty and instability in terms of a gendered reading of the music. The previous section of this chapter has revealed rather nervous opening material, which lasts only twelve bars. There follows an immediate move away from the A minor tonality, characterised by the first appearance of the second theme's quaver upbeat and a C major scale in simple octave scoring, before a more harmonious second subject area. Interestingly, this second material is also given in the minor key, unusual but not unheard of by this point

¹⁷ Bingham seemed unaware of this intertext with Op. 135 when Osostowicz and I worked with her before the premiere.

in Beethoven's development. The *Pathétique* Sonata in C minor, Op. 13, for instance, is another work with a second subject that arrives in a related minor key. Op. 23, however, immediately then gestures to the major (see Figure 6.4 above; bars 32–33 in D major), creating a symmetrical structure that contains both minor and major. It certainly *sounds* more major than the quickly pulsing material that surrounds it.

Watson asserts that the second subject is 'violently swept aside by pounding double octaves', but is this really the case? Figure 6.10 illustrates the passage in question (Vol. 1, CD 2: Track 1, 0' 41"). As alluded to earlier, my feeling is that Watson, in language reminiscent of McClary, would like the 'feminine' material to be 'violently swept aside', but what we see from bar 45 is a gradual reassertion of the initial contrapuntal textures, via a process that gradually loses the second theme's upbeat, that is undermined by the *subito piano* in bar 54 and only arrives at the 'pounding double octaves' in bar 58, thirteen bars later. The last four bars before the exposition ends in mystery, return to a *piano* dynamic, featuring constant downward figurations, diminished harmonies over a long tonic pedal, and unsettling offbeat *sforzandi*. I cannot reconcile this with 'violently swept aside' at all, but rather the less assertive Beethoven towards which Bingham's *Neglected Child* has drawn us.

Figure 6.10. Beethoven, Op. 23 (bar 44ff.)

The musical score for Beethoven's Op. 23, starting at bar 44, is presented in three systems. The first system (bars 44-53) features the Violin and Piano parts. The Violin part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc* and *f*. The second system (bars 54-56) features the Violoncello (V.) and Piano parts. The Violoncello part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half rest. The Piano part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *sfz* and *p cresc*. The third system (bars 57-66) features the Violoncello and Piano parts. The Violoncello part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half rest. The Piano part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *sfz*.

So, as Op. 23 enters its development section, the music of greatest concordance to date (in terms of instrumental harmonic or rhythmic interplay and phrase structure) has been the ‘feminine’ second subject (Figure 6.4), sandwiched between nervous and short-lived episodes of ‘masculine’ uncertainty, characterised by more rapid exchanges and claustrophobic interrupted or diminished harmonies (see Figure 6.10). The beginning of the central section begins with music based on the first subject and similarly characterised by indecision. Firstly, Beethoven makes the same move back to the tonic A minor in the second-time bar as occurred at the exposition repeat, but then veers into D minor where the two instruments proceed to argue over the ‘masculine’ material *fortissimo*, through a cycle of fifths. Presently an entirely new theme appears as a descant to the opening cell, which is now hidden in the bass (Figure 6.11; Vol. 1, CD 2: Track 1, 2’ 20”).

Figure 6.11. Beethoven, Op. 23 (bar 84ff.)

This new theme, in a sunny F major, contains by far the most stable and harmonically grounded music to date, signifying a becalming of the ‘masculine’ music, now revealed as open to influence from its counterpart: something of the feminine side has infiltrated Beethoven’s opening material. Of course, there is nothing unusual or particularly remarkable about musical construction whereby the same musical cell or motif is shown in many different lights, but there is no sign so far in Op. 23 of the converse: that the angst of the ‘masculine’ material will have any effect on the stability of the lyrical second subject group.

However, the most remarkable aspect of the extended development section is about to arrive. Beethoven builds a lengthy passage of quick imitation between the piano and violin over a dominant pedal, which escalates both in pitch and dynamic, signalling the approach of the recapitulation. This is the kind of passage that epitomises male sexual aggression for McClary, as expressed in one of her most oft-quoted passages:

But Beethoven and Mahler quite regularly push mechanisms of frustration to the limit, such that desire in their narratives frequently culminates (as though necessarily) in explosive violence. This may be one of the factors that cause this latter group to be received as more serious, more virile, more consequential: they don’t pull punches, they go all the way to the mat. (McClary, 1991: 127–128)

Figure 6.12 below offers a hermeneutic reconstruction, in order to formulate an expected outcome of the pedal passage from bar 120. In practice, this entails a simple cut to the moment of recapitulation and the deletion of some thirty-two bars at bar 131. If we apply McClary’s quoted passage to Figure 6.12, we then find that all makes sense. Whether or not one sees ‘explosive violence’ in the recapitulation at bar 164, the musical point is made and understood. However, this is not the Beethoven of Op. 23, and therefore Figure 6.13 shows

what actually happens where the missing bars occur in Figure 6.12, starting from bar 130 (Vol. 1, CD 2: Track 1, 3' 00").

Figure 6.12. Hermeneutic reconstruction, Op. 23 (bar 120ff.)

The musical score is presented in three systems, each with a Violin (V.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 6/8.

- System 1 (bars 120-125):**
 - Violin:** Starts at bar 120 with a dynamic marking of *fp*. The melody features eighth and sixteenth notes with slurs. A *cresc* marking appears at the end of the system.
 - Piano:** Starts at bar 120 with a dynamic marking of *fp*. The accompaniment consists of eighth and sixteenth notes. *cresc* markings are present in the right and left hands.
- System 2 (bars 126-129):**
 - Violin:** Continues the melodic line with slurs and ties.
 - Piano:** Continues the accompaniment with slurs and ties.
- System 3 (bars 130-163):**
 - Violin:** Starts at bar 130. A double bar line is followed by a *ff* dynamic marking. The melody concludes with a final note and a fermata.
 - Piano:** Starts at bar 130. A double bar line is followed by a *ff* dynamic marking. The accompaniment concludes with a final note and a fermata.

Figure 6.13. Beethoven, Op. 23 (bar 130ff.)

The image displays two systems of musical notation for Beethoven's Op. 23, starting at bar 130. The first system (bars 130-134) features a Violin part and a Piano part. The Violin part begins with a melodic line in 6/8 time, marked with a fermata at the end of bar 132. The Piano part provides accompaniment, with dynamic markings of *f* (forte) and *p* (piano). The second system (bars 135-139) shows the Violin (V.) playing a new melodic theme with a fermata at the end of bar 135, and the Piano (Pno.) providing accompaniment with a dynamic marking of *p* (piano).

At bar 132 the expected climactic return is in fact undermined and the music slithers to a halt. After the fermata another new theme appears, wherein the second subject's upbeat has infiltrated the first-subject material. As Bathia Churgin (1998: 325) points out, writing about Beethoven's Sonatas in general: 'that the development can contain new material should not surprise us since Classic sonata form is basically a tonal, not a thematic plan. New material in this section has many functions, such as contrast, surprise, enrichment, intensification, and structural articulation'. Churgin does not consider such new material in terms of its narrative potential nor the possibility of a gendered reading in the ways that are being exploring here, but it is clear that he expects the new theme to function by adding something to the sonata argument. He continues his essay, 'Beethoven and the New Development-Theme in Sonata-Form Movements', by surveying Beethoven's sonata-form output. What emerges is that Beethoven's development in Op. 23 is unusual indeed, for being the only first movement to

contain two 'new' themes¹⁸ and for the specific placement of the theme under discussion here, at the expected point of recapitulation.¹⁹

Beethoven's second new theme offers a simple, stable V – I progression that oscillates for sixteen bars, reminiscent of the first new development theme: the 'feminine' version of the first subject in bar 84 (Figure 6.11). To underline this transformation, this music is then repeated in B \flat major (bar 152) via an emphasis upon its dominant of F, the same benevolent key as employed for the passage at bar 84. The prominence of the quaver upbeat, both in melody and bass, has created a fusion of the two subjects: again the 'feminine' material has transformed the 'masculine'. Above all, it is this aspect of Beethoven's Presto that is revealed by Bingham's *Neglected Child*.

When the recapitulation does arrive, via a three-bar dominant pedal (as opposed to the twelve bars of the 'false' build-up from bar 120) the effect is far more sudden and unstable than it would have been, had the music played out along the lines of Figure 6.12. One may of course return to a McClary-styled reading and see 'frustration pushed to the limit' culminating in 'explosive violence', but the *fortissimo* return lasts all of four bars before the music returns to the brooding and anxious character of the opening. Within a further fourteen bars the movement has arrived once more at the conciliatory second subject, where something of real substance and note takes place (Figure 6.14; Vol. 1, CD 2: Track 1, 3' 44''):

¹⁸ Churgin (1998) cites two further instances occurring in any movement: within the String Quartets Opp. 131 (7th movement) and 130 (6th movement). These new themes are almost always created by fusing existing material from the exposition with new ideas.

¹⁹ Other cited examples are the Cello Sonata Op. 5 No 1, the Violin Sonata, Op. 12 No. 3 and the String Quintet, Op. 29.

Figure 6.14. Beethoven, Op. 23 (bar 175ff.): presentation of second subject in recapitulation

The moment of recapitulation of the second-subject material (Figure 6.14, bar 182) is presented in C major: an extraordinary formal manipulation for Beethoven. Certainly, no other Violin Sonata, Piano Sonata, Cello Sonata, Piano Trio, String Trio or Quartet, Concerto or Symphony has a second subject in a minor key that is recapitulated in the major. This is doubly remarkable since the movement itself does not progress towards a major resolution. There are, however, caveats here. Beethoven has constructed this theme so as to elide easily back into the minor and does not leave this theme unresolved in C major. Essentially, he has changed the head of the minor second theme, the rest of the body remaining the same, falling quickly into A minor. But the return is prepared by a seven-bar dominant pedal (bars 175–181) and there is absolutely no question that the music feels authentically ‘in C major’ at this point for the only time in the entire movement.

Harking back to the discussion earlier in Chapter 6 about the relative lack of scholarly material focussed on Op. 23, significantly, I have not found any reference to this moment amongst the available literature written by numerous Beethoven scholars. This is perhaps understandable in the several general surveys of Beethoven’s life and career, but it is, however, more puzzling in work devoted solely to the chamber music and, most particularly, a collection focussed

entirely on the Violin Sonatas. There is a troubling feeling that the unique qualities of this Sonata may have been undervalued by a succession of performers and commentators who, despite having acknowledged its originality, have been slow to probe further. Could this be, even if subconsciously, because of a discomfort with Op. 23 in the context of an all-too-easy acceptance of sonata form's phallogocentricity, to which it does not readily conform? Osostowicz and I agree that it is certainly not a comfortable work to play, either physically or interpretively.

And what are the repercussions of this C major presentation of the second subject in terms of our gendered reading of Op. 23? It means that not only has the 'masculine' material been unable to affect the 'feminine', but also that the second-subject group has been able to grow even more stable during the course of the movement. The C major rendition of this material is the most consonant it has ever been and the 'feminine' material's ability to transform of its own volition shows considerable agency and autonomy; it is not willing to bend to the will of the first subject.

The rest of the recapitulation plays out as one might expect, as a transposition of the exposition to the tonic A minor, but a sizeable coda still awaits. In any traditional gendered reading of sonata form one might expect the initial tonic material to triumph assertively, whether or not the movement is to end gloriously, major, minor, tragically or so forth. Failing that, one might expect the opening 'masculine' material to have overcome and transformed the 'feminine' subject, as in the coda of the first movement of the *Appassionata* Sonata, Op. 57, even if the movement ends in uncertainty. But not so here. Firstly, Beethoven reintroduces the same 'new' theme that stole the climax of the recapitulation in bar 136 (Figure 6.13), where the second-subject material began to make its presence felt on the first. Secondly, the music attempts to build to a final climactic ending, but it fails to do so within a series of weakening repetitions to a lost fermata over the dominant pedal. Finally, a *fortissimo* statement of the opening promises, or perhaps threatens, to provide the culmination that a typical gendered reading might advocate: the one that Beethoven *could* have written. See Figure 6.15 below for a hermeneutic reconstruction. To underline the ultra- emphatic way in which Beethoven may conclude an opening A minor Presto, we might turn to the *Kreutzer* Sonata, Op. 47 for corroboration (Figure 6.16). But in fact, at the end of the first movement of Op. 23, Beethoven gives us the music of Figure 6.17, once more undermining the first-

subject material with silences and syncopations, before concluding in discomfort and *pianissimo* uncertainty (Vol. 1, CD 2: Track 1, 7' 09"). In this Presto, Beethoven was clearly concerned with a specific and original angle on the sonata narrative.

Figure 6.15. Hermeneutic reconstruction, Op. 23 (bar 244ff.)

Figure 6.15 shows a musical score for Op. 23, starting at bar 244. The score is in 6/8 time and features two parts: Voice and Piano. The Voice part begins with a treble clef and a key signature of one sharp (F#). It starts with a dynamic marking of *sf* and a tempo marking of *a tempo*. The piano part consists of two staves, treble and bass clefs, with a dynamic marking of *ff* and a tempo marking of *a tempo*. The score includes various dynamics such as *sf*, *f*, and *ff*, and concludes with a double bar line.

Figure 6.16 Beethoven, Op. 47 (bar 579ff.)

Figure 6.16 shows a musical score for Beethoven's Op. 47, starting at bar 579. The score is in 2/4 time and features three parts: Violin, Piano, and Piano (Pno.). The Violin part begins with a treble clef and a key signature of one sharp (F#). It starts with a dynamic marking of *f*. The Piano part consists of two staves, treble and bass clefs, with a tempo marking of *Adagio* and a dynamic marking of *f*. The score includes various dynamics such as *f* and *ff*, and concludes with a double bar line.

Figure 6.17. Beethoven, Op. 23, first movement (bar 244ff.)

Turning to Beethoven's finale for Op. 23, we find a similarly equivocal ending as illustrated in Figure 6.18 (Vol. 1, CD 2: Track 3, 5' 09"). After the final *forte* rendition of the theme promises an emphatic close, the swift *decrescendo* to a *pianissimo* cadence and eventual *piano* close on a bare, unharmonised octave destabilises the final bars and leaves a nervous tension in the air. The *cresc* and *decresc* markings within the last four bars undermine a feeling of calm, as well as any sense of a purposeful close. There is no A major resolution at any point in the Sonata (though, as already discussed, a contrasting pole is found in F major). The final bars are unremittingly minor.

Figure 6.18. Beethoven, Op. 23, finale (bar 320ff.)

320

Violin

Piano

324

V.

Pno.

328

V.

Pno.

2

In a search for more empirical evidence surrounding Op. 23 and its unique elements, I looked through all of Beethoven's sonata works from the Piano, Cello and Violin Sonatas, String Quartets, Piano Trios, String Trios, Concertos, Symphonies and the Piano and Wind Quintet: 88 works in total. Whilst this was not an exhaustive survey, it nevertheless encompassed the large majority of important works with a sonata design. I searched both for minor-key works and for any that end in *piano* or *pianissimo* dynamic. My aim was to substantiate an assertion that Op. 23 demonstrates an unusual uncertainty in terms of the imposition of 'masculine' material or tonality. Of these works, twenty-two (exactly one quarter) were composed in minor keys; and of those, sixteen featured a minor-key finale, as shown in Figure 6.19. A further six minor-key works (Opp. 5 No. 2; 49 No. 1; 67, 90, 111, 125) featured finales in a major key.

Figure 6.19. Beethoven works with a finale in a minor key

- Op. 1 No. 3: Piano trio in C minor
- Op. 2 No. 1: Piano Sonata in F minor
- Op. 9 No. 3: String Trio in C minor
- Op. 10 No. 1: Piano Sonata in C minor
- Op. 13: Piano Sonata in C minor (*Pathétique*)
- Op. 18 No. 4: String Quartet in C minor
- Op. 23: Sonata for Violin and Piano in A minor
- Op. 27 No. 2: Piano Sonata in C# minor (*Moonlight*)
- Op. 30 No. 2: Sonata for Violin and Piano in C minor
- Op. 31 No. 2: Piano Sonata in D minor (*Tempest*)
- Op. 37: Piano Concerto in C minor
- Op. 57: Piano Sonata in F minor (*Appassionata*)
- Op. 59 No. 2: String Quartet in E minor (*Razumovsky*)
- Op. 95: String Quartet in F minor (*Serioso*)
- Op. 131: String Quartet in C# minor
- Op. 132: String Quartet in A minor

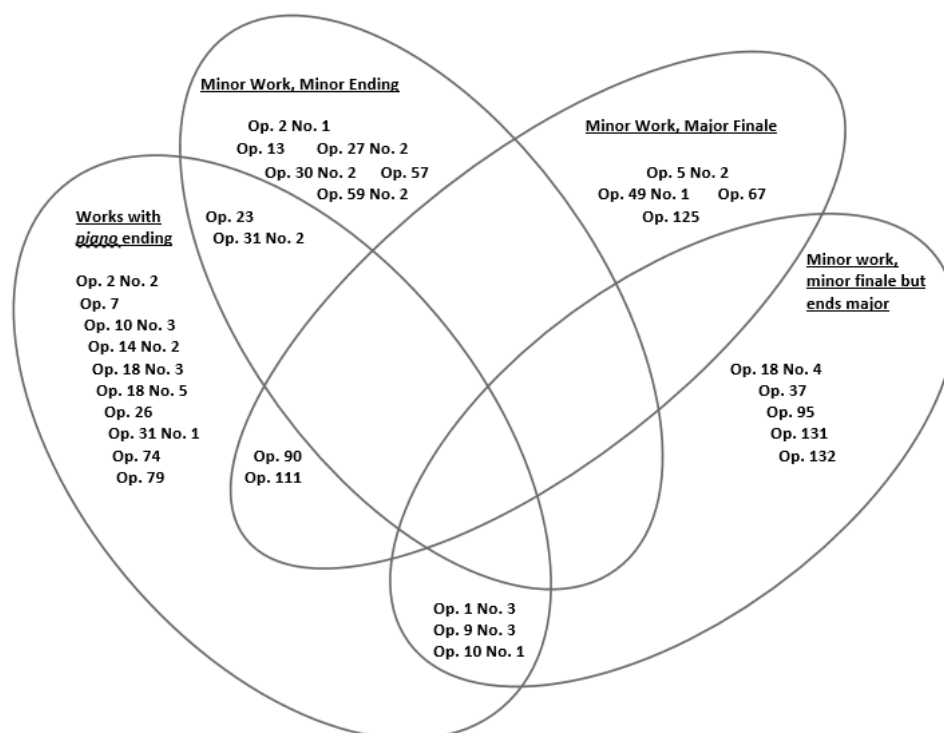
From Figure 6.19 we can deduce that Beethoven favours C minor amongst the minor keys, particularly in the first part of his career, and that a minor finale is something that he never attempted in a symphony, despite choosing this design for four fifths of his chamber works in a minor key. The survey confirms that there are only two works in A minor (three if one counts the *Kreutzer* Sonata, Op. 24, with its huge opening A minor Presto, following the major Adagio introduction).²⁰ The profusion of associated popular names is indicative of the fact that these minor-key works have become many of Beethoven's most famous and often-performed

²⁰ Paul M. Ellison (2014: 127) remarks that 'Classical composers rarely used the key of A minor', citing just four instances of Haydn and six of Mozart. These emanate from any movement, not just sonatas or first movements.

pieces, despite the fact that they only make up one quarter of his output (this we had already surmised – see Chapter 4 and discussion of the Beethoven myth and ‘struggle’). The further minor-key works with major finales also include the iconic Fifth and Ninth (‘Choral’) Symphonies, as well as the last Piano Sonata.

Now let us consider Beethoven’s manner of ending the whole work. Beethoven ends at a *piano* or *pianissimo* dynamic in just seventeen of these eighty-eight pieces, that is only around one occurrence in every five works. The Venn diagram in Figure 6.20 shows the intersection of four categories of Beethoven sonata output: all works with *piano* or *pianissimo* endings; minor-key works with major finales; minor-key works with minor-key finales, but which end in the major; and works which end in the minor key.

Figure 6.20. Venn diagram showing different categories of Beethoven finale



Something telling is revealed in Figure 6.20. One section of the diagram is inhabited by two works alone, Op. 23 and Op. 31 No. 2 being the only works to end quietly in a minor key (notably there are only eight works in total that end in the minor tonality). The Op. 31 No. 2 *Tempest* Sonata is often heralded for its ‘new path’ (see Chapter 4), Lockwood asserting that

it brings ‘a poetic quality to the piano sonata beyond all past imaginings, by Beethoven or anyone else’ (2005: 138). No similar eulogies are forthcoming for Op. 23, however, as we have come to expect. The rarity of the hushed, minor ending is in itself of real note, but even when the field of vision is broadened to include minor-key finales that end *piano* or *pianissimo* (regardless of the very final tonality) the resulting group is very small; further to this, we need to add in the family of early C minor works: the Piano Trio, Op. 1 No. 3; the String Trio, Op. 9 No. 3; and the Piano Sonata, Op. 10 No. 1. Each of these, in its different way, features a slightly unstable major-key conclusion with none of the glory of the Fifth Symphony or the prolonged resolution of the last Piano Sonata, Op. 111 (both also in C minor), but all have first movements that end with emphatic final cadences. And when one compares the final passages of Op. 31 No. 2 and Op. 23, a kinship is revealed (see Figure 6.21 and 6.18 again) which includes a shared rhythmic profile, a descending arpeggio and thwarted *crescendo* that never reaches its goal. The *Tempest* is the only one of these minor-key works to feature an unemphatic ending in both its first and last movements.²¹ I am therefore confident in an assertion, backed up by substantial evidence, that along with Op. 31 No. 2, Op. 23 marks the most unstable ending in any of Beethoven’s multi-movement sonata structures.

Figure 6.21. Beethoven, Op. 31, No. 2, *Tempest*, finale (bar 391ff.) Compare to Figure 6.18

The image displays a musical score for the finale of Beethoven's Op. 31, No. 2, *Tempest*. It is presented in two systems. The first system, starting at bar 391, shows the piano part with a descending arpeggio and a 'cresc' marking. The second system, starting at bar 395, shows the piano part ending with a 'p' marking and a triplet of notes.

²¹ Lockwood (2005: 138) finds that this finale ‘completes and grounds the whole sonata with a demonic fury’. I cannot reconcile this with its Allegretto marking and the single-note descending arpeggio to a *piano* close. Another example perhaps of a reading concerned with what Beethoven *ought* to be, rather than the information in the score itself? In contrast, Czerny (1846: 54) remarks that ‘The continual impassioned movement imparts to this Finale a charm and a unity of sentiment [...] it requires much practice [...] to play it with that masterly lightness and certainty, which is necessary to produce the intended effect.’

Further comparison of these two works, however, enables us to take things a stage further. In Figure 6.21, we may note the three (semi)quaver upbeats, slurred across to the staccato downbeat, and the dovetailing of hands (or parts) reminiscent of Figure 6.18 notwithstanding the different metre. There is also the unusual similarity in dynamics outlined above and the falling, repeating patterns before the descending arpeggio down to a low, unharmonised final note. But, whereas *The Tempest* uses its rhythmic figure to drive the finale throughout, the rhythmic fragmentation found at the end of Op. 23 uses material that, earlier in the movement had led only to a bleak, lonely improvisation²² over the ghostly dominant minor 9th chord (see Figure 6.22 and compare to Figure 6.18). This latter practice creates a strong case for singling out Op. 23 as the most unsettling and ‘unresolved’ conclusion amongst all of Beethoven’s sonata works.

Figure 6.22. Beethoven, Op. 23 Finale (bar 43ff; Vol. 1, CD 2: Track 3 0’ 42’)

The musical score for Figure 6.22 is divided into two systems. The first system, labeled '43', contains the Violin and Piano parts for bars 43 through 49. The Violin part begins with a dynamic of *p* and a *cresc* marking. The Piano part begins with a dynamic of *p* and a *decresc* marking. The second system, labeled '6', contains the Violin and Piano parts for bars 50 through 56. The Violin part begins with a dynamic of *p* and a tempo marking of *Adagio*. The Piano part begins with a dynamic of *p* and a tempo marking of *Adagio*. The score concludes with a fermata over a final note.

For clarity, Figure 6.23 below tabulates eight of the most obviously unusual and unique attributes of Op. 23, citing the other rare instances of the same device found amongst the 88 Beethoven works surveyed (see p. 207). In short, it becomes increasingly unconvincing to

²² This is another precursor of the ghostly *recitative* passages in Op. 31 No. 2 that have contributed so greatly to its popularity and attention.

describe a piece written with such skill and understanding as merely ‘eccentric’ or ‘exploring new paths’.

Figure 6.23. Particular distinguishing features of Op. 23

Attribute of Op. 23	Other occurrences amongst 88 surveyed Beethoven multi-movement sonata works
Complete sonata work in A minor	1 (String Quartet, Op. 132) ²³
First movement <i>Presto</i> marking	3 (Piano Sonatas, Opp. 10 No. 3 and 79, Violin Sonata, Op. 47 (<i>Kreutzer</i>) after slow introduction)
First movement 6/8 in minor tonality	1 (String Trio, Op. 9 No. 3)
First movement, two new themes in development	0 ²⁴
First movement new theme at end of development	3 (Cello Sonata, Op. 5 No. 1, Violin Sonata, Op. 12 No. 3, String Quintet, Op. 29)
First movement, minor second subject recapitulated in major	0
Finale ends minor	5 (Piano Sonatas Opp. 13, 27 No. 2, 31 No. 2 and 57. String Quartet Op. 59 No. 2)
Finale ends minor and <i>piano</i>	1 (Piano Sonata, Op. 31 No. 2)

²³ The *Kreutzer* Sonata, Op. 47, contains an opening *Presto* in A minor, although the slow introduction is in A major, as is the finale. The Cello Sonata, Op. 102 No. 1 also contains a sonata *Allegro* in A minor that follows a slow opening, but this work is assuredly in C major overall.

²⁴ There is some discussion as to whether a countersubject towards the end of the huge development of the *Eroica* Symphony constitutes a second ‘new’ theme. Churgin thinks not, despite its using the notable new E minor theme in the same development as ‘the paradigm against which we can measure other such examples’ (1998: 323).

Intertexts and another neglected child

As a pianist, one of the most prominent intertextual relationships that I have always sensed in Op. 23 is with the Prestissimo in Beethoven's much later Piano Sonata, Op. 109. They simply feel similar to play, as Figure 6.24 may reveal.

Figure 6.24. Beethoven Sonata in E, Op. 109, Prestissimo (bar 9ff.)



We may compare this to passages in Figures 6.10 (p.198) and 6.12 (p.200), for instance, to see the kind of shared figurations between the two movements. But what also binds them together are their minor tonality, 6/8 time signature and radical markings, Presto in the case of Op. 23 and Prestissimo in Op. 109 – a tempo and metre that, as Lockwood points out, Beethoven ‘usually reserves for finales’ (2004: 26). This Prestissimo from Op. 109 is not a first movement, but the opening movement of that Sonata is extremely concise and also conceivably ‘feminine’. When the forceful movement in question asserts itself, it certainly does not feel like a scherzo. A gendered reading of Op. 109 is something for which there is no space here, but even a cursory glance at the variation-form finale will alert us to the fact that this work is hardly likely to fit a one-dimensional gendered reading either, a final return to the ‘feminine’ theme crowning a predominantly lyrical movement where ‘masculine’ fugal and virtuosic moments are seen to be short-lived.

Probing further into Op. 109 and its potential intertextual kinship with Op. 23, attention must be given to words written in the margins of sketches for the later Sonata (Grasnick 20b, f. 3r in the Staatsbibliothek zu Berlin). At this time, around 1819–20, Beethoven was embroiled in a lengthy custody battle over his nephew, Karl (the intertext is counter-chronological, since Karl was not born when Op. 23 was written). Beethoven questioned the morals of his sister-in-law, whom he did not trust with the boy's care, and desired sole custody of Karl (for full discussion, see Solomon (1979)). The entry in the sketchbook reads ‘in that case I don't want

[nor] do I ever intend to lower myself by gossiping about this person' (trans. from William Meredith (1985: 714)). The person in question was Karl's mother, Johanna, whose name Beethoven presumably could not even bring himself to write. During February 1820 Beethoven submitted a plea to the court, containing the opening line 'It is painful for one of my sort to be obliged even in the least to sully himself with a person like Frau B., but as this is the last attempt to save my nephew, I for his sake accept this humiliation' (ibid.) Beethoven is speaking, at least in his opinion, about a neglected child. The lengths to which he was driven by his determination to win custody of Karl are illustrated by Maynard Solomon (1979: 308): 'It was a sensational case, involving as it did the attempt of Vienna's greatest composer to take sole possession of his nephew from a still living mother, a case in which charges of immorality and scandal flew freely in such a way as to strike the public fancy and cause it to take sides.'

Returning to the intertextual relationship between Bingham's *Neglected Child* and Beethoven's last String Quartet, Op. 135 (see Figures 6.8 and 6.9 above), Knittel (2006: 38), we are reminded that 'almost every account of Op. 135 begins with a description of Beethoven's situation towards the end of his life.' When one thinks of Beethoven's last Quartet, extramusical associations become particularly vivid. Expanding on this, Joseph Kerman writes that:

The quartet in F, Op. 135, though sketched in part earlier, was composed mainly during the grim months of August and September, with Karl in the hospital, and Beethoven agonizing over everything: [Karl's] health, his legal status, his growing hostility, the pressures to have him sent away from Vienna, and the likelihood that he was seeing or about to see his mother. (1967: 354)

Karl was in hospital because, in Kinderman's words, 'in the middle of the summer 1826, in a desperate act of self-assertion, [he had] attempted suicide' (Kinderman, 2009: 324).

Much as was the case in Schwertsik's interaction with Op. 30 No. 1, an extramusical, biographical thread is embedded within the *aesthetic* intertextual relationship here. A Beethoven known only to us through his later works and battle for guardianship of his nephew has found his way into the music that pairs Bingham and the earlier Op. 23 Sonata, exemplifying the potential for temporal reversal as explored by Klein (2005: 12). This, coupled with the gendered reading of Op. 23 put forward above, draws attention to aspects of Beethoven's music which may have been overlooked. Beethoven as parent is a concept alien

to most, notwithstanding his (often stormy) relationship with Karl towards the end of his life. One cannot fail to hear echoes of Lockwood's 'wayward stepchild' in this troubled uncle/nephew relationship, involving a suicide attempt, and one equally present is the idea of *The Neglected Child*. Perhaps Op. 23 is not only the 'stormy and dramatic' (Cooper, 2000: 103) work of a 'hypervirile' (Pederson, 2000) composer after all.

A premonition of the *Kreutzer Sonata*

A further keenly sensed *aesthetic* intertextual relationship exists between Op. 23 and the later *Kreutzer Sonata*, Op. 47. Rostal is one of several commentators to pinpoint this, commenting that Op. 23 'shows signs of that development which reaches its highest point in this medium in the *Kreutzer Sonata*' (1985: 68). Once again, we sense that Op. 23 comes off second best by comparison, but this kinship may also shed some light on the hypermasculine reading that the earlier Sonata has given by writers such as Watson, explored earlier. The *Kreutzer* (particularly the first movement) is simply one of Beethoven's most virile works, by any standards. Richard Leppert writes (even if in somewhat extraordinary terms for us today) that: 'it is not music of and for women. It is fundamentally masculine, even phallic in character as Beethoven's music can be [...] the feminine is erased from the score' (1993: 176). This may go some way towards explaining why the narrator cannot bear the idea of his wife playing the work with a male violinist in Tolstoy's passionate 1889 novella, *The Kreutzer Sonata*, and why, in turn, the story of a husband's jealousy and violent murder of his wife contained within has mapped its way back onto Beethoven's Op. 47 in the kind of way that interests scholars such as Kramer (see Chapter 1, p. 18).

Both works are in A minor, a rare key for Beethoven. The tuning of the violin's strings may partially account for the prevalence of this tonality within the Violin Sonatas (two Sonatas are essentially in this key, as well as the middle movement of Op. 12 No. 2) when compared with the rest of his output. There are no Piano or Cello Sonatas, Piano Trios or Symphonies in A minor, just one solitary String Quartet, Op. 132. Through Mozart to Schubert and Schumann, A minor seems to have been a key associated with great personal soul-searching, angst and confession; Op. 132, as noted earlier, contains the *Heiliger Dankgesang* in which Beethoven thanks God for his deliverance from illness. In *The Key to Beethoven* (2014), Paul M. Ellison

explores the individual meanings of each tonality, both historically and as deployed within Beethoven's output. For A minor Ellison posits two praxes: 'serious, angry, menacing' (2014: 127), as we might expect from traditional readings of Op. 23 and the *Kreutzer* Sonata, but also 'plaintive, sorrowful, tender, feminine imagery' (ibid: 125), as used in the slow movement of the Violin Sonata, Op. 12 No. 2 or the Bagatelle, WoO 59, 'Für Elise'. Indeed Christian Schubart went further in his treatise, *Ideen zu einer Aesthetik der Tonkunst* (1806), characterising A minor rather problematically in terms of a male-idealised womanhood: 'pious womanliness and tenderness of character'. Although we may more readily associate Op. 23 with the first praxis quoted from Ellison above, it is noteworthy that this tonality was understood to have another side, occasionally visible in the opening Presto and finale²⁵ of Op. 23, strongly associated with the feminine.²⁶

There is no particular reason why Beethoven needed to write in minor keys friendly to the violin (E minor or D minor, for instance, as well as A minor). The fact that he did write a Sonata, Op. 30 No. 2, in the significantly trickier key of C minor, leads us to assume that he chose the A minor tonality for Op. 23 with more than practicality in mind. The anxiety of A minor certainly fits both the narrative of instability during Op. 23, uncovered in this chapter, and the violent agitation of the opening Presto from the *Kreutzer*.

Tonality apart, both Op. 23 and Op. 47 start with a Presto (the *Kreutzer* also ends with one). Although reversed in each case, both contain a fast movement in cut time and a galloping one in 6/8 metre. Additionally, the similarity between the chorale sections in each work below is illustrated in Figures 6.25 and 6.26 below; while syncopated chordal figurations set against arpeggiated quavers occur in both works (Figures 6.27 and 6.28).

²⁵ Here Czerny (1846: 78) writes that the music should be played 'as light and quick as the first movement, but more impassioned', perhaps echoing Ellison's 'plaintive, sorrowful' praxis, as much as the other 'serious, angry, menacing' one.

²⁶ This was undoubtedly something that Beethoven understood. Ellison (2014: 127) relates how Beethoven, when given a copy of the Scottish folksong *The Sweetest Lad was Jamie*, chose to transpose his arrangement from A minor to G minor 'to protect the sense of sweetness and tenderness in this text but without such overtly feminine connotations.'

Figure 6.25. Beethoven, Op. 23, Finale (bar 114ff; Vol. 1, CD 2: Track 3, 1' 57'')

Musical score for Figure 6.25, showing the Violin and Piano parts. The Violin part begins at bar 114 with a *p* dynamic and features a long, sweeping melodic line with a trill. The Piano part also starts at bar 114 with a *p* dynamic, providing harmonic support with chords and moving lines in both hands.

Figure 6.26. Beethoven, Op. 47, Presto (bar 91ff; Vol. 2, CD 1: Track 6, 2' 35'')

Musical score for Figure 6.26, showing the Voice and Piano parts. The Voice part begins at bar 91 with a *p dolce* dynamic and features a melodic line with a fermata. The Piano part provides accompaniment with chords and moving lines in both hands.

Figure 6.27. Beethoven, Op. 23, Finale (bar 223ff; Vol. 1, CD 2: Track 3, 3' 37'')

Musical score for Figure 6.27, showing the Violin and Piano parts. The Violin part begins at bar 223 with a *f* dynamic and features a series of chords. The Piano part provides accompaniment with chords and moving lines in both hands.

Figure 6.28. Beethoven, Op. 47, Presto (bar 382ff; Vol. 2, CD 1: Track 6, 7' 09'')

Musical score for Figure 6.28, showing the Voice and Piano parts. The Voice part begins at bar 382 with a *f* dynamic and features a series of chords. The Piano part provides accompaniment with chords and moving lines in both hands.

Likewise, the galloping 6/8 *tarantella* of the *Kreutzer* finale seems to have been pre-empted by the rapid first movement of Op. 23. But indivisible from the hypermasculinity of its music is the story that surrounds the genesis of Op. 47 and Beethoven's short friendship and artistic collaboration with the young, mixed-race (Caribbean/Polish) violin virtuoso George Bridgetower. Beethoven wrote the Sonata for the two to play together and, according to Ferdinand Ries (1838: 72), at the first performance the ink was hardly dry on the page and Bridgetower had to read the second movement over Beethoven's shoulder, as no violin part had been prepared. Janet Schmalfeldt goes as far as to say that the rushed completion of the Sonata 'all but suggests a compositional collaboration between the two' (2009: 44). Eulogising over Bridgetower's prowess, she states that 'here was someone for whom Beethoven could compose the most brilliant, technically demanding violin sonata of his own career, and perhaps of all time' (2009: 42).

Many pages have been dedicated to Bridgetower's part in the creation of this Sonata. He is one of those neglected characters whose story history has finally allowed to be told in full (he died in destitution in Peckham, London). Several commentators have also offered a hypervirile gendered reading of the musical score itself, such as Leppert (1993, quoted above) or Lawrence Kramer (1997). It is here that Bingham is asking us to dig deeper and search for what plays out contrapuntally. A review from 1789 of Bridgetower's performance in Paris, under the title *Jeune Nègre des Colonies* contained the following line: 'His talent, as genuine as it is precocious, is one of the best replies one can give to the philosophers who wish to deprive those of his nation and his colour the faculty of distinguishing themselves in the arts' (cited in Edwards, 1908: 303). Despite its enthusiasm, the racial judgement implied in this review is obvious: black men are thought to lack the subtlety for artistic pursuit. Schmalfeldt (2009: 42) suggests that the two men may have formed a bond over their 'otherness', Beethoven often having been referred to as 'The Spaniard' in his youth for his dark skin and dark eyes, as explored by Nicholas T. Rinehart (2013). But while Beethoven certainly did not write the 'Spring' Sonata for Bridgetower, this collaboration of two men resulted in perhaps the most hypervirile sonata that Beethoven ever produced.

And so, returning to Op. 23 in the light of Bingham's *Neglected Child*, this kinship with the *Kreutzer* Sonata (Beethoven and Bridgetower later fell out and the new dedicatee, Rodolphe Kreutzer never played the work) is telling. Another story of neglect emerges to enter the

intertextual web surrounding Op. 23; Bridgetower, as a performer of mixed-race heritage, did not enjoy enduring success or even the immortality of dedication. Bingham is asking us to guard against all-too-easy readings of Beethoven works as hypermasculine, just because he was capable of writing a Sonata such as Op. 47 and we may hear echoes of these works in others. But perhaps most interestingly of all, the kinship in music and tonality between Opp. 23 and 47, mirrored in the kinship between Beethoven and Bridgetower, one of each pair celebrated, the other neglected, asks us to question further the image of Beethoven that has become second nature. Op. 47 itself is a hybrid work; the last movement, as we saw in Chapter 4, is lifted from the Sonata Op. 30 No. 1. And Op. 23 (together with Op. 132) suggests an A minor Beethoven who is far from comfortable with strength, health and virility. Is it a coincidence that Beethoven and Bridgetower supposedly finally fell out over a woman? (See Schmalfeldt 2009: 66.)

Op. 23 and Op. 24: a harmonious, if complex relationship

Having already drawn attention to the historical neglect of Op. 23 in the light of its more famous counterpart, the 'Spring' Sonata, Op. 24, I shall probe the relationship between the two in a little more detail. Initially conceived as a single opus as mentioned above, Szigeti (1965: 14) is in no doubt that the two Sonatas 'should be given together', despite conceding that 'this is never done.' Why is he so convinced? Complete Beethoven opuses that contain multiple works are rarely performed complete. An exception is the final triptych of Piano Sonatas, Opp. 109–111, but even these are far more often played individually. Osostowicz and I almost always programme Op. 23 and Op. 24 in the same concert, thus congruent with Szigeti. The most obvious reason for drawing the two together is the nature of the key relationships between the Sonatas. As revealed above, Op. 23 contains prominent moments in F major, the tonality of the 'Spring': see again Figure 6.11 (p. 199), or Figure 6.18 (p.207) excerpted from the finale, which even warrants a change of key signature. But the distinctly 'unresolved' feeling encountered at the end of Op. 23, discussed earlier, also asks for Op. 24 to complete it. The neglect of Op. 23 may be due in some part to its having been earlier prised away from its partner and the consequent slightly unsatisfactory (or at least disconcerting) result when the Sonata is performed alone. These are echoes once more of Lockwood's

'stepchild' and the resulting neglect of a person (or work) taken away from its 'twin' (Kaplan 2000).

A minor and F major have also been adopted as complementary keys by later composers. Schumann often deployed them as tonalities associated with his two personalities, 'Florestan', the fiery extrovert and 'Eusebius', the dreaming introvert. In this fashion, he may be seen to draw attention to the 'masculine' and 'feminine' aspects of the two keys, and there are many examples from his output that feature the two.²⁷ Chopin, taking a radical step, starts his second Ballade, Op. 38 in F major, and ends it in A minor. The work alternates a lilting *Sicilienne* with passages of great drama and passion.

In the light of this, Bingham's piece serves well to have directed us towards a gendered reading that binds Opp. 23 and 24 even more powerfully together. Op. 23 arguably contains the most overtly 'masculine' music, but this is often troubled and insecure, as we have seen. The 'feminine' music within the Sonata, often in F major, is more stable and conciliatory, and the antidote to the angst of the outer movements is found in humour, revealed in the second movement's Andante Scherzoso. Op. 24 is a much more grounded and stable work as a whole. Its lyrical themes may be construed as predominantly 'feminine' and, as already mentioned, the virility of the second subject in the opening Allegro is soon snuffed out. A full gendered reading of the 'Spring' will have to appear elsewhere, but it too relies on humour as a foil. We may reference the high jinks as the first movement embarks on its coda; the playful *scherzo* where the instruments chase each other around; or the delightfully frivolous figurations and interjections on each reprise in the finale. In essence, as outlined above, Op. 24 resolves Op. 23 (and it is inconceivable that anyone would play them in reverse order) by giving full voice to the lyrical F major contained within the much more stifling world of Op. 23. At the very least, our image of Beethoven may be interpreted here as showing concern for a regendering of the sonata argument, but one could very well see within these two Sonatas the triumph of the 'feminine' principle in music, notwithstanding the earlier cautions of Butler given near the outset of this chapter.

²⁷ Schumann's String Quartets Op. 41 No. 1 & 2, the opening numbers from *Fünf Stücke im Volkston*, Op. 102 or the fact that both the Piano Concerto, Op. 54 and the Cello Concerto, Op. 129 are in A minor, with middle movements in F major. The Violin Sonata in A minor, Op. 105 also has a slow movement in F major.

Summary

It remains to return to the neglect of Op. 23 in the light of Bingham's artistic response. When I asked Bingham whether she thought that her piece would affect the way in which we heard the Beethoven, she responded:

Yes, totally, and I also wanted my own music to have integrity, and an equal strength if that doesn't sound arrogant. I hoped that people would pick up little flakes of the Beethoven in my music – while feeling that my piece was stylistically Binghamesque and – if I might say it – feminine. (interview, 4 May 2020)

Bingham draws out the 'feminine' voice within the Sonata via a work that acts as a counterpoint to the received notion of Beethoven's music (and indeed Op. 23 itself) as hypermasculine. In doing this she raises slightly uncomfortable questions (not least via her title – *The Neglected Child*) about the critical attitude that has been taken towards this somewhat overlooked Sonata by some scholars. Are we most comfortable with Beethoven in his hypermasculine mood and, furthermore, have we learned to understand (his) music using this as a benchmark? When considering a work that questions a traditional patriarchal understanding of sonata form, do we become uncomfortable with it – even if unaware of gendered readings of classical music? Have Beethoven's most famous works been considered 'great' partly because of their hypervirility? Of course, a generation of scholars has now also drawn attention to these questions, but Bingham has helped to reveal a vastly underrated Beethoven Sonata as a progressive work of particular strength and interest, specifically because of its original manipulation of the sonata argument. Whether one reads this Sonata via gender or simply as protagonist and 'other', it is clearly one of a pair of works in which Beethoven showed great concern to subvert some of the traditional expectations of sonata form in order to present an alternative narrative.

Conclusion. Tradition and reinterpretation

Research questions and sub-questions

It is appropriate now to return to the initial question: ‘Who is Beethoven today?’ and draw together the findings of previous chapters in a short recapitulation and final thesis. First and foremost, it is clear that Beethoven remains a pervasive cultural presence, inspiring within a group of contemporary composers an awe and loyalty that seems hardly to have diminished across what is now almost two centuries since his death. Beethoven persists as an influential and invigorating force for today’s artists, not merely as a legendary historical figure with a famously uncompromising nature, but also, at least in some cases, in specific musical and compositional terms. However, the Beethoven who stands before us in 2020 is now a somewhat more nuanced character, one capable of laughter and levity whilst experiencing doubts and uncertainties, as is human nature. Some of the reification epitomised by a succession of Romantic portraits has been lifted away and the ubiquitous glower has been allowed to soften just a little. Laura Tunbridge, writing in this, Beethoven’s two-hundred-and-fiftieth birthday year, notes that:

A major anniversary is an opportunity to take stock and not only reassess what we think of an artist now but also to ask how and why we have come to think of them in certain ways and what other paths might have been taken [...] a more complex and human portrait of Beethoven can be glimpsed: of a life that is as elusive as any other. (2020: 17)

Whilst addressing the overarching question concerning Beethoven’s place within today’s musical culture, approached through the vehicle of the Violin Sonatas, this study has exhibited originality and contributed to musicological knowledge by offering: the first analyses of ten new works (three in depth); innovative, close readings of four movements from Beethoven’s Violin Sonatas; together with a developed methodology for the performer-analyst and a detailed consideration of the artistic partnering process, which is at once prevalent yet still little probed in our contemporary musical moment.

In arriving at and evidencing these conclusions, our thoughts return inevitably to the point of departure. This thesis began, prompted by Said, by moving away from a historical approach to Beethoven studies and placing the current research project firmly in the postmodern era,

using twenty-first century music and performances within its methodology. Nevertheless, there is a desire that the project's findings should resonate convincingly with an empirical, historical Beethoven, at least to some extent. Said (1993: 230) alerts us to problems regarding historical narratives that have grown in the telling, normally from only one dominant perspective, and at the core of the current thesis is the understanding that any 'truth' regarding Beethoven is as much bound up with the present moment as with any past historical era. In this sense, there is no imperative for today's Beethoven to resemble any previous version of himself, a concept explored in the work of Daniel Leech-Wilkinson (2020) for instance, but the figure who emerges through *Beethoven Plus* is largely not at odds with the Beethoven of numerous letters and artefacts that are still very much in existence, alongside a wealth of extant historical scholarship. Beethoven has grown perhaps, rather than having been transformed, signalling that closely associated aim with its follow-on question that now demands to be answered: How has this study furthered our critical understanding of Beethoven and his Violin Sonatas?

The responses here are numerous, contributing to our understanding of a complex entity; they are also congruent with multiple notions of authenticity emanating from Taruskin, Davies and Cook, as discussed in Chapters 5. Ash's *A Major Chase* (alongside works by Dove and Thurlow) has alerted us to a playful, humorous side to Beethoven's music, perhaps more resonant with the spirit of 2015 than with that of the composer's own era or the century or more following his death; nonetheless, this facet still sits comfortably with Beethoven's own liking for jocular puns and word play, as witnessed in his letters and in anecdotes from his friends. This humorous aspect is further supported by traces within Beethoven's score(s) notably in Op. 12 No. 2 (as explored in Chapter 5 of this dissertation) and in the work of other earlier pianist-analysts such as Brendel and Kinderman. Meanwhile, the inclusion of Bingham has drawn attention to characteristics of considerable instability within the score of Op. 23 and, within the context of a patriarchal formation of the sonata argument, set against a hypermasculine character often attributed to many of Beethoven's works, these instabilities can be read tellingly along gendered lines. Whether or not one attempts to transpose these musical findings to Beethoven's biography (an inherently problematic undertaking), it is interesting, in the context of Op. 23, to note aspects of his character that have not been prominent in popular Beethoven mythology, even if they are discussed within biographical

studies, notably a desire to act as parent to his nephew Karl, notwithstanding his ineptitude in managing this.¹ Bingham's angle also resonates with several scholars (including Lockwood and Cooper) who have previously drawn attention to the unusual features of Op. 23, but without necessarily identifying them with precision, suggesting that this Sonata sits somewhat outside a traditional notion of what a Beethoven work is perceived to be.

Conversely, the role of Schwertsik has served to reinforce an iconic trope of Beethoven mythology: that of heroic struggle and redemption, reminding us that this narrative is to be found plainly articulated in many Beethoven scores and written in the composer's own hand in the *Heiligenstadt Testament* (1802), even before it was identified in numerous Beethoven studies. Indeed, Schwertsik has gone further, tracing this 'Beethovenian struggle', more normally associated with the middle period works of his 'new path' and the revered late works, to a Violin Sonata which has often been seen as something of a footnote within Beethoven's oeuvre. Taylor and Watkins have also galvanised popular understandings with regard to Beethoven's two most famous Violin Sonatas, 'exploding' the fearsome, hyper-masculine virtuosity of the *Kreutzer* and the untroubled, lyrical beauty of the 'Spring' respectively.

Proceeding to the sub-questions, posed initially during the Introduction to this dissertation, I argue that it is appropriate to take them out of turn, since the third feeds directly into a further understanding of Beethoven's Violin Sonatas: How might performance studies inform analyses and questions of interpretation and intertextuality within this cycle? The role of the pianist-analyst, as outlined in Chapter 2 and pursued throughout this study, both in verbal text and through the medium of sound/performance on the CDs, has proved efficacious in forming sophisticated readings of movements from the cycle. Picking up on theoretical ground laid by scholars such as Schmalfeldt and Horton, I have been able to undertake significant analyses catalysed through performance that probe more deeply into the first movements of Op. 12 No. 1, Op. 12 No. 2, Op. 23 and Op. 30 No. 1 than much scholarship on these sonatas to date. Important details of form and narrative have been elucidated, often from an innovative perspective. In a similar vein, my particular performance-analytical

¹ Even Cooper, in general most sympathetic to Beethoven in his treatment of this episode, writes that 'when, as apparently here, there are attempts to mould the adolescent into an idealized image, then guilt and fear of possible failure intensify the psychological pressures, sometimes with disastrous consequences' (2000: 345).

approach has also informed an understanding of the ten new works, all of which I have been the first to study.

The symbiotic relationship between performance and analysis, as discussed in Chapter 2, means that prioritising one over the other is inexpedient; in the end, if one seeks to understand the process of music as it unfolds in performance, it is impossible to separate either practice or analysis from hermeneutics, where indeed these two disciplines meet. Therefore, I cannot ever say with certainty whether a given discovery originated through playing a piece at the piano, or through intellectual consideration. My pilot reading in Chapter 2 was offered in order to redress a historical bias and trace a line of thought that originates at the piano and proceeds to the written page. I do not advocate that this should encourage research that attempts to read a musical score *solely* through the physical act of performance. If indeed it were even possible, this would only serve to create another hierarchy, as problematic as the one that it replaced. It is important to acknowledge that not all performers would have a similar desire, or be equally equipped to undertake scholarship along the lines of that contained within this dissertation, but the fact that a musician requires analytical skills in order to produce analysis is hardly startling. Given that the essence of a performer's analysis is, by nature, hermeneutic and acknowledging that I am the only such *aesthetic* voice in this dissertation, it would be interesting to see what might emerge from similar research undertaken by others, even with regard to the same repertoire as is examined here. Nevertheless, my readings are based in a deep and detailed knowledge of the scores in question – ultimately the originating point for any analysis that involves a specific musical work.²

How have the ten composers interacted with and responded to Beethoven and his violin sonatas, either consciously or subconsciously? This and the next question were explored at length in Chapter 3, providing the framework for the three ensuing case studies (Chapters 4–6). Supporting testimony has also been sought out and curated within the interviews supplied in the Appendix to this dissertation, which contain notable data regarding issues and attitudes amongst the composers. It has been shown that the present moment is ripe for artistic

² Schmalfeldt (2020), for instance, writes within a very favourable appraisal of Leech-Wilkinson's 2015 study of Alfred Cortot's interpretations of Chopin's *Berceuse*, Op. 57, that 'as with other recording-based studies of this kind, "score-based" analysis seems to be hovering in the background.'

partnerings such as these, as evidenced by the existence of an increasing number of similar projects, understood here within the context of theories of Derrida, Foucault, Fisher, or Gergen. The commercial success of *Beethoven Plus*, both in the concert hall and in providing significant work/exposure for a large number of contemporary composers, is further public testament to this. In turning back from the *fin-de-siècle* 'cultural impasse' (Fisher, 2012: 16) thrown up by the seeming impossibility of envisioning an artistic future, and within a world where the 'saturated self' (Gergen, 1991) is bombarded by intertextual possibility (an idea that echoes Foucault), composers are increasingly looking to other music for inspiration, often that of the distant past. Within this study at least, the result is that the great majority of composers (nine of the ten) have chosen to relate to their Beethoven sonata by overt intertextual means, echoing primary elements of their subject work, such as texture, metre, tonality and character, as well as making use of direct textual borrowing. This thesis, as a combination of dissertation and CD recordings, has demonstrated that, at least for the great majority of composers within the *Beethoven Plus* project, today's music can stand alongside and interact with Beethoven's works in a novel and invigorating manner which, given the two centuries that separate the pieces within each pairing, largely bypasses Bloom's 'anxiety of influence' (1973). At the same time, explained by Derrida's hauntology (1994), and refracted through the words of Kramer (2011) that opened this dissertation, Beethoven's presence and indeed continuing influence are nevertheless unavoidable. *Beethoven Plus* remains an apt vehicle for the present moment to celebrate these somewhat contradictory phenomena.

What is the nature of the intertextuality within this group of works, which may also reflect musical resonances from outside the cycle? *Beethoven Plus* has been revealed as a decidedly postmodern project, and the intertextualities at play within the cycle function in manners resonant of our times. Often playful, blurring the boundaries between musical genres but also overwhelmingly sincere in their responses, a variety of postmodern readings have come to the fore, encompassing 'explosion', 'the magical', 'sincerity', 'narratology' and 'contrapuntal reading', as examined in Chapter 3. These tropes frequently draw upon music from outside the cycle in order to be fully understood, for instance in Schwertsik's evocations of later Beethoven texts, Ash's hoedown, Bingham's blues, or Watkins's and Matthews's Fauré-like sensuality. Certainly, the partnering process seems to have been an invigorating one for the

composers involved, as their interviews, but above all their fascinating and inspiring pieces, attest.

Scope for future research

Some issues should be acknowledged here that may have a direct bearing on future research. The current study was born as a performance project and, therefore, composers were asked to write to a specific brief for the concert hall as part of a violin and piano duo recital; there is scope for future research that perhaps encourages forms of electronic, electro-acoustic or theatrical music in response to Beethoven, thereby potentially capturing a broader range of contemporary artistic responses. Furthermore, the compositional brief of five minutes, free as it was in terms of content, created an inherent hierarchy between the respective Beethoven Sonata and its new work; a project that allowed the partner pieces to be of the same weight as their Beethovenian subjects would inevitably create a somewhat different set of relationships between the 'old/new' works and enable a more intricate study of certain species of intertext (those concerning form and narrative, for instance). There was not space here for a detailed study of audience reception, a field in which data of much value could be gathered regarding a larger body of *aesthetic* perceptions, the effects of the partnering process and the nature of Beethoven's presence in contemporary consciousness.

The inclusion of Bingham and Brooke as two female voices within the ten compositional responses, and the particular fascination of both of these works as discussed in Chapters 3 and 6, highlights the value of including cross-gender and cross-cultural artists in a project such as this. A study of Beethoven's musical influence embracing cultures other than the traditional white European fortress of classical music could yield much that is of real value, perhaps incorporating a similar partnering and commissioning process. 'As C. L. R. James used to say, Beethoven belongs as much to West Indians as he does to Germans, since his music is now part of the human heritage' (Said, 1993: xxviii).

The current project also invites further research into the musical partnering process itself. *Beethoven Plus* presents a largely positive picture of the phenomenon, both in terms of the enthusiasm of the protagonists and the quality of the results, but Kurt Schwertsik (interview,

23 March 2018) appeared somewhat disgruntled by the prevalence of such projects, whilst Brooke did not seem to engage directly with her designated Beethoven Sonata in her piece, *Swoop*. Brooke's response could, however, be viewed as an alternative relationship to Beethoven, in opposition to the main types pursued in this thesis, and worthy of more detailed attention in further study. One may also fruitfully ask whether projects such as this are apt to work equally effectively with any composer as the subject, and how a range of diverse composers might elicit a range of contemporary responses.

Writers such as Cook (1999, 2014) contribute to a body of scholarship which urges that we learn more from what performers and performances have to tell us about musical works, but such prompts have regrettably tended to remain somewhat theoretical, notwithstanding the work of Schmalfeldt, Horton and others. It is to be hoped that increasing numbers of musicians will now undertake performers' and performance-led analyses, along the lines of the readings presented in this dissertation. Highly skilled performers might now articulate their knowledge and specific process, not only in tutoring the next generation of instrumentalists, but in contributing to an even deeper and more rounded understanding of musical works that can be shared within the musical community, whichever department of the university one considers to be 'home'.

Regarding my own future research career, I consider there is much scope to develop performer analyses that could potentially yield significant findings across a variety of repertoire. My inclination is that the kind of performer's analysis employed in this thesis, utilising hermeneutic reconstruction (outlined at length in Chapter 2), will sit most comfortably with the particular formal expectations of the Classical language of Haydn, Mozart and Beethoven; this feeling complements my suggestion that Schmalfeldt's form-as-process analyses are most telling in her favoured early Romantic works. Nevertheless, the analytical approach that I have adopted has much in common with that of Schmalfeldt and could also potentially prove useful when applied to repertoire from later eras: for instance, the works of Schubert, Mendelssohn, Schumann or Brahms. Within the present study, I have found space for close readings of only four movements (the ten Beethoven Violin Sonatas contain thirty-three movements). While not all movements are of equal length or complexity, or indeed repay the same level of analysis, there is still room for much further analytical study of the Violin Sonatas and of many other Beethoven genres via this methodology. Without

doubt, potential also exists for a subsequent study that considers Beethoven's Violin Sonatas as a significant cycle of works, affording appropriate weight to Opp. 12, 23 and 30, as well as to those sonatas that have already attracted much scholarly attention.

A thesis with a large body of works for violin and piano as its subject, written by a pianist-analyst, is by definition seen from the piano stool, looking up at my standing partner. In order to redress this balance, at least to a small extent, I should like to leave the last words to two celebrated, twentieth-century violinists, whose wisdom perfectly encapsulates my final urgings:

These present lines are an attempt to persuade students and young performers and young performers to give those of the *Ten* which seem to me not to have had the full share of the 'limelight' (to use a vulgar word!) like the early four [Op. 23] and sixth [Op. 30 No. 1] the kind of re-evaluation, re-studying 'in depth' that opera houses [...] give to repertoire operas. (Szigeti, 1965: 11)

It is essential to free oneself from adopted clichés and to make a serious, unbiased effort to consider the Beethoven Sonatas objectively; enrichment and deep insight will crown the success of such endeavour. (Rostal, 1985: 14)

Appendix. Brief interviews with composers

Interviews (ordered alphabetically by composer) were carried out predominantly in Spring and Summer of 2020 during the Covid-19 pandemic. Most were undertaken in person, online, but two subjects, Bingham and Brooke, preferred to answer questions by email, as did Schwertsik, whom I had contacted in 2018 (when he was already 83 years old) after my initial drafts of the case study in Chapter 4. Email responses are reproduced faithfully here (with some discretion afforded for editorial consistency). Spoken interviews, which each began with similar questions but then offered further scope for conversation and my own promptings, were later transcribed from recordings.

Peter Ash. Partner Sonata in A, Op. 12 No. 2 (16 April 2020)

DT: In what spirit did you approach the commission, once you had agreed to join our project?

PA: I was flattered to be in such esteemed company! Because I feel so close to Kryisia, I wanted it to work. Before I agreed to do it, I looked at the Sonata and immediately thought that it has humour. But when Beethoven laughs it's really the Gods laughing. It's kind of untouchable. I tried to engage with the lighter aspect. The tempo of my piece is written so that it could come at the end of the sonata and have the same tempo flow as the semiquavers of the last movement, but it's also written so the end of my piece can lead into the beginning of the Beethoven. Hopefully with the right kind of humour. When I started thinking about my piece, I took the normal Beethovenian things like fugue and framed it around a few gestures – for instance one that I had used in an opera, *Keepers of the Night* – and developed a few ideas and chords that I had been obsessed with.

DT: And what did you feel, more broadly, was the task when asked to write one of these partner pieces, which is a curiously contemporary phenomenon on in some ways?

PA: I felt very free about doing it. In a way that I always do, I used models. I probably used Bartok more than I should have! That was shameless but I don't feel any guilt about that.

DT: We've loved playing your piece and I really like the fact that you happily introduced all manner of different elements. There's a hoedown in there too!

PA: Well, it does sound American. I looked very closely at the Beethoven and it is on the one hand deceptively simple, but really it is so sophisticated. I could do a two-day lecture about it, it's amazing! I felt rewarded by being asked, because I so enjoyed looking inside Beethoven's brain. This sonata is always done before much more 'important' pieces. But I think it's wonderful.

DT: Yes, with Beethoven, whatever the spirit of the piece, and whether it's big or small, and I can imagine that it would've taken him a relatively short time to write a violin sonata when compared to a symphony for instance, there's always this integrity of construction – there isn't another piece like Op. 12 No. 2.

PA: It's absolute. And I know that he knew exactly what he wanted it to be before he wrote it down. It's amazing, that way of thinking. That's what I tried to do as well. It's as if he is carving a little crystal and then shining a light around it.

DT: You seemed to pick up on a certain circular aspect or motion of Op. 12 No. 2. Things come back to where they started.

PA: I'm forgetting about that but that is absolutely something that I tried to use, yes. Tom and Jerry always chase each other around and around in circles. Beethoven's triple metre is very homogenous with the nature of the work. It actually took me quite a while to work out what the metre of A Major Chase should be. I wanted whatever the semiquavers were at the end to lead directly into the speed of the Beethoven. I'd hoped that that sliding 'boing' thing at the end would suit - that's a very obvious kitsch kind of thing, but the way that Krysia did it is charming.

Philip Ashworth. Partner Sonata in C minor, Op. 30 No. 2 (2 April 2020)

DT: In what spirit did you approach this commission, once you had agreed to be part of our project?

PA: Initial thoughts were obviously huge gratefulness and real excitement about embarking on a project like this that has such breadth – where there is a substantial breadth of work that was involved, not only Beethoven but nine other composers too. That was going to be interesting. What I suspected at the start was very much what we got at the end. I knew that there would be nine other completely discrete responses to the Beethoven sonatas. And, actually, the Beethoven violin sonatas aren't works with which I was particularly familiar until this project. The piano sonatas obviously and the symphonies and string quartets yes, but the violin sonatas, other than having accompanied a couple of movements at Bristol, that's about as far as I'd got. Unfortunately, in those circumstances I wasn't really in a position to get to know the music. It was more a matter of just sitting down and playing the notes. Which is dreadful as a musician!

Beethoven, for me, I sum him up in one word: that's motif. It's all about motif for me when it comes to Beethoven. In fact, it was very much overlapping with some of the work that I did in my own doctoral thesis which was about developing an approach to large-scale musical composition. One of the questions that I set myself was 'is an idea inherently capable of sustaining a large-scale musical argument or can any idea be used – is it down to the manipulation of the composer?' I think that Beethoven is a composer that very much subscribes to the latter. He can take the simplest of ideas and spin something quite broad and interesting just based on small fragments, which was essentially how I started *Air*. It uses just those basic two notes... I didn't want it to have too much of that strict, square feel about it, as I feel is sometimes the case in Beethoven. I wanted to approach it from the other way, even though just using a small motif which then gets echoed in the violin and piano, turned over and goes in various different directions during a short period of time, I wanted the feel of the piece to be fluid, more air-like as the title suggests. I wanted something of an improvisatory feel, all the while being underpinned just by those two notes. Even with the opening piano texture, which I realise owes something to Ravel's *Gaspard de la nuit* - I didn't think about that at the time! It was only whilst thinking about it over the last couple of days

again in preparation to be speaking with you that the relation suddenly crystallised. It's difficult to explain because of course the music explains it better than I am doing with my words, but I was trying to avoid rigidity with my motif.

DT: What did you feel was the task in hand when you began to compose *Air*?

PA: This is a valid question. When you are writing to a brief there are a whole host of possibilities or ways in which you can interpret it. Initially my thought was that my piece has to directly relate to the C minor Beethoven Sonata and I asked myself, 'how am I going to do that?' I thought about it quite broadly, so I would say that it's more a response to Beethoven in general than the C minor Sonata in particular. I knew that my piece was going to go before the Sonata and I wanted it to lead directly into the Beethoven, so I designed *Air* in such a way that it would end in a C tonality, though a slightly muddled one, so there was a smooth transition. It needed to feel contrasting to the opening of the Beethoven. I wanted it to feel airy in contrast to that beginning of the sonata. I like to paint with big brushes in bold colours. Ideas have to be bold. I was thinking of relating my piece in terms of tonality and, of course, the Beethoven principle of motivic development. I did know that I wanted to contrasting sections, so I ended up with an air-like opening before a slightly more rhythmic, almost jazzy element as a second section. I was looking at sonata form broadly and juxtaposing two ideas, perhaps in a slightly different way.

DT: I'm intrigued by something you said earlier. Going back to *Gaspard*, even if you didn't sense it at the time, is there any connection in your mind between the Ravel and your piece, or even the Beethoven?

PA: I was never cognisant at the time of writing, nor initially at the time of hearing my piece. I've been looking at some Ravel recently, but now as soon as that relationship is made it's impossible to unlink it. It's kind of stuck, although I have no idea where it came from. I do love Ravel and I suppose to some extent you are what you eat. In general, as most of my professors have pointed out, my music is possibly more French than it is English. In my orchestration there is a rather perfumed approach, maybe more reminiscent of French composers than the rather utilitarian English. A kind of post-Ravelian flavour, something like Henri Dutilleux. I have been reading Bloom's *Anxiety of Influence* recently...

DT: I can imagine how you might sense this anxiety compared to a teacher who you admired or a recent figure like Dutilleux. Is there any way in which the anxiety of influence may even be sensed with regard to Beethoven?

PA: Any composer of Western classical music has, I think, a need to at least engage with Beethoven. As a composition teacher, his symphonies really do contain all you need as a composer to learn how to write. In my earlier years, Beethoven was an important part of my development, so he did filter through. Just seeing how he broke the rules. For me his crowning achievement will always be the Seventh Symphony. It defines what Beethoven was about.

DT: You mentioned that you wanted something airy *as opposed* to the Beethoven. Were you intending to write something contrapuntal to your Beethoven text?

PA: There is definitely something there, I would agree. I wanted to create a contrasting element to the Beethoven, almost like a Prelude. My ending is slightly muddy – is it C major or minor? – And in itself that is contrasting to the rigour of the Beethoven. So there is something contrapuntal at work, but also an attempt to bring everything together in a kind of microcosm. As ever, one sets out with various rules in one's head and regardless of writing to a specific brief, even if you want to be as strict as you can (and the *Beethoven Plus* brief was not particularly strict), ultimately you start your piece with certain ideas in your head, but then the music takes you where it takes you. There is no way of avoiding that and the piece has to speak for itself. I think that often composers are too reluctant to talk about that. The music will always decide for itself.

Judith Bingham. Partner Sonata in A minor, Op. 23 (4 May 2020, by email)

DT: In what spirit did you initially approach the piece for Beethoven Plus?

JB: Well, I've done several reworkings of well-known choral pieces, and my aim with them was to open a new window on the harmonies of the chosen piece, by presenting them in an unfamiliar setting. But with the Beethoven, it was more about setting the scene for the troubled nature of music, which is often unresolved. The title of my piece comes from a comment by Lewis Lockwood, that opus 23 was the neglected child amongst Beethoven's violin sonatas and I got the image in my head of the creative child sitting staring out of the window, lost in thought. I decided to use that image as a landscape that the Beethoven could follow.

DT: What did you see as the task in hand in writing a partner piece to a Beethoven sonata?

JB: Preparing the audience for the Beethoven, but not in a subservient way, but rather offering a kind of musical reason why the Beethoven should sound the way it does, emotionally, psychically speaking. Beethoven is extremely fraught, psychologically, often extremely violent or distraught. In this sonata, he seems to me to be on the run from something, but constantly running out of steam. There is some respite in the middle of the last movement, but he runs on again, not ending the piece with any resolve, but in an ambiguous and unsatisfying throwaway ending. I think I was thinking of the two sides of the same coin, depression and anger.

DT: Did you have it in mind that your piece might affect the way we hear the Beethoven?

JB: Yes, totally, and I also wanted my own music to have integrity, and an equal strength if that doesn't sound arrogant. I hoped that people would pick up little flakes of the Beethoven in my music – while feeling that my piece was stylistically *Binghamesque* and – if I might say it – feminine.

DT: Anything else you want to say?

JB: I was disappointed that Krysia Osostowicz and Daniel Tong decided to put my piece after the Beethoven. They were very insistent that it worked better that way, but to my mind it doesn't at all. The progression of emotions was not what I had planned. However, I was a performer myself for many years, and I believe that composers have to work with performers, and this seemed very important to them. In some ways I wish I had been insistent, but hopefully other performances will reinstate the original order. In every other way, their performance was very fine.

[Author's note: Osostowicz and I have experimented with performing Bingham's piece both before and after Op. 23. Indeed, we more commonly perform *The Neglected Child* before the Beethoven Sonata. Nevertheless it is true that on our recording Bingham's piece is placed second, as was the case at the concert performance in Wells. We are still undecided as to the best ordering; putting the new work before its sonata heightens its influence on a perception of Beethoven's score, but the particularly enigmatic ending of Op. 23 also asks for something to follow it. Bingham's strength of opinion here may finally settle the argument.]

Elsbeth Brooke. Partner Sonata in E \flat , Op. 12 No. 3 (24 April 2020, by email)

DT: In what spirit did you approach the idea of writing a piece to go alongside a Beethoven sonata?

EB: I approached the project in a spirit of curiosity and looked forward to analysing the Beethoven sonata.

DT: As you considered your piece, how did you see the task in hand?

EB: I found the task quite challenging initially. The starting point of interacting compositionally with the Beethoven sonata set up a space in which to explore my developing aesthetic choices in the context of the Beethoven. I first considered which of the technical and aesthetic qualities of the sonata to engage with as part of the limitations for my composition.

DT: In what way did you hope that your piece would interact with the Beethoven sonata?

EB: Focussing on the first movement, I aimed for a fluid, layered approach to referencing the E \flat harmony of the Beethoven.

Jonathan Dove. Partner Sonata in D, Op. 12 No. 1 (6 April 2020)

JD: Just to begin by saying that I've heard my piece played on its own a couple of times since I heard you play it. Obviously, it was written specifically as a kind of upbeat to the Beethoven sonata, but I thought it stood up nicely on its own, so that was kind of fun.

DT: I can hardly imagine it not being played with the Beethoven, but as we've always performed it in that context, I suppose that makes sense.

JD: I can tell you what seems to be quite a revealing thing from my point of view, which is that until you asked me I would not have dreams of using Beethoven's music as the starting point for anything of mine. And that's significant because I have used other composers previously – particularly Mozart. In fact, plundering Mozart was really where I started. The first piece of mine ever to be published is based on the music of *The Marriage of Figaro*. It's a wind Serenade and was written for Glyndebourne in 1991. I remember thinking initially that I wouldn't use any actual Mozart music in it, but in the end I got fascinated by little fragments and phrases of Mozart and whole movements presented themselves as a kind of alternative scenario involving the characters from the opera. It was a very enjoyable experience and came at a particular moment in the crystallising of my own style. I had just started realising that I was happiest working with a limited number of pitches and that I really had diatonic ears. Using Mozart kind of legitimised a purely diatonic way of writing. I am not desecrating Mozart, but for people who know the original there is an extra layer of connections. I went on to use Mozart's music in a number of other pieces. So there is a great deal of ease about plundering the music of another time, even a great master. These pieces are not pastiche Mozart. I suppose in a way they have a similar relationship to the original as *Ludwig Games* has to be original.

But I would never have dared to use Beethoven. Beethoven always seemed too big a personality, too dangerous in some ways, too volatile, too combustible. It's about the character of the man and the character of the music. So incredibly dynamic. It's very humbling to attempt to stand next to Beethoven. In 2018, I wrote an opera for Bonn Opera House and remember walking through the square and seeing the statue of Beethoven. Somehow he always seemed so intimidating. That's from the point of view of a composer thinking about

his relationship to a great master. As a pianist, as a child, as a teenager I love to play in Beethoven sonatas. In fact one of the first pieces I ever attempted to play was the 'Emperor' Concerto. I could never actually play it, but I could do an impression of someone who could play it. You can get close enough to it to have the feeling of what it would be like to play it with an orchestra. So as a musician I grew up with Beethoven. By my student years he was slightly receding.

DT: Given what you've just said, did you jump at the chance of this commission or have to think twice? Op. 12. No. 1 is actually quite a Mozartean piece in some ways, isn't it? Perhaps not the most intimidating of his works?

JD: Yes, in a way I agree. One of the things I enjoyed finding in the writing of my piece was the chance to convey something really quite expansive. For instance, there is one section which is very lengthy over a single chord. This conveys something of my feelings about Beethoven's extraordinary sense of time. That sense of suspension that you get in nearly any Beethoven slow movement. They sort of defy gravity in some way and float out of time with great simplicity. I found a way of doing something myself that connected with an aspect of Beethoven. Think for instance of passages in the *Pastoral* Symphony when one marvels at the fact that one chord can go on for so long. That was something that came to the foreground with this project.

DT: I also wanted to ask you how you saw the task initially, before you got down to crafting your own piece. Did you think that you were merely going to write a response to Beethoven, or was there some way in which you felt that your work could have an effect on how we hear the Beethoven?

JD: I don't think I articulated that to myself at the time. It was more of a question of, 'what would I really like to hear just before this sonata?' But I suppose I liked the thought that by the time you got to hear something in the Beethoven you would have heard certain phrases (like the little pizzicato chords in my piece) already, so that by the time you've got to that in the Beethoven it would seem like something extra. It would in a way be sensitising you to things that struck me as particularly piquant, or perhaps even modern, in the Beethoven.

Bringing them into relief or putting certain bits under the magnifying glass. Beethoven has his own very clear flow and rhythm, so that things that are actually quite surprising if you dwell on them when they happen, but perhaps pass by unnoticed as time moves on. Writing now, it perhaps feels possible to be more playful with the passage of time. One can draw attention to the startling aspects.

DT: I'm glad you said that, because one of the things that I'm finding interesting about talking to you now is that there is a slight, not exactly tension, but there is something interesting about what you said about your perception of Beethoven and not quite wanting or daring to use his music until we asked you. And yet the piece you've written is incredibly playful and light. Is that a way in which you connected with that particular Beethoven piece or was that as a sort of counterpoint to Beethoven, if you like?

JD: I never articulate those kinds of things to myself. Often in the course of writing a piece one tells oneself a story about what one thinks one is doing, but nevertheless fairly sure that that may not have anything to do with what the piece itself actually is. And in any case my approach was not at all objective in that way. I guess the playfulness felt appropriate to the extent that Beethoven is standing on the shoulders of Haydn. He is a master of surprise amongst other things.

DT: There is something very playful about all of the Op. 12 sonatas. Krysia and I always find your piece very harmonious with the Beethoven. The way that it sets it up so that, when we start the Beethoven, we feel that the whole room is in the mood that we want them to be in.

JD: Mission accomplished! Of course, I didn't want to say nothing. I didn't want my piece to be inconspicuous or unobtrusive, but it would be a disaster if it didn't put you in the right mood to enjoy the Beethoven. I think all of my borrowings of classical composers are probably inspired by Stravinsky. So, the whole idea of adopting a position in relation to a bygone musical style is inspired by Stravinsky. John Adams is also a relevant person in terms of this piece. Something about the texture of his piece, *Road Movies*, for violin and piano. I think some parts of my piece or a kind of half remembering of that.

DT: I suppose writing a partner piece is a slightly different task? Have you ever done it before?

JD: Well, I suppose that was what I was doing with my piece for Glyndebourne. They played it in the garden before people went in to hear the opera. Something to get you in the mood before it actually happens. I suppose my strategy there was similarly playful and plagiarising! Kleptomania!

David Matthews. Partner Sonata in G, Op. 96 (5 April 2020)

DT: In what spirit did you approach your commission once you had decided to join our project?

DM: I thought it was a wonderful idea and I was very happy to do it, and then immediately I thought I wanted to choose the last sonata as it's my favourite! Without at that time, I think, any idea of what I would do. But it very soon occurred to me that I could do a very, very concise parallel to Beethoven. That seemed like a good idea and as you probably know I am very fond of sonata form. The idea of concision very much appealed to me and of course in the Op. 96 Sonata you get this incredibly concise scherzo, like the one in the 'Spring' Sonata, and I love that about Beethoven – the way he is able to do things with such tremendous concision. His scherzo only lasts about two minutes and mine just over one minute. First of all, I thought I'd be able to do it in five minutes, but it ended up being about seven! I thought I would try to parallel Beethoven's movements and I did – I even used the same tempo directions for the first three movements – but for the last one which is a rather extensive set of variations it had to be something different. I did a Beethoven-ish thing at the end though, by bringing back earlier music in a slow passage just before the end. Also using the trill idea. The trills in Op. 96 were always very important to me.

DT: How did you approach the task in hand? Had you written a piece for a project like this before?

DM: No I haven't, but Beethoven is my favourite composer and I'm very influenced by Beethoven. I have done pieces which are similar in some ways to other Beethoven pieces. When I wrote my 12th string quartet for the Kreutzer Quartet I thought I would write something really big, as big as Beethoven and I based that loosely on the Op. 130 quartet and it ends with a long fugue, like the Beethoven. And in my 11th quartet there are also parallels with Beethoven: I wrote a Cavatina in it for instance.

DT: Were you hoping that your piece would connect with the Beethoven in a way that would affect the listener's perception of the Beethoven?

DM: I suppose I was. I hope so. I hoped that it would be a harmonious match, as I think most people did when they were writing their pieces? I've listened to all four pieces this afternoon on the CD that includes mine – they are all quite different, but it's interesting, they all sound quite like Beethoven!

DT: They do! When we worked with Kurt Schwertsik he was very keen to hear your piece. When you choose to mirror the form of the Beethoven, how about the musical content? Is that also a purely harmonious relationship?

DM: Well obviously in the finale it's very different. I wrote something very energetic which seemed appropriate. There are parallels in the other movements in mood, certainly. In the slow movement there is a kind of lyricism which is quite similar in some ways to Beethoven and the first movement is very much a sonata movement. Everything is raced through at tremendous speed, but it has all the elements: two subjects and a development, recapitulation and a coda.

DT: Beethoven's slow movement has great breadth. Its chorale is almost religious. That must have been hard to capture in such a short time.

DM: It is very quiet and still and yet it only lasts about 2 1/2 minutes!

DT: Did you feel that this was a chance to write a homage to all of Beethoven?

DM: In some way the answer would be yes. In some way all my music is related to Beethoven. But I wasn't particularly conscious of intending to relate to anything outside Op. 96. I wrote it quite quickly.

DT: Picking up on the idea that all your music relates to Beethoven...

DM: It seems to me that Beethoven is a perpetually modern composer. You can learn so much from him. He does seem to speak to us in a very modern way I think, more than almost anybody else. I think he'll always be like that. I suppose you could say that he begins romanticism, but not in an obvious way. Somehow, he transcends his classicism. He just writes Beethoven and it's quite different from anybody else.

Kurt Schwertsik. 23 March 2018. Partner Sonata in A, Op. 30 No. 1 (23 March 2018, by email)

[Email reproduced here in its original form]

Partner Pieces are in great demand!

In my opinion a rather good characterization of the rather lukewarm degree of interest in new music.

Nevertheless a saving grace for living composers!

I am always overjoyed when a musician asks me for a little composition.

To be played alongside Beethoven calls for careful analysis, which is always good for a composer: Beethoven is an interesting teacher.

It is highly amusing to read his Letters, he had a rather rash humor & his close friend Nikolaus Zmeskall von Domanovecs got his almost daily dose of ambiguous compliments.

There was a long period of trying to understand the issue, which means: no special thoughts came to enlighten me. I just kept my mind on it, with no remarkable outcome.

Concerning the music, similarly no plan formed, that I could recognize.

As usual I have to start working, otherwise nothing happens! & while working, I feel most of the time frustrated, very rarely a good solution emerges, etc. But, when one day I have the feeling to have finished, I am always a bit mystified. Somehow the important things happened when I was not paying attention. So, I can't really say how I know to go about composing, I just start working. More or less tentatively & halfhearted...

You probably heard similar descriptions before, we are the lower working class of composers, but rather proud of the outcome!

I attach again my little introduction letter for "Unterwegs..." because some descriptions there are maybe more revealing than in this attempt.

Please use whatever suites you & your work!

Hoping to see you soon

kurt

Matthew Taylor. Partner Sonata in A, Op. 47 (17 April 2020)

MT: The whole idea, between us, of these composite pieces makes me a bit sceptical, mainly because they get first performances and then because of the nature of what they are, they nearly always disappear. But in this one, I thought, there really should be life in this project. The concept is so strong and taking the argument the other way, so many violinists play the complete cycle that you do have to approach this in a fresh way. The fact that you've given our pieces a variety of performances have proved that it hasn't fallen into that normal trap.

DT: The project really took off, which was great for all of us so hopefully performances will continue. We are already well into double figures! I wanted to ask you, having decided to come on board with the project, how did you see the task in hand? What did you think you were being asked to do?

MT: Well, you gave me very much of free rein. I was one of the first composers that you approached and I immediately went for the *Kreutzer*. For me the *Kreutzer* has always been the big favourite so I put my name on that. It's the most concerto-like of all of them, particularly that tigerish energy that you get from Beethoven and no one else. It was the finale that manifests that most readily, so I decided to make that my departure point. As if that energy could have a kind of second release, 200 years later. And to see how Beethovenian energy can be used in that context, in our time. That was my aim. Beethoven has been a god of mine since the year dot, so these are the things that so often come to mind particularly when writing fast, energetic music. My idiom is still fundamentally tonal, albeit extended tonality, using tonal centres rather than Classical tonality. So the task that was offered to me was not only something that was very much within my comfort zone, but also central to the way that I write. So with the *Kreutzer* it was the idea of that tarantella-like galloping energy. I wanted very much to keep the tonal centre of A, and kind of explode it out into something that Beethoven might have been interested in, 200 years on.

DT: So do you think that a piece like the *Kreutzer* Sonata is untouchable, or is there a way in which, 200 years down the line, you can somehow alter the way we hear the Beethoven?

MT: I don't know. I was never thinking that my piece would change one's perception of the *Kreutzer* Sonata. For me it was a different mission. It was Beethoven's energy that is so well

exemplified in that finale - let's see how that can be brought to modern consciousness, I suppose. I think especially since the post-war era, composers have redefined their relationship with Beethoven, often in incredibly interesting terms. I don't think he is like Mozart, who is more of an untouchable figure. Think of Tippett's Third Symphony, for instance. I think there is something all-embracing about Beethoven's creativity. The themes of Beethoven are just so crucial to our lives, this overflowing personality, even in some of the earlier violin sonatas.

Jeremy Thurlow. Partner Sonata in G, Op. 30 No. 3 (17 August 2020)

DT: In what spirit did you approach the idea of writing a piece that would go alongside a Beethoven sonata?

JT: Writing new pieces, you are aware that very often they will be programmed alongside the classics. There are new music concerts and sometimes you are writing in that situation, but mostly you are writing for performers such as Krystian Zimerman and yourself, who will be also including works by Beethoven or Mozart for instance. So you're writing a piece that will be played in that context and, even if you don't have a commission like this one and you're just writing a brand new piece, from time to time you do think 'what would this be like put alongside some Beethoven or some Mozart or whoever?' So I thought this commission was nice because it brought that relationship right into focus. It was also nice to be able to pick a particular piece that you would be put alongside, and then also to develop specific relationships to it. Because it's one thing to say that your piece will probably be played alongside something classical, but being able to actually choose a piece and then build a relationship to it was very nice, partly because it's a specific starting point, very different from having a blank page. It was a good way of being able to develop ideas, but was also enjoyable because you had a part in curating the programme in a way, building a relationship with the music that would go around the new piece.

Another thing that occurred to me is that I am very aware of various points back in history when centenaries were celebrated and composers were commissioned to write things to celebrate earlier composers. For instance, all those French composers who wrote pieces on the name of Haydn, a hundred years after his death. So I was thinking, if someone had said write a homage to Beethoven a hundred years ago or even a-hundred-and-fifty years ago, it would have been a very, very big deal indeed because he was absolutely such a colossal presence for almost all composers throughout the larger part of the 19th century. And I was thinking that now it is a different and less forbidding task. Obviously, he is still a complete giant, but he is far enough away that no one is expecting me or any of the other composers to do something that really sounds like it's the follow-up to Beethoven. We are far enough away that that is no longer a possibility at all and we are doing something in a very different place. And whatever correspondence as it may have to Beethoven will be interesting – little

connections against the background of an amazingly different agenda. That's a so much freer, less constraining relationship that I could enjoy and play with. It isn't like a huge burden.

DT: Even 200 years later there's still a sense of relief! So, as you considered your piece, how did you see the task in hand?

JT: Well, when you said you can pick a sonata – I think one or two had been already taken by then, but there was still quite a lot of choice - I immediately thought of that devilish moment in the G major Sonata which has always really intrigued me. I was hoping that Sonata would be free, and it was! This particular moment has a special quality for me and it's quite likely that not everyone else will have picked up on that particular moment. So that was an easy decision. Then I decided that I would write a piece that started as if it wasn't anything to do with Beethoven at all. As if I was doing something of my own, entirely different. It would start in a fairly bright place and then gradually it would take a more sinister turn. And then, as it gets into that sinister place, it discovers the devilish moment in the Beethoven, touches it, and then moves off again. So that was my plan for the piece, and I think it then burrows back into that mood a second time, a bit more forcefully, and then vanishes off. And then at the very end there is this picking up of the figure that Beethoven uses at the opening, and that was really just a sort of parting joke. A light touch just as I was saying goodbye. But what I found is that because it comes at the very end and is also a much more noticeable bit of the Beethoven, that's actually the bit that people remember much more. My favourite Beethoven bit is not in an obvious place, either in my piece or his piece. So you might easily not notice it. Unless they know the pieces quite well, the audience might not notice it, but they did, I think, all notice the bit at the end, which doesn't actually run through ninety-five per cent of my piece and really only crops up in the last few bars. But it does make people feel that they can sense a connection.

DT: The way in which you described it there, which I hadn't really thought of, is that Beethoven starts from this bright place and just touches that devilish character, just like you do in your piece.

JT: Yes, the Beethoven is predominantly bright and witty, and even that sinister moment is rather witty, so you could say that the mood shift that Beethoven achieves is one of the things

that I tried to copy in my own piece. There is one bar, or six quavers' worth of music where I just land exactly on Beethoven's notes.

DT: You touched upon wanting to start from a place that was quite far away from the Beethoven, but in what way did you hope that your piece would interact with the Beethoven?

JT: Well, I suppose I wanted the audience to experience a piece that was quite removed from Beethoven, working on its own terms and with its own quite smooth and coherent path, and that path leads to places that you wouldn't necessarily expect from the beginning of the piece. Also, in the course of that winding path, you suddenly find you've ended up in Beethoven's mysterious place. So, I wanted to take people on a journey when they suddenly and unexpectedly find that they've been led to a Beethoven moment and they didn't see it coming. There used to be a radio show where the contestants would be set a quotation and during the programme they would have to think about it. And then at the end of the programme they would tell a story which they had made up – I think it was Frank Muir, it was a long time ago now - they would tell this rambling and ridiculous story which they had made up, but the punchline of their story would be the quotation from the beginning of the show. Usually, it would be the quotation twisted with puns and *double entendres* so that it made it completely different. And all the way through you would be thinking 'how on earth are they going to leave you to that quotation?'

DT: Yes, that's far more like the kind of thing that Schumann or someone would do – revealing the moment later.

JT: That's true! Yes, I hadn't thought about that but you're quite right. And in terms of how the audience respond, that bit at the end and where I use Beethoven's figure creates more of a contact point with the Sonata, especially if you choose to play my piece leading into the Beethoven.

DT: It never occurred to us that we wouldn't play your piece before the Beethoven, but hearing you talk about it, it sounds as if you don't necessarily mind in which order the pieces go?

JT: I think there's something to be said for the other order because you're much more likely to pick up on that devilish moment.

DT: We could even play it between the first of the second movements of the Beethoven, then?

JT: Yes absolutely. That definitely would work. If you are open to doing that kind of thing. Apparently Beethoven's Violin Concerto was premiered next to a funny, virtuoso solo violin showpiece. Concerts were a bit more like music hall in those days.

I've been thinking recently about something, and you're making me realise that the *Beethoven Plus* project is related to this quite closely, but I haven't really thought about it until now. I went to a conference last year in Cambridge and heard the keynote speech by Daniel Leech-Wilkinson about a production of Purcell's *Dido and Aeneas*. Daniel's speech was about how we could, and indeed should, be more free and inventive and less piously respectful with our performances. The production in question had taken whatever the director had thought was wonderful about the score and thrown out the rest, realising that some of this score isn't a great fit for us these days. They had recast the story with crucial differences. For instance, realising that the relationship between Dido and Belinda is a strong and interesting one, and that Dido sings some of her most interesting music to Belinda, whilst Aeneas is this rather shadowy, weak figure, they retold the story to be far more about Dido and Belinda, who even co-opt the help of the witches in the end. After that talk, I thought, 'can I do anything like that with a piece that isn't an opera and doesn't have a story?' I spent quite a lot of time thinking about Classical repertoire and wondering, 'is there any kind of transformation like that that might be possible?' Can you do a Haydn String Quartet or a Schubert Piano Trio in a way that would not feel like a classical performance? This was difficult for me because I rather like Haydn string quartets and don't see any problem with Schubert Piano Trios, but Daniel's speech did offer something of a challenge. Since then I've written some pieces which are based on a variety of things from the canon, but transform them into something else. I suppose *Beethoven Plus* invites you, the performer, to open out the Beethoven and find different ways in, connected to all sorts of other things that it wouldn't have normally been connected to.

DT: I think I am going to have to start thinking about teaching piano and chamber music rather differently if I'm not allowed to tell people to do what is in the score anymore! But a lot of those issues are at the heart of my thesis.

JT: It was a challenging thought for me because as a composer I've been spending years trying to get all the right information into the score so that I can say, 'if you're a musical person and bring your musicianship to bear as well as taking note of all the markings in the score, then it's all there.' Because I do want people to take notice of what is in the score. But equally they have to bring their imagination as well.

Huw Watkins. Partner Sonata in F, Op. 24 (16 April 2020)

HW: It's an amazing project, actually. Listening through to the discs and the number of composers, I've even played David Matthews's little *Sonatina* a couple of years ago which is gorgeous and perfect. They are all such different responses.

DT: I wanted to ask you as a way in, if you can remember that far back, what was your approach to writing a piece that was going to go alongside Beethoven?

HW: Well I am a collaborative pianist or whatever we call it these days, and those pieces are just fundamental to my piano playing repertoire, those ten Sonatas, actually more than Chopin piano works or Liszt or any of that kind of thing. So when you asked me, there was a bit of trepidation, but I wanted to find a way of paying my respect but not via literal quotations or collage-type pieces like the Berio Sinfonia movements. Actually the piece that gave me an idea of how I would do it was a piece by Luke Bedford. He wrote a piece to go in the cracks of the Franck piano quintet. So it starts with a minute for piano solo which leads directly into the opening, at the end of the 1st movement the viola holds a C very quietly and leads into a short movement for string quartet alone etc. It's like little sorbets or something between the movements. I think with the 'Spring' which is one of the more famous of the violin sonatas, I just wanted to take elements, in my case it was that *Alberti bass* type accompaniment, break them up and see where they took me. I do remember vaguely that my violin line started off being a kind of inversion of the melody of the slow movement, but just for about three or four notes. Beyond that there are no direct allusions to Beethoven's score. It ends so that the violinist could just hang on to that A, and provide a bridge into the Beethoven.

DT: Yes, when we start the Beethoven there is already something in the air. What did you see as the task in hand in writing a partner piece?

HW: Well, I think a lot of people must have heard about this project. At the time I had never written a partner piece before, but since then the Indianapolis Symphony Orchestra did exactly the same thing and commissioned a short piece to go with each of the Symphonies. I was asked to partner number four. My brother is quite keen to do it with the Cello Sonatas too! I have never used pre-existing material very much as a composer – I suppose even in this

piece I didn't very much – but maybe I should do use it more. I think the danger of quoting, particularly an acknowledged masterpiece, is that your own music and sound a little bit thin. It's very hard to allude to other compositions.

DT: Presumably there are things that one wouldn't do in writing a partner piece, as you mention, but does that lead on to the idea that there are certain things that one ought to do? Or was it a completely blank slate for you?

HW: It was a blank slate. I knew that I wasn't going to quote little bits of the 'Spring'. I wanted it to be versatile and also to stand alone. Although I have played it twice and on both occasions we have played the Beethoven afterwards.

DT: Is a piece like the 'Spring' Sonata, or indeed anything by Beethoven, untouchable then? Or did you feel in any way that your piece might, even if just very slightly, bring a different aspect to the Beethoven?

HW: I think it's the latter thing. I wanted to throw a kind of light I suppose on the Beethoven. Do something that makes you listen, even if it's just the way you hear that opening A in the violin. I wanted to make it sound fresh – it's such a famous piece. A different kind of light. In the way that people say about period performance that you can never listen to something with nineteenth century ears, and I quite like that, and that was something I wanted to do. I am reminded of the passage in Tippett's Third Symphony where he quotes the *Ode to Joy*. Suddenly after sounding exactly like Tippett for 40 minutes, you hear a passage of Beethoven nine! That riotous opening of the last movement.

DT: That reminds me of something that David Matthews said – that Beethoven sounds eternally modern. I can imagine the passage you're talking about integrating quite easily into a work of Tippett.

HW: It's true! In the context of the Tippett which certainly sounds distant, angular and modern, that bit of Beethoven somehow fits in absolutely brilliantly. Of course, the 'Spring' Sonata is a more relaxed kind of piece. The lyricism – for all my love of Beethoven the tunes are not the first thing that one tends to think about. But with the 'Spring' they are just glorious, seemingly effortless.

List of references

(A) Primary sources

Musical scores

Adès, T. (1992). *Darknesse Visible*. London: Faber.

Ash, P. (2015). *A Major Chase*. Pdf.

Ashworth, P. (2015). *Air*. Pdf.

Beethoven, L. V. (2009). *Ten Sonatas for Violin and Piano*. Reprinted 2009. Munich: Henle.

Beethoven, L. V. (2018). *Complete Piano Sonatas*. Reprinted 2018. Munich: Henle.

Bingham, J. (2015). *The Neglected Child*. London: Peters.

Brooke, E. (2015). *Swoop*. Pdf.

Dove, J. (2015). *Ludwig Games*. London: Peters.

Gordon, M. (2006). *Rewriting Beethoven's Seventh Symphony*. Zinfonia.

Hamilton, G. (2019). *Requiem Recomposed*. Pdf.

Holloway, R. (1970, rev. 1986). *Scenes from Schumann*. London: Boosey & Hawkes.

Kurtág, G. (1990). *Hommage à R. Sch.* Budapest: EMB.

Lindberg, M. (2017). *Two Episodes*. London: Boosey & Hawkes.

Matthews, D. (2014). *Sonatina*. London: Faber.

Schoenberg, A. (1942). *Ode to Napoleon Buonaparte*. New York: Schirmer.

Schwertsik, K. (1978). *Epilogue to Rosamunde*. London: Boosey & Hawkes.

Schwertsik, K. (2015). *Unterwegs nach Heiligenstadt*. London: Boosey & Hawkes.

Taylor, M. (2014). *Tarantella Furiosa*. London: Peters.

Thurlow, J. (2015). *Mehlschöberl*. Pdf.

Watkins, H. (2015). *Spring*. London: Schott.

Zender, H. (1993). *Winterreise: A Composed Interpretation*. London: Boosey & Hawkes.

Recordings

Adams, J. and Tilson Thomas, M., San Francisco Symphony Orchestra (2015). *Absolute Jest & Grand Pianola Music*. SFS0063. SFS Media.

Humphreys, F. (2015). *Bach2TheFuture*, Vol. 1. CHRCD102. Champs Hill Records.

Kashkashian, E., Brunner, E. and Levin, R. (1995). *Homage à R Sch.* 437 957-2. ECM.

Kirby, L. J. (2005–19). *The Caretaker Project* (multiple releases). V/Vm Test Records.

Mutter, A., Orkis, L. (2000). *Anne-Sophie Mutter: A Life with Beethoven*. 0730049 Deutsche Grammophon.

Osostowicz, K. and Tong, D. (2018). *Beethoven Plus*, Vol. 1. SOMMCD 0181-2. SOMM Recordings.

Osostowicz, K. and Tong, D. (2019). *Beethoven Plus*, Vol. 2. SOMMCD 0197-2. SOMM Recordings.

Rostal, M. and Osborn, F. (1952). *Beethoven, Sonata No. 9, Kreutzer*. LXT 2732. Decca.

Szigeti, J. and Arrau, C. (1944). *Beethoven: Violin Sonatas*. CD1585. Vanguard Classics.

(B) Secondary sources

Books, chapters and articles

Abbate, C. (1991). *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton, NJ: Princeton University Press.

Albright, D. (2000). *Untwisting the Serpent*. Chicago, IL: University of Chicago Press.

Anderson, E. (1961). *The Letters of Beethoven*. New York: Norton.

Anderson, J. (2001). 'Robin Holloway'. In Eds. Stanley Sadie and John Tyrrell, *New Grove Dictionary of Music and Musicians*, 2nd edition, Vol. 11. London: Macmillan.

Arnold, I. (1810). *Galerie Der Berühmt: Th. Wolfgang Amadaus Mozart Und Joseph Haydn. Rudolf Zumsteeg. Karl Von Dittersdorf*. Berlin: Nabu Press.

Bakhtin, M. (1965). *Rabelais and his World* (Trans. Hélène Iswolsky, 1968). Bloomington, IN: Indiana University Press.

Barthes, R. (1967). 'The Death of the Author' (Trans. Stephen Heath, 1977). In *Image / Music / Text*. New York: Hill and Wang, 142–7.

Ben-Tal, O. (2012). 'Characterising Musical Gestures'. In *Musicae Scientiae*, Vol. 16 No. 3, 247–61.

Bentley, E. (1964). *The Life of the Drama*. Gateshead: Athenaeum.

Bergson, H. (1900). *Laughter: An Essay on the Meaning of the Comic* (Trans. Cloudesley Brereton and Fred Rothwell). New York: Macmillan.

Bernstein, L. (1976). *The Unanswered Question. Six Lectures at Harvard (The Charles Eliot Norton Lectures)*. Cambridge, MA: Harvard University Press.

Berry, W. (1989). *Musical Structure and Performance*. New Haven, CT: Yale University Press.

Biddle, I. and Gibson, K. (2009). *Masculinity and Western Musical Practice*. London: Ashgate.

Bloom, H. (1973). *The Anxiety of Influence*. Oxford: Oxford University Press.

Bonds, M. E. (1991). *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge, MA: Harvard University Press.

Bonds, M. E. (1991). 'Haydn, Laurence Sterne and the Origin of Musical Irony' in *Journal of the American Musicological Society*, Vol. 44, 57–91.

Borgdorff, H. (2012). *The Conflict of the Faculties*. Leiden: Leiden University Press.

Borgdorff, H. (2019). *Dialogues Between Artistic Research and Science and Technology Studies*. London: Routledge.

Brandenburg, S. (2004). 'Beethoven's Opus 12 Violin Sonatas: On the Path to His Personal Style'. In Eds. Lewis Lockwood and Mark Kroll, *The Beethoven Violin Sonatas: History, Criticism, Performance*. Urbana, IL: University of Illinois Press, 5–23.

Brendel, A. (1976). 'The Process of Foreshortening in the First Movement of Beethoven's Sonata Op. 2, No. 1'. In *Musical Thoughts and Afterthoughts*. London: Robson, 154–61.

Brendel, A. (1990). 'Must Classical Music be Entirely Serious?' In *Music Sounded Out*. London: Robson, 15–23.

Brendel, A. (1990). 'Beethoven's New Style'. In *Music Sounded Out*. London: Robson, 60–72.

Burnard, P., Ross, V., Minors H. J., Powell, K., Dragovic, T. and Mackinlay, E. (2017). *Building Interdisciplinary and Intercultural Bridges: Where Practice Meets Research and Theory*. Cambridge: BIBACC Publications.

Burnham, S. (1995). *Beethoven, Hero*. Princeton, NJ: Princeton University Press.

Burnham, S. (2009). 'Intimacy and Impersonality in Late Beethoven: Contrast and the Staging of Subjectivity'. In *New Paths: Aspects of Music Theory and Aesthetics in the Age of Romanticism*. Leuven: Leuven University Press, 69–84.

Burnham, S. (2011). 'Late Styles.' In Eds. Roe-Min Kok and Laura Tunbridge, *Rethinking Schumann*. Oxford: Oxford University Press, 411–30.

Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge.

Butt, J. (2002). *Playing with History*. Cambridge: Cambridge University Press.

Caplin, W. (1998). *Classical Form*. Oxford: Oxford University Press.

Casablancas, B. (2000). *El humor en la música: Broma, parodia e ironía. Un ensayo*. Barcelona: Galaxia Gutenberg.

Churgin, B. (1998). 'Beethoven and the New Development-Theme in Sonata-Form Movements'. In *The Journal of Musicology*, Vol. 16, 323–43.

Citron, M. J. (1993). *Gender and the Musical Canon*. Cambridge: Cambridge University Press.

Clarke, E. (2002). 'Understanding the Psychology of Performance'. In Ed. John Rink, *Musical Performance. A Guide to Understanding*. Cambridge: Cambridge University Press, 59–72.

Cohen, L., Manion, L. & Morrison, K. (2018). *Research Methods in Education*, 8th Edition. London: Routledge.

Cone, E. (1974). *The Composer's Voice*. Berkeley, CA: University of California Press.

Cook, N. (1999). 'Analysing Performance and Performing Analysis'. In Eds. Nicholas Cook and Mark Everist, *Rethinking Music*. Oxford: Oxford University Press, 239–61.

Cook, N. (2001). 'Theorizing Musical Meaning'. In *Music Theory Spectrum*, Vol. 23 No. 2, 170–95.

Cook, N. (2014). *Beyond the Score. Music as Performance*. Cambridge: Cambridge University Press.

Cooper, B. (1996). *The Beethoven Compendium*. London: Thames and Hudson.

Cooper, B. (2000). *Beethoven*. Oxford: Oxford University Press.

Cooper, B. (2011). 'Beethoven's Uses of Silence'. In *Musical Times*, Vol. 152 No. 1914, 25–43

Critchley, S. (2002). *On Humour*. London: Routledge.

- Cusick, S. (1994). 'Feminist Theory, Music Theory, and the Mind/Body Problem'. In *Perspectives of New Music*, Vol. 32, 8–27.
- Czerny, K. (1846). 'On the Proper Performance of all Beethoven's Works for the Piano'. In Ed. Paul Badura-Skoda (1970), *Reminiscences of Beethoven*. Vienna: Universal.
- Dahlhaus, C. (1987). *Ludwig Van Beethoven. Approaches to his music*. (Trans. M Whittall, 1991). Oxford: Oxford University Press.
- Daverio, J. (1993). 'Dahlhaus's Beethoven and the Esoteric Aesthetics of the Early Nineteenth Century'. In *Beethoven Forum 2*. Lincoln, NE: University of Nebraska Press, 179–204.
- Davies, S. (2001). *Musical Works and Performances: A Philosophical Exploration*. Oxford: Clarendon.
- Dennis, D. B. (2000). 'Beethoven at Large: Reception in Literature, the Arts, Philosophy and Politics'. In Ed. Glenn Stanley, *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press, 292–305.
- DeNora, T. (1997). *Beethoven and the Construction of Genius. Musical Politics in Vienna, 1792–1803*. Los Angeles, CA: University of California Press.
- Derrida, J. (1978). *Writing and Difference* (Trans. Alan Bass). Chicago, IL: University of Chicago Press.
- Derrida, J. (1994). *Specters of Marx*. (Trans. Peggy Kamuf). London: Routledge.
- D'haen, T. L. (1995). 'Magic Realism and Postmodernism: Decentring Privileged Centers'. In Eds. Lois Parkinson Zamore and Wendy B. Faris, *Magical Realism: Theory, History, Community*. Durham, NC: Duke University Press, 191–208.
- D'Indy, V. (1909). *Cours De Composition Musicale*. Whitefish, MT: Kessinger.
- Doğantan-Dack, M. (2016). 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool.' In Ed. Mina Doğantan-Dack, *Artistic Practice as Research in Music. Theory, Criticism, Practice*. Abingdon: Routledge, 169–202.

Doğantan-Dack, M. (2020). 'Why Collaborate? Critical Reflections on Collaboration in Artistic Research in Classical Music Performance.' In Eds. Martin Blain and Helen Julia Minors, *Artistic Research in Performance through Collaboration*. London: Palgrave Macmillan, 39–58.

Duchen, J. (2000). *Gabriel Fauré*. London: Phaidon.

Dunsby, J. (1989). 'Performance and Analysis of Music'. In *Music Analysis*, Vol. 8 Nos. 1/2, 5–20.

Dunsby, J. (1995). *Performing Music: Shared Concerns*. Oxford: Clarendon Press.

Dunsby, J. (2017). 'Music Semiology in the Mind of the Musician.' In Eds. Jonathan Dunsby and Jonathan Goldman, *The Dawn of Semiology: Essays in Honor of Jean-Jacques Nattiez*. Rochester, NY: University of Rochester Press, 23–37.

Eco, U. (1984). 'Postscript to The Name of The Rose' (Trans. W Weaver). London: Harcourt Brace Jovanovich, 67–8.

Edwards, F. G. (1909). 'George P. Bridgetower and the *Kreutzer Sonata*'. In *Musical Times*, Vol. 49 No. 783, 303–308.

Eliot, T. S. (1920). 'Tradition and the Individual Talent'. In *The Sacred Wood*. London: Faber & Faber.

Ellison, P. M. (2014). *The Key to Beethoven: Connecting Tonality and Meaning in His Music*. Hillsdale, NY: Pendragon Press.

Faris, W. B. (2016). 'The Latin American Boom and the Invention of Magic Realism'. In Eds. Brian McHale and Len Platt, *The Cambridge History of Postmodern Literature*. Cambridge: Cambridge University Press, 143–58.

Fenby-Hulse, K. (2014). 'Beethoven, Literature and the Idea of Tragedy'. In *The Musical Times*, Vol. 155, 41–55.

Fisher, M. (2012). 'What is Hauntology?' In *Film Quarterly*, Vol. 66 No. 1, 16–24.

Fisher, V. (2001). 'Piano Music Teaching Pieces and Folksong Arrangements'. In Ed. Amanda Bayley, *The Cambridge Companion to Bartók*. Cambridge: Cambridge University Press, 92–103.

Fisk, J. (1994). 'The New Simplicity: The Music of Górecki, Tavener and Pärt'. In *The Hudson Review*, Vol. 47 No. 3, 394–412.

Foucault, M. (1969). *The Archaeology of Knowledge* (Trans. A. M. Sheridan Smith, 1972). New York, NY: Pantheon.

Foucault, M., Boulez, P. and Rahn, J. (1985). 'Contemporary Music and the Public'. In *Perspectives of New Music*, Vol. 24 No. 1, 6–12.

Frayling, C. (1994). 'Research in Art and Design'. In *Royal College of Art Research Papers*, Vol. 1, 1–5.

Frye, N. (1948). 'The Argument of Comedy'. In *Northrop Frye's Writings on Shakespeare and the Renaissance*. Toronto: University of Toronto Press, 3–13.

Funk, W., Gross, F. and Huber, I. (2012). *The Aesthetics of Authenticity. Medial Constructions of the Real*. London: Transaction Publishers.

Gergen, K. J. (1991). *The Saturated Self: Dilemmas of Identity In Contemporary Life*. New York: Basic Books.

Gillies, M. (1993). 'Bartók and His Music in the 1990s'. In Ed. Malcolm Gillies, *The Bartók Companion*. London: Faber and Faber.

Ginsborg, J. (2018) "'The Brilliance of Perfection" or "Pointless Finish"? What Virtuosity Means to Musicians.' In *Musicae Scientiae*, Vol. 22, 454–73.

Gioia, T. (2011). *The History of Jazz*. Oxford: Oxford University Press.

Gloag, K. (2012). *Postmodernism in Music*. Cambridge: Cambridge University Press.

Goodman, N. (1969). *Languages of Art: An Approach to a Theory of Symbols*. Cambridge: Hackett.

Greinig, S. (2004). 'Achieving Meaning: The Ten Beethoven Sonatas for Violin and Piano'. (University of Sheffield: Unpubl. MA diss.).

Hatten, R. (1992). 'On Narrativity in Music: Expressive Genres and Levels of Discourse in Beethoven.' In *Indiana Theory Review*, Vol. 12, 75–92.

Hatten, R. (1994). *Musical Meaning in Beethoven. Markedness, Correlation and Interpretation*. Bloomington, IN: Indiana University Press.

Hatten, R. (2006). 'A Theory of Musical Gesture and its Application to Beethoven and Schubert'. In Eds. Anthony Gritten and Elaine King, *Music and Gesture*. Aldershot: Ashgate, 1–23.

Hassan, I. (1987). *The Postmodern Turn: Essays in Postmodern Theory and Culture*. Columbus, OH: Ohio State University Press.

Hellaby, J. (2009). *Reading Musical Interpretation: Case Studies in Solo Piano Performance*. London: Routledge.

Hepokoski J. and Darcy, W. (2006). *Elements of Sonata Theory. Norms, types and Deformations in the Late-Eighteenth-Century Sonata*. Oxford: Oxford University Press.

Hill, P. (2002). 'From Score to Sound'. In Ed. John Rink, *Musical Performance. A Guide to Understanding*. Cambridge: Cambridge University Press, 129–43.

Hoffman, E. T. A. (1810). 'Review of Beethoven's Fifth Symphony' (Trans. M. Clarke, 1987). In Ed. D. Charlton, *E. T. A. Hoffmann's Musical Writings: Kreisleriana, The Poet and The Composer, Music Criticism*. Cambridge: Cambridge University Press, 234–51.

Horton, J. (2016) 'The First Movement of Schubert's Piano Sonata, D. 959 and the Performance of Analysis'. In Eds. Lorraine Byrne Bodley and Julian Horton, *Schubert's Late Music: History, Theory, Style*. Cambridge: Cambridge University Press, 171–90.

Horton, J. (2017). 'The Musical Novel as Master-Genre: Schumann's Szenen aus Goethes Faust'. In Ed. Lorraine Byrne Bodley, *Music in Goethe's Faust: Goethe's Faust in Music*. Woodbridge: Boydell and Brewer, 117–36.

Johnson, J. H. (1996). *Listening in Paris: A Cultural History*. Berkeley, CA: University of California Press.

Kaplan, M. (2000). 'Beethoven's Chamber Music with Piano: Seeking Unity in Mixed Sonorities'. In Ed. Glenn Stanley, *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press, 127–46.

Kárpáti, J. (1993). 'The First Two Piano Concertos'. In Ed. Malcolm Gillies, *The Bartók Companion*. London: Faber and Faber, 498–514.

Kerman, J. (1967). *The Beethoven Quartets*. Oxford: Oxford University Press.

Kerman, J. (1982). 'Notes on Beethoven's Codas'. In Ed. Alan Tyson, *Beethoven Studies 3*. Cambridge: Cambridge University Press, 141–59.

Kerman, J. and Tyson A. (1983). *The New Grove Beethoven*. London: Norton.

Kerman, J. (1985). *Contemplating Music: Challenges to Musicology*. Cambridge, MA: Harvard University Press.

Kinderman, W. (1992). 'Integration and Narrative Design in Beethoven's Sonata in A flat major, Op. 110'. In Ed. C Reynolds, *Beethoven Forum 1*. Lincoln, NE: University of Nebraska Press, 111–45.

Kinderman, W. (1996). 'Beethoven's High Comic Style in Piano Sonatas of the 1790s, or Beethoven, Uncle Toby and the "Muckcart-Driver"'. In *Beethoven Forum 5*. Lincoln, NE: University of Nebraska Press, 119–138.

Kinderman, W. (2009). *Beethoven*. Oxford: Oxford University Press.

Kivy, P. (1980). *The Corded Shell: Reflections on Musical Expression*. Princeton, NJ: Princeton University Press.

Klein, A. A. and Barton Palmer, R. (2016). *Cycles, Sequels, Spin-offs, Remakes and Reboots*. Austin, TX: University of Texas Press.

- Klein, M. L. (2005). *Intertextuality in Western Art Music*. Bloomington, IN: Indiana University Press.
- Klein, M. L. (2013). 'Musical Story'. In Eds. Michael L. Klein and Nicholas Reyland, *Music and Narrative Since 1900*. Bloomington, IN: Indiana University Press, 3–28.
- Knittel, K. M. (2003). 'Pilgrimages to Beethoven: Reminiscences by his Contemporaries'. In *Music & Letters*, Vol. 84 No. 1, 19–54.
- Knittel, K. M. (2006). "'Late", Last, and Least: On Being Beethoven's Quartet in F Major, Op. 135'. In *Music & Letters*, Vol. 87 No. 1, 16–51.
- Kolisch, R. (1993). 'Tempo and Character in Beethoven's Music (Continued)'. In *The Musical Quarterly*, Vol. 77 No. 2, 268–342.
- Korsyn, K. (1991). 'Towards a New Poetics of Musical Influence'. In *Music Analysis*, Vol. 10 No. 1/2, 3–72.
- Kramer, J. D. (2002). 'The Nature and Origin of Musical Postmodernism'. In Eds. Judy Lochhead and Joseph Auner, *Postmodern Music/Postmodern Thought*. London: Routledge, 13–26.
- Kramer, L. (1994). *Music as Cultural Practice, 1800–1900*. Berkeley, CA: University of California Press.
- Kramer, L. (1995). *Classical Music and Postmodern Knowledge*. Berkeley, CA: University of California Press.
- Kramer, L. (1997). *After the Lovedeath: Sexual Violence and the Making of Culture*. Berkeley, CA: University of California Press.
- Kramer L. (2003). *Franz Schubert: Sexuality, Subjectivity, Song*. Cambridge: Cambridge University Press.
- Kramer, L. (2004). 'Analysis Worldly and Unworldly'. In *The Musical Quarterly*, Vol. 87 No. 1, 119–39.

Kramer, L. (2010). 'Music Recomposed. Remarks on the history of the same'. In *Journal of Music Theory*, Vol. 54 No. 1, 25–36.

Kramer, L. (2011). *Interpreting Music*. Berkeley, CA: University of California Press.

Kramer, L. (2013). 'Narrative Nostalgia: Modern Art Music off the Rails'. In Eds. Michael L. Klein and Nicholas Reyland, *Music and Narrative Since 1900*. Bloomington, IN: Indiana University Press, 163–85.

Kramer, R. (1987). 'Gradus ad Parnassum: Beethoven, Schubert, and the Romance of Counterpoint.' In *19th-Century Music*, Vol. 11 No. 2, 107–20.

Kramer, R. (2004). 'Sonate, que me veux-tu?: Op. 30, Op. 31 and the Anxieties of Genre.' In Eds. Lewis Lockwood and Mark Kroll, *The Beethoven Violin Sonatas: History, Criticism, Performance*. Urbana, IL: University of Illinois Press, 47–60.

Kristeva, S. (1966). 'Word, Dialogue, and Novel' (Trans. Alice Jardine *et al.* 1967). In Ed. Leon S. Roudiez, *Kristeva, Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 63–91.

Kupkovic, L. (1980). 'The Role of Tonality in Contemporary and "Up-to-Date" Composition'. In *Tempo, New Series*, No. 135, 15–19.

Langer, S. (1953). *Feeling and Form*. London: Macmillan, 326–50.

Latham, P. (1948). *Brahms*. Letchworth: Temple Press.

Leech-Wilkinson, D. (2020). *Challenging Performance: Classical Music Performance Norms and How to Escape Them*. Version 2.01 (31.vii.20). Available at <https://challengingperformance.com/the-book/>

Lenthe, C. (1998). 'Prelude, Intermezzo, Stretta & Postlude'. In *ITA Journal*, Vol. 30 No. 3. Available at <https://trombone.sitehost.iu.edu//article5.html>

Leppert, R. (1993). *The Sight of Sound: Music, Representation and the History of the Body*. Berkeley, CA: University of California Press.

- Lester, J. (2002). 'Performance and Analysis: Interaction and Interpretation', In Ed. John Rink, *Musical Performance. A Guide to Understanding*. Cambridge: Cambridge University Press, 197–216.
- Lochhead, J. and Auner, J. (2001). *Postmodern Music/Postmodern Thought*. London: Routledge.
- Lockwood, L. (2005). *Beethoven, The Music and The Life*. New York, NY: Norton.
- Lockwood, L. and Kroll, M. (2004). *The Beethoven Violin Sonatas: History, Criticism, Performance*. Urbana, IL: University of Illinois Press.
- Lockwood, L. (2015). *Beethoven's Symphonies; An Artistic Vision*. New York: Norton.
- Lyotard, J.-F. (1979). *The Postmodern Condition: A Report on Knowledge*. (Trans. Geoff Bennington and Brian Massumi, 1984). Minneapolis, MN: University of Minnesota Press.
- Marx, A. B. (1845). *Die Lehre von der Musikalischen Komposition*. Leipzig: Breitkopf & Härtel.
- Maus, F. (1988). 'Music as Drama'. In *Music Theory Spectrum*, Vol. 10, 56–73.
- Mawer, D. (2007). 'Balanchine's *La Valse*: Meanings and Implications for Ravel Studies'. In *Opera Quarterly*, Vol. 22, 90–116.
- McClary, S. (1991). *Feminine Endings: Music, Gender and Sexuality*. Minneapolis, MN: University of Minnesota Press.
- McClary, S. (2000). *Conventional Wisdom: The Content of Musical Form*. Berkeley, CA: University of California Press.
- McCreless, P. (2009). 'Analysis and Performance: A Counterexample?' In *Dutch Journal of Music Theory*, Vol. 9, 1–16.
- Meelberg, V. (2014). 'Composing Beauty'. At *Notes on Metamodernism* website. Available at <https://www.metamodernism.com/2014/05/05/composing-beauty/>

Meredith, W. (1985). 'The Origins of Beethoven's Op. 109' in *The Musical Times*, Vol. 126, 713–16.

Metzer, D. (2002). *Quotation and Cultural Meaning in Twentieth-Century Music*. Cambridge: Cambridge University Press.

Miller, D. (1987). *Material Culture and Mass Consumption*. Oxford: Blackwell.

Narmour, E. (1990). *The Analysis and Cognition of Basic Melodic Structures: The Implication-Realization Model*. Chicago, IL: University of Chicago Press.

Narmour, E. (1992). *The Analysis and Cognition of Melodic Complexity: The Implication-Realization Model*. Chicago, IL: University of Chicago Press.

Narmour, E. (2015). 'Toward a Unified Theory of the I-R Model (Part1): Parametric Scales and Their Analogically Isomorphic Structures'. In *Music Perception: An Interdisciplinary Journal*, Vol. 33 No. 1, 32–69.

Nattiez, J.-J. (1975). *Music and Discourse: Towards a Semiology of Music*. (Trans. Carolyn Abbate, 1990). Princeton, NJ: Princeton University Press.

Nattiez, J.-J. and Ellis, K. (1990). 'Can one Speak of Narrativity in Music'. In *Journal of the Royal Musical Association*, Vol. 15 No. 2, 240–57.

Nattiez, J.-J. (2013). 'The Narrativization of Music. Music: Narrative or Proto-Narrative?' In *Human and Social Studies*, Vol. 2 No. 2, 61–86.

Newcomb, A. (1992) 'Narrative Archetypes and Mahler's Ninth Symphony'. In Ed. Steven P. Scher, *Music and Text: Critical Inquiries*. Cambridge: Cambridge University Press, 118–36.

Notley, M. (2006). *Lateness and Brahms. Music and Culture in the Twilight of Viennese Liberalism*. Oxford: Oxford University Press.

Palmer, J. K. N. (2015). 'Form-Functional and Topical Sources of Humour in Classical Instrumental Music' (University of British Columbia: Doctoral Diss.)

Pederson, S. (2000). 'Beethoven and Masculinity'. In Eds. Scott Burnham and Mark Steinberg, *Beethoven and His World*. Princeton, NJ: Princeton University Press, 313–31.

Puffett, D. (1994), 'In Defence of Formalism' editorial. In *Music Analysis*, Vol. 13 No. 1, 3–5.

Reicha, A. (1826). *Traité de haute composition musicale*. Paris: Zetter.

Reyland, N. (2008). 'Livre' or Symphony? Lutosławski's *Livre pour orchestre* and the Enigma of Musical Narrativity'. In *Music Analysis*, Vol. 27, 253–94.

Reyland, N. (2013). 'Negation and Negotiation: Plotting Narrative through Literature and Music from Modernism to Postmodernism'. In Eds. Michael L. Klein and Nicholas Reyland, *Music and Narrative Since 1900*. Bloomington, IN: Indiana University Press, 29–58.

Reynolds, C. A. (2003). *Motives for Allusion: Context and Content in Nineteenth-Century Music*. Cambridge, MA: Harvard University Press.

Ricoeur, P. (1984). *Time and Narrative*, Vol. 1 (Trans. Kathleen McLaughlin and David Pellauer, 1980). Chicago, IL: University of Chicago Press.

Riemann, H. (1888). *Katechismus Der Musik: Allgemeine Musiklehre*. Whitefish, MT: Kessinger.

Ries, F. and Wegeler, F. (1838). *Remembering Beethoven*. London: Deutsch.

Riley, D. (1988). *Am I That Name? Feminism and the Category of 'Women' in History*. London: Palgrave MacMillan.

Rinehart, N. T. (2013). 'Black Beethoven and the Racial Politics of Music History'. In *Django Unpacked*. Bloomington, IN: Indiana University Press, 117–30.

Rink, J. (1995). 'Playing in Time: Rhythm, Metre and Tempo in Brahms's *Fantasien* Op. 116'. In Ed. John Rink, *The Practice of Performance. Studies in Musical Interpretation*. Cambridge: Cambridge University Press, 254–82.

Rink, J. (2002). 'Analysis and (or?) Performance'. In Ed. John Rink, *Musical Performance. A Guide to Understanding*. Cambridge: Cambridge University Press, 35–58.

Rink, J. (2015). 'The (F)Utility of Performance Analysis'. In Ed. Mine Doğantan-Dack, *Artistic Practice as Research in Music. Theory, Criticism, Practice*. Abingdon: Routledge, 127–48

Rink, J. (2020). 'Judging Chopin: An Evaluation of Musical Experience'. In Eds. Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi and Marco Lutz, *Investigating Musical Performance: Theoretical Models and Intersections*. Oxford: Routledge, 102–23.

Rochlitz, F. (1868). *Für Freude der Tonkunst*. Leipzig.

Rosen, C. (1971). *The Classical Style*. London: Norton.

Rosen, C. (1980). *Sonata Forms*. London: Norton.

Ross, A. (1998). *The Language of Humour*. London: Routledge.

Rostal, M. (1985). *Beethoven: The Sonatas for Piano and Violin: Thoughts on Their Interpretation*. London: Toccata Press.

Said, E. W. (1993). *Culture and Imperialism*. London: Vintage.

Sanborn, P. (1940). *Brahms and Some of his Works*. New York: The Philharmonic-Symphony Society.

Schlegel, F. (1797–1801). *Literary Notebooks, 1797 – 1801*. Toronto: University of Toronto Press.

Schmalfeldt, J. (1985). 'On the Relation of Analysis to Performance: Beethoven's "Bagatelles" Op. 126, Nos. 1 and 5'. In *Journal of Music Theory*, Vol. 29 No 1, 1–31.

Schmalfeldt, J. (2005). 'Response to the 2004 SMT Special Session "Performance and Analysis: Views from Theory, Musicology, and Performance"'. In *Music Theory Online*, Vol. 11 No. 1, 1–5.

Schmalfeldt, J. (2009). 'Beethoven's "Bridgetower" Sonata, Op. 47'. In *New Paths*. Leuven University Press, 37–67.

Schmalfeldt, J. (2011). *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music*. Oxford: Oxford University Press.

Schmalfeldt, J. (2020). 'Who's Keeping the Score'. In Eds. Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi and Marco Lutz, *Investigating Musical Performance: Theoretical Models and Intersections*. Oxford: Routledge, 91–101.

Schoenberg, A. (1950). *Style and Idea. Selected Writings of Arnold Schoenberg*. Berkeley: University of California Press.

Schubart, C. (1806). *Ideen zu einer Aesthetik der Tonkunst*. Ed. L Schubart. Vienna: Degen.

Schwertsik, K. (1987). 'Looking into the Mirror: Fragments from Diaries, Reports, and Manifestos'. In *Tempo, New Series*, Nos. 161/162, 52–67.

Schwertsik, K. (1992). 'Long Live Tonality!' In *Contemporary Music Review*, Vol. 6 No. 2, 53–57.

Senner, W. (2001). *The Critical Reception of Beethoven's Compositions by His German Contemporaries*. Lincoln, NE: University of Nebraska Press.

Shepherd, J. (1993). 'Difference and Power in Music'. In Ed. Ruth A. Solie, *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley, CA: University of California Press, 46–65.

Skowronek, T. (2010). *Beethoven The Pianist*. Cambridge: Cambridge University Press.

Small, C. (1998). *Musicking: The Meaning of Performance and Listening*. Hanover, NH: Wesleyan University Press.

Smith, H. and Dean, R. T. (2009). *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.

Solger, K. (1815). *Erwin: Vier Gespräche Über Das Schöne und Die Kunst*. Charleston, SC: BiblioBazaar.

Solomon, M. (1979). *Beethoven*. New York: Schirmer.

- Sonneck, O. G. (1926). *Beethoven: Impressions by his Contemporaries*. New York: Dover.
- Straus, J. (1990). *Remaking the Past. Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, MA: Harvard University Press.
- Straus, J. (2008). 'Disability and "Late Style" in Music'. In *The Journal of Musicology*, Vol. 25 No. 1, 3–45.
- Sulzer, J. G. (1792–94). *Allgemeine Theorie der schönen Künste*. Berlin: Nabu Press.
- Swafford, J. (2014). *Beethoven: Anguish and Triumph*. London: Faber & Faber.
- Szigeti, J. (1965). *The Ten Beethoven Sonatas for Piano and Violin*. Urbana, IL: American String Teachers Association.
- Tarasti, E. (1994). *A Theory of Musical Semiotics (Advances in Semiotics)*. Bloomington, IN: Indiana University Press.
- Taruskin, R. (1995). *Text and Act: Essays on Music and Performance*. Oxford: Oxford University Press.
- Thiem, J. (1995). 'The Textualisation of the Reader in Magical Realist Fiction'. In Eds. Lois Parkinson Zamore and Wendy B. Faris, *Magical Realism: Theory, History, Community*. Durham, NC: Duke University Press, 235–248.
- Tolstoy, L. (1889). *The Kreutzer Sonata* (Trans. Isai Kamen). London: Penguin Random House.
- Treitler, L. (1993). 'History and the Ontology of the Musical Work'. In *Journal of Aesthetics and Art Criticism*, Vol. 51, 483–97.
- Treitler, L. (1993). 'Gender and Other Dualities of Music History'. In Ed. Ruth A. Solie, *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley, CA: University of California Press, 23–45.
- Trillo, R. A. (2018). *Death and (Re) Birth of J. S. Bach: Reconsidering Musical Authorship and the Work-Concept*. Oxford: Taylor & Francis Group.

Tunbridge, L. (2020). *Beethoven: A Life in Nine Pieces*. London: Viking.

Tymoczko D. (2011). *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. Oxford: Oxford University Press.

Upstone, S. (2017). *Literary Theory: A Complete Introduction*. London: Hodder & Stoughton.

Watson, A. (2010). *Beethoven's Chamber Music in Context*. Woodbridge: Boydell & Brewer.

Whiting, S. (2013). 'Finally Finale, Finely: The Recycled Presto in Beethoven's Opus 47'. In *Journal of Musicological Research*, Vol. 32, 182–98.