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STYLE AND PERFORMANCE IN LUDWIG VAN BEETHOVEN'S PIANO CONCERTOS

SUMMARY

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CONTENTS

***Motto**:*

"Everyone tells a story differently and that story should be told convincingly and spontaneously. If it's not convincingly and spontaneously told, it has no value." (Radu Lupu, 1991)

INTRODUCTION

Contextual Elements

In a dynamic cultural context, the doctoral dissertation entitled *Style and Performance in Concertante Works for Piano and Orchestra by Ludwig van Beethoven* highlights the composer's continued relevance in the musical repertoire and his influence on the concertante genre for piano and orchestra. Focusing on *Concerto No. 3 in C minor, Op. 37, Concerto No. 5 in E-flat Major, Op. 73*, and the *Triple Concerto in C Major, Op. 56*, the thesis explores how Beethoven's unique, heroic and deeply emotional style innovated the concerto genre, transitioning from Classicism to Romanticism. The paper investigates Beethoven's cultural and philosophical influence, highlighting his impact on various artistic fields.

Through a detailed analysis of contemporary performances of concertos from the proposed repertoire, the thesis aims to define the current state of performance and to identify innovative elements and distinctive approaches adopted in the modern interpretation of these works, presenting the stylistic evolution from traditional to modern, with a focus on the combination of historically informed techniques and contemporary sensibilities.

The methodology of the doctoral thesis is diverse and thorough, drawing on a comprehensive bibliography and detailed studies of the socio-cultural and political context, technical and interpretative aspects of piano concertos, including Schenkerian analyses. Various editions of Beethoven's concertos are mentioned, as well as the need for the appearance of transcriptions for chamber music ensembles. The approach includes comparative auditions to identify interpretative developments and develop a personal perspective on the interpretation of Beethovenian concertos.

Scientific Interest and Motivation for Choosing the Proposed Topic

The scientific necessity of the chosen topic lies in deciphering the complexity and depth of Ludwig van Beethoven's thought, together with its ideational and compositional variety,

which impose the imperative of an interdisciplinary approach. In his concertos, piano and orchestra engage in a musical dialogue that transcends genre boundaries, creating a cohesive and profound unity.

In addition to its academic value, the work offers a significant pedagogical dimension, proposing innovative pedagogical-pianistic methods and techniques for a deeper understanding of Beethoven's music. This research contributes to the existing literature on Beethoven, opening up new perspectives in performance practice and academic discourse. The aim is not only to impart technical and interpretative knowledge, but also to cultivate a deeper understanding of Beethoven's style and expressivity, thus contributing to the training of performers capable of delivering authentic and memorable interpretations of his music.

Personal Interest in Choosing the Proposed Topic

Beethoven's compositions have been a constant pillar in his solo repertoire, a natural, evolutionary journey that has revealed new layers of meaning and depth with each performance. Beginning with the smaller works, the composer has studied and performed 18 of Beethoven's 32 piano sonatas, the complete Beethoven Piano and Violin Sonatas, and the complete Beethoven Piano and Cello Sonatas throughout his career, followed later by his Fantasy for Piano, Choir and Orchestra, Op. 80, and culminating in the complete Beethoven Concertos. Each of these works offered him, both as a performer and in his pedagogical role, the unique opportunity to explore and share with his pupils and students the richness and beauty of Beethoven's art. However, the author has always felt that there is a deeper level of insight, an essence waiting to be discovered.

Therefore, this doctoral research aims to take a more personal and artistic approach to Beethoven's works, with a special focus on the aforementioned concertos. These mark not only high points in his personal development as an artist, but also defining moments in Beethoven's musical journey. This is precisely why the author considers it a personal necessity for himself to return to Beethoven in order to deepen and present both his findings on the current world pianistic level of great Beethovenian performances.

Hypotheses and Objectives of the Thesis

The proposed study offers a rare opportunity to analyse Beethoven's unique style in detail and comprehensively. Through a deeper understanding of his complexity and expressiveness, a richer appreciation of his contribution to music history and how he influenced the development of classical music can be gained.

General Objective

The general objective of the doctoral thesis is to explore and define the stylistic and technical-interpretative elements present in Ludwig van Beethoven's concerted works for piano and orchestra. This involved a thorough investigation of Beethoven's musical language, identifying and highlighting those elements, formulas and passages that are typically Beethovenian, and the novel ways in which they can be illustrated in a novel piano performance. I have placed particular emphasis on the practicality of the thesis, i.e. the applicability and usefulness of the findings in the interpretative and pedagogical context.

All stylistic aspects identified are supported and illustrated by rich and varied documentation, including a wide range of musical examples such as figures and tables and, in particular, unique, carefully crafted Schenkerian analyses to outline a memorable solo performance. An innovative aspect of the present thesis is the use of what we have called ***interactive links***: in the digital work, readers can click directly on these links, being redirected to specific musical fragments in the author's personal interpretation, with the measures indicated. This facilitates a deeper and more immediate understanding of the musical examples discussed, allowing direct and intuitive interaction with the material studied.

Specific Objectives

Specific objectives include: the study of Beethoven's creation in the historical, social and cultural context of the time, the highlighting of the place and importance of piano creation in Beethoven's music, the highlighting of characteristic elements of Beethovenian language, the adoption of a Schenkerian perspective of the concertante piano works, the identification of technical-interpretative particularities, personal interpretative approaches and in comparative analysis, the stylistic analysis of concertos for piano and orchestra, the exploration of Beethoven's vast and multidimensional influence and the degree of his reception beyond the field of music.

The specific objectives were concretised in the six chapters of the paper. Each of these specific objectives will contribute to a complete understanding of Beethoven's concertante works for piano and orchestra, offering a unique perspective on one of the most important figures in music history.

Thesis Outline

In the first chapter we explore the historical, social and cultural context at the confluence of the 18th and 19th centuries, then in Chapter II we focus on stylistic and interpretative aspects of Beethoven's discourse. The third chapter provides us with a much-needed Schenkerian perspective on Beethoven's concertante works for piano and orchestra, and in the following fourth chapter we look at how the previously studied elements can be exposed in different interpretative contexts of the concertante creation. Chapter V takes a concrete, multidimensional approach to Beethoven's concertos No. 3 in C minor, Op. 37, No. 5 in E-flat Major, Op. 73, and the Triple Concerto in C Major, Op. 56, integrating various harmonic, formal, structural, semantic and Schenkerian perspectives to provide a holistic understanding of the proposed repertoire. Chapter VI will illustrate how Beethoven will be reflected over time, highlighting the transition from initial reception to his continuing role as an inspiration in various artistic and cultural fields. Finally, the section containing the author's pedagogical dissertations will attempt to offer inspirational tips and teaching methods that will illuminate the understanding and appreciation of Beethoven's music for future generations.

Chapter I
EXPLORING THE HISTORICAL, SOCIAL AND CULTURAL CONTEXT AT THE CONFLUENCE OF THE 18TH AND 19TH CENTURIES

The bridge between the 18th and 19th centuries is distinguished by a remarkable collection of iconic musical figures and an appealing combination of genres, styles and aesthetic orientations, surpassing in this respect any other century. Modern audiences often have a greater appreciation of the collective achievements of the great artistic figures of that period than of other eras.

In order to understand the essence of the diversity of musical thought in Europe at the confluence of the 18th and 19th centuries, a brief look at the historical context of this period would be beneficial, as well as an exploration of the most distinctive aspects of the other arts at the time, including painting, literature and philosophy.

I.1 The socio-political context in the 1800s

The beginning of the 19th century was marked by radical changes in political and social structures, generating a significant shift in cultural expressions, especially in music. The principles of the Enlightenment and the echoes of the French Revolution stimulated a new understanding of the role and function of music in society. Music, previously often an instrument of elites and religious institutions, began to take on a more democratised character, reflecting the aspirations and ideals of an expanding middle class.

There is also an interconnection between nationalist movements and the evolution of musical genres. In many parts of Europe, music has become a vehicle for expressing national identity and political aspirations. Composers, inspired by local folklore and traditions, contributed to the formation of a national consciousness through their works.

I.1.1 A brief incursion into the world of arts: painting, literature, philosophy

In the late 18th and early 19th centuries, art, literature and philosophy experienced a significant transition from classicism to romanticism. In painting, neoclassicism, represented by artists such as Jacques-Louis David and Jean Auguste Dominique Ingres, focused on balance and precise technique, while romanticism, exemplified by Francisco Goya and Eugène

Delacroix, emphasised individual expression and emotion. This shift was also reflected in music, where Beethoven's works resonated with the romantic themes of the era. In literature, writers like Jane Austen and Johann Wolfgang von Goethe explored themes of introspection and nature, and in philosophy, Immanuel Kant and Hegel brought new perspectives on knowledge and history. This era marked a profound evolution in the fields of creativity and thought, reflecting changes in society.

I.1.2 Currents of musical thought in Europe, circa 1790-1810

A crucial factor in the awareness of the geography of music was the rise of international travel in the 18th century. The number of musicians travelling abroad to work or learn foreign styles was increasing. International exchange was also taking place in the sheet music trade, especially as the main music publishing centres (Amsterdam and London) specialised in music from France and Italy.

The reactions to virtuosity and brilliance provide an interesting critical perspective on musical popularity at the turn of the century. Criticism of the excess of virtuosity - particularly of the concert soloist - was a constant in late 18th and early 19th century writing, representing a point of continuity from one century to the next. The implication is clear: composers and performers who self-promote (and self-glorify) appeal to the weaker instincts of musical audiences, appealing to their admiration for ostentatious musical tricks rather than to a more sophisticated appreciation of expressive, full-bodied music.

I.2 Evolution of the concert genre in Classicism

The new style was characterised by greater simplicity, variety and contrast than was typical of the Baroque style. Changes were introduced in most elements of the music. Melodies became clearer, being divided into compact and usually well-balanced phrases. Dynamics began to play a greater role as composers explored a wider range of dynamic levels and more subtle or gradual changes from one level to another.

The concert continued in the three-part format inherited from the Baroque, but the structures of the individual parts were adapted to fit the modified elements of the modern style. Classical composers developed a new form, sonata form, was particularly common in the first parts of sonatas, symphonies and chamber works. Thus it occupied the first part of the concerto, where it was synthesised very effectively with the baroque *ritornello* form and seemed to have

the potential for a perfect balance of solo and orchestral cooperation and competition, certainly in the hands of a master composer such as Beethoven.

I.3 Building Beethoven's Genius

Coming from a musical family, Beethoven received his initial musical education from his father. Although he was a strict instructor, Beethoven showed remarkable talent early on. His early music lessons were fundamental in his initial training, laying the foundations for an extraordinary career. As a teenager, Beethoven was influenced by prominent musicians of the time, such as Joseph Haydn and Wolfgang Amadeus Mozart. His study and appreciation of the works of these masters contributed significantly to the development of his unique style. As he developed his style, Beethoven began to experiment with musical forms and structures, pushing traditional boundaries. This desire to innovate became a defining characteristic of his music, allowing him to create complex and emotionally powerful works.

Beethoven's progressive hearing loss was one of the most significant difficulties the composer encountered in his life. Nevertheless, he went on to compose some of his most memorable symphonies, sonatas and concertos. His struggle with deafness deepened the intensity and expressiveness of his music.

I.3.1 Musical patronage and social changes

Beethoven's era saw significant changes in both music and social structures. These changes had a profound impact on the way music was composed, appreciated and disseminated. The traditional system of patronage, in which artists were financially supported by the nobility, was beginning to change. Musicians no longer depended exclusively on courts or churches for support and recognition. Beethoven himself was one of the first composers to experience this independence, enjoying considerable success as a free artist. The changing dynamics of patronage were also influenced by the emergence of a new audience - the middle class. Public concerts and the sale of scores became important sources of income for composers. Beethoven took advantage of this new model, composing music that appealed not only to the elite but also to the wider public.

I.3.2 The musical legacy of Haydn and Mozart

Discussions focus on Beethoven's positioning in relation to the Viennese classical triumvirate - Haydn, Mozart and Beethoven - and his distinctive role as heir to and transformer of the achievements of the concerto genre. Charles Rosen has noted that the modern perception of this triumvirate seems predestined by history. Count Waldstein's entry in Beethoven's album, written in 1792 as the composer was leaving Bonn for Vienna, suggests that Beethoven was to take up Mozart's spirit through Haydn. This statement underlines the idea of both conceptual and practical continuity, placing Beethoven in an already well-established musical cultural context in terms of genres and expressive possibilities. Mozart's untimely death and Haydn's role as Beethoven's teacher in Vienna positioned Beethoven as the ideal heir.

I.3.3 Beethoven, Schopenhauer and Goethe

Beethoven, Schopenhauer and Goethe, although active in different fields of music, philosophy and literature, share a number of common themes, such as the exploration of human nature, the struggle with suffering and the search for meaning. Beethoven's music, with its emotion and intensity, reflects some of Schopenhauer's philosophical themes. Goethe, through his literature, explored the same human dilemmas, offering a complementary perspective to both. Together, Beethoven, Schopenhauer and Goethe formed a triangle of German cultural genius, each contributing to a complex portrait of their era. They influenced not only their contemporaries but also future generations, providing a continuous source of inspiration in music, philosophy and literature.

I.4 Beethoven: Bridge between Classicism and Romanticism

Beethoven began his musical career deeply rooted in classical traditions. The structure, clarity of form and melodic balance characteristic of the classical style are well represented in works such as his early symphonies and piano sonatas. This period was marked by respect for traditional forms and balance between melody and harmony.

Over time, Beethoven's work began to reflect significant changes in musical expression, marking the transition to Romanticism. This transition is characterised by greater freedom in structure, an emphasis on emotional expressiveness and individualism. Romantic elements in Beethoven's music include the use of heroic themes, the expression of deep individualistic feeling, and the exploration of new harmonic and structural territories.

I.5 Beethoven's Instrumental Piano Concerto in the Context of his Creative Periods

The concept that Beethoven's work can be divided into three stylistic periods, originally proposed in 1818, was widely developed in the 19th century, becoming a standard in the study of his life and works, although there was no clear consensus on the criteria and chronological boundaries of these periods. Nevertheless, the need for a narrative structure was evident, and proposals for four- or even five-part divisions emerged in the twentieth century, but the original three-period division remained surprisingly strong (Webster, 1994).

This periodization is closely linked to Beethoven's biographical events, with personal crises leading to significant artistic transitions. The first period, until 1802, marks the adoption and affirmation of the classical style in his early works, with an emphasis on piano compositions. The second period, referred to as the "heroic decade" and marked by the Heiligenstadt Testament of 1802, extends to 1813-1814 and is characterised by the development of a dramatic and monumental style, with an emphasis on symphonies, concertos and dramatic works. The third period, beginning with the years of personal crisis around 1812 and continuing until his death, is distinguished by intense innovation in form and style, with increased emphasis on subjectivity and personal expressiveness. While the periodization approach has its limitations, it remains essential to understanding Beethoven's artistic development and biographical impact on his music.

I.6 Conclusions

In conclusion, this chapter has allowed us to appreciate the complexity and dynamism of a period of cultural and historical transition. It was an era in which traditions collided and intertwined with innovations, a period in which individual genius met social and political transformation, shaping the course of artistic and cultural history. Beethoven, as the emblematic figure of this era, represents the synthesis of these changes, being not only a product of his time but also an agent of transformation in the art world. His role as an intermediary between Classicism and Romanticism and the impact of his concertante works for piano and orchestra demonstrate how Beethoven integrated emotional and technical complexity into classical musical structures.

Chapter II
STYLISTIC AND PERFORMANCE ASPECTS OF BEETHOVEN'S DISCOURSE

The link between music and language is so close that it is difficult to draw boundaries. Their main common ground is their purpose: communication. According to scientists' hypotheses, the primary form of communication was a sound system, a *musical proto-language*, as Darwin and Bernstein call it. Following on from the structural view of music is the Schenkerian analysis, which is a system of hierarchies of sound elements, both horizontally (melodic and contrapuntal) and vertically (harmonic). The discriminating criterion is tonal functionalism.

II.1 Congruences between music and language

Comparing musical and verbal language provides an innovative perspective on both, highlighting their similarities as forms of human communication. Interest in this connection dates back to the 18th century, with figures such as Jean Jacques Rousseau, and continues with contributions from various fields, including ethnomusicology and cognitive neuroscience. Charles Darwin suggested that human language derives from a musical proto-language, while linguists such as Otto Jespersen and John Blacking approached the subject through the prism of ethnomusicology.

Leonard Bernstein explored the connections between music and language through such commonalities as grammar and syntax. Advances in cognitive neuroscience have brought new insights into how music and language are processed by the brain, with areas such as Wernicke's and Broca's playing crucial roles in sound perception and production. Noam Chomsky has proposed the concept of "universal grammar", pointing to a common ground between all languages that can be extended to music. This research opens up new horizons in music pedagogy and in understanding the complexity of human communication.

II.1.1 Biolinguistic congruences - Born to communicate

Biolinguistics, an emerging discipline, focuses on the study of the fundamental properties of human language, examining how it develops, is used in thought and communication, and the brain processes involved. Initiated by Noam Chomsky, this perspective

treats the language faculty as an "organ of the body", emphasising human capacities for creativity, symbolism, mathematics and interpretation. Chomsky was the first to propose the idea of an innate 'language faculty', seeing language as an integral part of human cognitive systems.

The application of the principles of biolinguistics to music is evidenced by composers such as Beethoven, who used musical notes (the equivalent of phonemes in language) to construct motives and themes (comparable to morphemes) in works such as his Piano Concerto No. 5, Op.73. The development and transformation of these themes in his works creates a coherent and complex musical narrative, similar to the construction of an argument in verbal language. In addition, research in psychology and neuroscience has shown that music and language activate the same brain areas, highlighting a deep connection between the two and suggesting similarities in how children learn language and music. This interconnection between music and language contributes to the development of effective and expressive communication, playing a key role in the socio-emotional development of the individual.

II.1.2 Structural congruences - construction logic

Music, like language, can be analysed from a structuralist perspective, with its elements organised hierarchically in sequences according to syntactic principles. Noam Chomsky, an important representative of linguistic structuralism, explored the deep structures of language that underlie observable surface structures. Applying these linguistic theories to Beethoven's music reveals a deep musical structure comparable to language structures. In Beethoven's works, such as the Piano Concerto No. 3, one observes an interplay between surface levels (melodic and rhythmic details) and deep harmonic structure, with melodic and rhythmic motifs developing and transforming in a continuous dialogue between these levels.

Heinrich Schenker, analysing tonal music, identified a basic structure called *Ursatz*, based on the harmonic tonic-dominant-tonic relationship. This analytical system emphasizes the tonal-harmonic hierarchy and musical syntax, where tonic and other important harmonic functions are at the top of the hierarchy, expressing stability and finality. Secondary harmonic functions, such as dominant and subdominant, create instability and tension and are hierarchically subordinate. This structural approach to musical discourse provides a profound insight into how Beethoven constructs and develops themes and motifs in his works.

II.1.3 Semantic congruences - from sign to meaning

Semantics in music focuses on deciphering the meaning behind notes and the emotional reaction they provoke. The semantic process in music takes place on two levels: between the musical score and the performer and between the performer and the audience. The performer decodes the score, integrating each musical element into the overall context of the piece to communicate an emotional message. This decoding starts from the symbolic structures of the music and aims to construct a culturally accepted meaning by analysing the melodic, harmonic, rhythmic, tempo and dynamic paths. The aim is to reveal the emotional substance behind the music, thus facilitating communication with the audience.

An illustrative example of this semantic approach is the work of Beethoven, who used music to reflect and influence spoken prose. Rhythm in his works is not only a structural element but also a means of conveying emotions and ideas. Beethoven excelled in his use of musical metaphor, turning simple motifs throughout his works to explore different aspects of a concept or emotion. Through his innovative approach, Beethoven demonstrated music's ability to convey complex and profound messages similar to those of verbal language.

II.2 The dominant authentic profile of Beethovenian language elements

With this background of the two deeply intertwined art forms, we can concretely explore the depths of Beethoven's distinctive language, decipher its fundamental elements, and understand how they contributed to the creation of an authentic and dominant artistic profile. The defining characteristics of Beethovenian language include intense drama, powerful contrast and deep emotional expressiveness. Beethoven experimented with traditional forms, expanded and transformed them, creating compositions of complex structure and rich texture. His innovative use of dynamics, harmony and rhythm opened up new horizons in musical expression, allowing him to convey a wide range of emotions and moods.

Beethoven's impact on classical music is immense and lasting. He laid the groundwork for the Romantic era in music, profoundly influencing composers such as Brahms, Mahler and even Wagner. His unique musical language was not only a manifestation of his genius, but also reflected the social and cultural changes of his time, making his music not only a work of art, but also a commentary on the human condition.

II.2.1 Principles of form in Beethoven's concertos

In his concertos, Beethoven expanded and modified traditional forms such as sonata form, introducing new structural and thematic approaches. These innovations not only enriched the musical texture of the concertos, but also allowed greater freedom of expression and a deeper dialogue between soloist and orchestra. Beethoven experimented with proportions, contrasts and thematic developments, demonstrating a unique vision of the concerto's potential as a musical form.

II.2.1.1 Form vs. musical genre

If we can be convinced that *form* is born from *idea*, we might also see here something of the intersection of musical form with the other interpretable concept, *genre*. Genre is, of course, a much broader notion that can include form - it certainly does in the case of the rondo, but it also has other implications: the mere size of a composition can include, for example, the forces required to perform it, as well as the place of its performance and sometimes an implicit social function and status. (Dalhaus, 1974)

Two of the prominent generic properties of the instrumental concerto up to Beethoven's time (including, for example, an association with virtuosic solo performance and an increasingly firm identification with the public concert) are particularly intertwined, namely a particular deployment of performance skills and characteristic elements of musical form.

II.2.1.2 Concerto form

Beethoven was a pioneer in the evolution of the classical concerto form, offering a profound new approach that reshaped the genre. Beethoven expanded the traditional concert form often associated with Mozart and Haydn, introducing significant structural innovations. Beethoven experimented with sonata form, adding dramatic and contrasting dimensions to his concertante works. A distinctive feature of Beethoven's concertos is the dynamic interplay between soloist and orchestra. Instead of treating the orchestra as a mere accompaniment for the soloist, Beethoven placed the orchestra in a more central role, creating a complex musical dialogue. (Cooper, 1990)

II.2.1.3 Harmony. Musical theme

At the end of the 18th century, music theorists writing on broader structural issues (Riepel, Koch, Galeazzi, Kollmann) turned their attention almost exclusively to two variables, harmony and melody (or theme). During Beethoven's lifetime, writers dealing with musical

form (Reicha, Momigny, Marx, Czerny) gradually shifted their attention, especially in discussions of early concert parts, from harmonic events to the nature and arrangement of themes.

What is special about the classical concert is a particular type of coordination of this first organizing principle, the alternation of texture, with a second that has to do with both theme and tonality. The solo sections usually have an orchestral accompaniment and allow occasional brief interjections by the orchestra; the roles are roughly reversed in the tutti, where the solo part may merely merge with the ensemble or, in a piano concerto, provide a continuo-type accompaniment.

II.2.1.4 First movements of Beethoven's concertos - sonata form: exposition, development and recapitulation

The first parts of Beethoven's concertos, for all their extraordinary diversity of expression, are quite similar in form. They all generally follow a common late 18th-century paradigm: an alternation of four tutti with three solo sections. Several theorists of the time drew attention to the similarities between the early parts of the sonatas and concertos. Usually, the idea was that the major solos in the concert parts were considered to correspond to the main formal sections of the first part of a sonata.

Georg Joseph Vogler, a composer, music writer and polymath virtuoso pianist, was probably the first to make explicit the comparison between the structure of a concerto and that of a sonata. Vogler, who apparently once had an improvisational confrontation with Beethoven, suggested in 1779 that a successful concerto could be composed by transforming an ordinary sonata: the first two parts of the sonata becoming the solos of the concerto, with the addition of pre-, post- and intermediate instrumental sections in between. (Vogler, 1974)

II.2.2 Symbolism in Beethoven's works

In Beethoven's time, music was still heavily influenced by a conventional repertoire of widely recognized symbolism and meaning. Idioms such as the Sicilian, associated with pastoral themes, 'Turkish' music with warlike and yet slightly comic connotations, the funeral march of the French Revolution evoking solemnity, and the waltz, symbolising celebration and intimacy, were all well understood by audiences of the time. These musical symbols were the result of a long period of cultural development and acceptance.

In Beethoven's concertos, these conventional symbols were frequently used. The final parts, usually in the form of a rondo, borrowed characteristics of popular cyclic dance, such as

rhythmic uniformity and metrical regularity. In addition, Beethoven's piano concertos often evoked military themes, with hints of military marches and invocations of the ideas of destiny, combat and heroism. These elements reflected the wartime realities of contemporary Europe and responded to the audience's need to associate music with the dominant cultural experiences and values of the time. Beethoven's concerts were thus not only appreciated for their musical quality, but also for the way they resonated with the cultural context and symbolism of his time.

II.2.2.1 Ornamentation

The ornamentation in Ludwig van Beethoven's concertos is an essential aspect of his compositional style, demonstrating a combination of tradition and innovation. These ornamental elements are not merely decorative, but contribute to the thematic development and musical expressiveness of his works. Beethoven used ornamentation not only to add musical beauty, but also to heighten expression and develop the thematic material. The composer integrated ornamentation into the musical structure in a way that reflected and amplified musical emotion and tension. This is evident in works such as Piano Concerto No. 5, where ornamentation accentuates and colours the melodic line.

Among Beethoven's frequently used ornamental techniques are trills and mordents. Trills, in particular, are used to accentuate points of tension and add urgency to passages.

II.2.2.2 Specific cadential trill

A distinctive feature of Beethoven's concertos is the use of the specific cadential trill. Beethoven's indecision reflects uncertainty about the function of the trill. Originally, the trill was expressive, a simple but long extension of an expressive musical ornament - the apogee. In Baroque music, the traditional way of playing the trill emphasised this character, starting slowly, accelerating and sometimes ending abruptly. The upper dissonant note received the initial accent, which resolved into the lower note at the end of the trill.

A second function of the trill, which came later, was related to sonority, designed to sustain and extend a note on the keyboard. The rapid repetition of a single note on a keyboard instrument produced a virtuosic effect, used by composers to imitate the guitar on the harpsichord or pianoforte; it is difficult to play a rapidly repeated note very easily. The trill has a softer effect on the piano, similar to a tremolo on stringed instruments.

II.2.3 Expressivity - Phrasing, dynamic and agogic elements of Beethovenian language

Beethoven uses phrasing links in consistent ways to highlight different aspects and characters of the music. Long phrasing lines emphasize the unity of the melodic contour, while short ties indicate the emphases in that contour. Contrary to the idea that different phrasings for the same theme in different occurrences should be "normalized," these intentional variations by Beethoven actually reflect a deliberate choice by the composer to emphasize either the melodic-unity aspects or the emphases within that melody.

II.2.3.1 Legato, Non Legato, Staccato - between appearance and essence

The choice between legato, non legato and staccato depends on the musical context and the performer's intention. The decision to use a particular articulation technique should be guided not only by the composer's indications, but also by a deep understanding of the style and expressiveness of the piece. The performer must balance fidelity to the score with his or her own artistic vision.

Beethoven, in principle, was not a great believer in the non legato style of playing and was one of the composers and performers who played a major role in moving towards a more sustained playing technique.

For example, in Beethoven's Concerto No. 3 for Piano and Orchestra, the main theme is initially staccato and then has a still detached but heavier and more expressive sound.

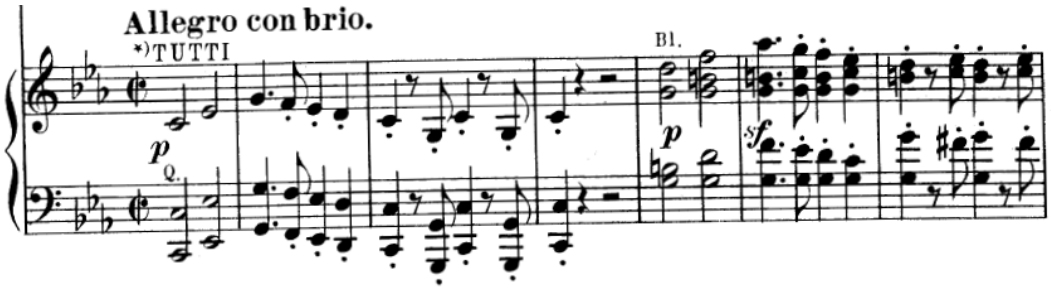


Fig. 1 *Concerto for Piano and Orchestra No. 3, Op. 37,* p.I, measures 1-7

On the resumption of the theme, Beethoven intensifies the expression: the first rendering of the motif is again in staccato, then a heavier, slower portamento, followed by a full legato, thus offering a wide range of touches. As the motif progresses, it becomes more expressive, the hierarchy of these techniques being essential.

II.2.3.2 The role of pauses in the representation of musical ideas

Pauses, often overlooked in musical performance, play a crucial role in communicating a composer's musical ideas. In Beethoven's works, pauses are used strategically to add tension, drama and to emphasise certain aspects of the composition.

Beethoven took an almost theatrical approach to pauses, using them to reinforce the emotional impact of his music, but also to emphasise or separate formal sections. Barry Cooper notes that Beethoven used pauses to emphasize the beginnings and ends of thematic sections, thus enhancing the structural clarity of his works (Cooper, 1990).

Beethoven's use of pauses is not only a matter of structure, but also of emotional expression. Charles Rosen points out that pauses in Beethoven's concertos can serve to heighten emotion or provide a moment of reflection, thus adding depth to the performance. For example, in the case of the Concerto No. 3 in C minor for piano and orchestra, Beethoven's notation was influenced by the convention of shortening notes before pauses. Beethoven also sometimes altered the value of a note before a pause to change the character of a motive.

II.2.3.3 Rubato, starting from Haydn and Mozart

Charles Rosen notes that in the 18th and early 19th centuries, there was confusion between stressing and separating a note. For example, slightly separating a note was a way of emphasizing it. This technique, inspired by stringed instruments, suited early keyboard instruments such as the harpsichord or organ, where a dynamic accent could not be achieved, and early pianos, providing a variety of accents, from a single, separated note to a light accent and finally a sforzando. This can be seen in the second part of Beethoven's Concerto No. 5 for piano and orchestra.

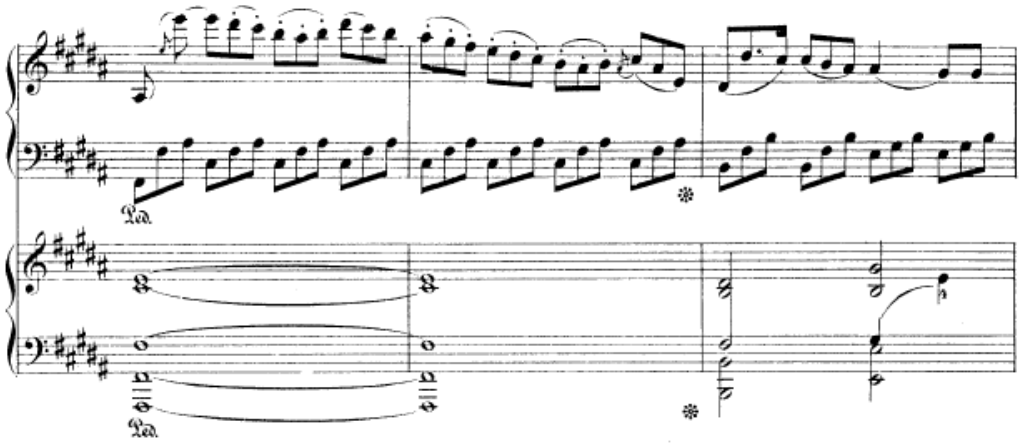


Fig. 2 *Concerto No. 5 Imperial in E-flat Major, Op. 73,* p. II, measures 18-20

The detached notes are not *staccato*, but an expressive *portato*, where the notes D#, C#, B, A# and B should not be separated abruptly, but highlighted slightly. Usually this effect involved a discreet *rubato*, and in fact the musical indications suggested a gradual slowing down of the rhythm.

II.2.4 Beethovenian Tempos

Current interpretations of Beethoven's works, while often moving and revealing, can deviate significantly from the original tempi that the composer considered correct. Beethoven was convinced that each of his works had a correct tempo, although it is not clear whether he himself had a precise definition for these. Today, it is a mistake to assume that a comfortable tempo is automatically correct, given the changes in instruments, concert hall acoustics, and listener sensitivities. Although most tempi in contemporary performances are unproblematic, a careful analysis of Beethoven's tempo indications can offer surprises. The importance Beethoven attached to this is reflected in the questions he asked about performances of his works, always concerned with fidelity to the desired tempi.

II.2.4.1 Standard tempos and their diversification

Beethoven recognized the need to go beyond the limits of standard tempo terms such as *Allegro, Andante, Adagio* or *Presto*, considering them inadequate for expressing the complexities of 19th century music. In 1817, he criticized these *ordinary tempi* as absurd and argued that the traditional terms were once understood and accepted as precise indications of tempo, but over time began to be more associated with certain characters or emotional moods.

Although he promised to abandon the use of these Italian terms, Beethoven continued to use them, modifying their meaning and application in his works. He recognised the usefulness of the metronome, introduced around 1813, for expressing fine nuances of tempo, although he remained aware of its limitations in communicating emotional subtleties. Beethoven thus adapted and expanded traditional tempo-indicating practices to meet the more sophisticated demands of his music.

II.2.4.2 Beethoven and the metronome - Czerny's interventions

Beethoven himself left no sign of a metronome for any of the concerts. But in the fourth volume of *his Complete Theoretical and Practical Piano School*, his pupil Czerny provided them for all parts (except one) of all the concertos involving the piano (including the piano transcription of the Violin Concerto).

Although this work was not published until around 1840, Czerny tells us (speaking in the third person) that he wrote in a retrospective mood, drawing on his experience as Beethoven's pupil and trusted musical colleague in Vienna in the first decade of the century. Czerny's reputation for reliability is good; his suggestions for tempo in these compositions are certainly worth considering.

II.3 Conclusions

In this chapter, we have explored in detail the variety of stylistic and interpretative aspects of Beethoven's discourse as reflected in his concertos for piano and orchestra. The study has highlighted congruences between music and language, highlighting the biolinguistic, structural and semantic characteristics of Beethovenian creation. This analysis revealed how Beethoven used music not only as an art form, but also as a profound and complex medium of communication. The authentically dominant profile of Beethovenian language elements was also examined in depth, from the principles of form, symbolism and expressivity to the specifics of Beethovenian tempi. The analysis provided a fresh perspective on Beethoven's approach to sonata form, ornamentation, dynamics and agogics, and his innovative use of metronome.

Chapter III

SCHENKERIAN PERSPECTIVE OF BEETHOVEN'S CONCERTOS FOR PIANO AND ORCHESTRA

Chapter III gives us a Schenkerian perspective on Beethoven's concertante works for piano and orchestra, which is absolutely necessary to achieve a deep and structured understanding of this complex and moving music.

The great theorist Heinrich Schenker gave the musical world, through his theory, the tools to understand and appreciate music at a much deeper level, focusing on underlying musical structures and relationships. In this chapter, we aim to apply this analytical methodology to reveal the structural layers and harmonic relationships hidden behind Beethoven's written notes.

III.1 Schenkerian Analysis - An Expanding Analytical System

Schenkerian analysis is a relatively recent development in the field of music analysis - it appeared in the interwar period, but is widespread in Europe and America. The author of this theoretical method of analysis is Heinrich Schenker. His main works are *Harmonielehre* (1906); *Kontrapunkt,* 2 vols. (1910, 1922); *Fünf Urlinie-Tafeln* (1932); *Der freie Satz (*1935). In these publications, Schenker initiates a method of analysis based on harmony and counterpoint, differentiating several structural levels, the deepest of which is called *Ursatz,* which represents the basic harmonic structure of any piece of music and is grafted onto the harmonic-harmonic-dominant-tonic relationship. (Koelsch, 2012)

To get to the *Ursatz,* reductions are applied starting from the *foreground* - which is the surface level of the rhythmic-melodic unfolding, followed by the *middleground* - the first reductions of the surface level, and reaching what Schenker calls the *background* - the deep level of the work. The reductions are applied on two levels: harmonically and contrapuntally. Initially harmonic reductions are made by eliminating secondary steps, and extracting the important harmonic functions that constitute *prolongations*. These main functions also include the secondary steps, which can be embroidery chords, passage chords or arpeggios. On the horizontal, melodic plane, reductions are applied in the same way, removing passing notes - *neighbour notes*, embroidery notes, or consonant skips - *consonant skip*. (Schenker, 2001)

III.1.1 Harmonic functions as mental representations

In the Schenkerian system, music is viewed as a hierarchy, in which notes at any level are considered "prolonged" by a sequence of sounds of the previous lower level. To perceive one or more sounds as belonging to a particular sound involves "associative hearing." (Larson, 2012) Prolongation determines which sound is stable in a harmonic context. Prolongation also refers to the consonance-dissonance relationship in terms of stability-tension. (Larson, 1997)

III.1.2 Reliability of Schenkerian analyses

Because of their versatility, Schenkerian analyses are reliable tools for analysing any piece of music, regardless of the intonational system in which it is written. Its main attribute is structural clarity. Identifying the basic structure, harmonic and melodic pillars allows a group of sounds to be perceived as a whole. This principle of association applies to all systems: tonal, modal, serial, etc.

III.1.2.1 In tonal music - Between tonic and dominant

The initial appearance of Schenkerian analysis focused exclusively on tonal music. Later, the system was extended and applied to more musical systems. Based on the harmonic and contrapuntal principles so clearly evident in tonal music, Schenkerian analysis reveals the basic structure of a piece of music, both in terms of harmonic work and melodic development. Through successive reductions, supported by an objective hierarchy, three structural levels are differentiated, from which the essence, the *Ursatz*, is then extracted.

III.1.3 Usefulness of Schenkerian analyses - from analysis to expression

The deep background of Schenkerian analysis is psychological in nature, as it traces the reactions that harmonic functions cause. A first discrimination Schenker makes is to consider the minor as an unnatural state, as opposed to the major, which he considers the initial state. The performer needs to know the points of tension and relaxation in order to construct his musical discourse and also to distinguish the essential from the non-essential. The hierarchy of sounds within a melody is of particular importance for accurate phrasing and a precise outline of the phrase. Proof of their usefulness in the performing art is the testimony of some established performers, who say they find them particularly important and fascinating.

III.1.3.1 Structuring musical discourse

The Schenkerian method provides structural clarity in the interpretation of music, facilitating a thorough understanding of harmonic and melodic development, which helps in the memorization of pieces. It allows the creation of an interpretive plan based on the contrast between harmonic tension and relaxation, identifying dominant functions and their resolutions. The method also helps to avoid incorrect phrasing and dynamic clichés, promoting a more sophisticated and precise approach. For example, instead of an automatic *crescendo* for an ascending phrase, Schenkerian analysis might suggest maintaining a constant dynamics if the ascending sounds represent an arpeggio or an unfolding chord. This method reveals several planes of sound evolving in parallel, allowing the performer to differentiate melodic lines and gain an orchestral view of the sound material. Although controversial, Schenkerian analysis provides harmonic and melodic clarity and is a valuable tool for performers.

III.1.4 Linguistic structuralism. Spoken text - sung text

The study of language involves the analysis of aspects such as perception, speech understanding, sentence and text memorization, and language acquisition and production processes. Notable contributions in this area have come from the constructivist school (Wallon, Vigotski, Luria, Piaget), focusing on the study of language acquisition.

III.1.4.1 Schenker and Chomsky

Noam Chomsky, a nativist linguistic theorist, focused on discovering the deep structures of language that form the basis for the surface structures observable in everyday speech. Similarly, musical discourse operates on three structural levels: the surface level of rhythmic-melodic events, the depth level of harmonic structure, and the macro-structural level of musical form. At the surface level, details such as melodic and rhythmic configurations follow rules specific to each musical style and are realised through musical elements such as motifs, phrases and periods, representing the kinetic force of the musical discourse. The level of depth involves the harmonic structure that propels the music through harmonic build-ups and de-stressions, establishing the articulations of the form. This harmonic level is the centrifugal force of music. The macrostructural level results from the interaction between the melodic and harmonic levels, defining the musical form through the interdependence between the horizontal melodic unfolding and the vertical harmonic structure. These three structural levels of music illustrate the complexity and richness of musical discourse, similar to the linguistic structures of human language.

III.1.4.2 Schenker and Husserl - Schenkerian analyses and phenomenological descriptions

Phenomenology, an idealist approach in 20th century philosophy, seeks to discover the essence of things by eliminating previous preconceptions and theories, focusing on consciousness and direct experience of phenomena. This philosophical method, considered a 'purification of knowledge', is based on describing phenomena as they are perceived by consciousness, avoiding religious, cultural or scientific preconceptions. Consciousness is regarded as a sign with an undefined referent, the meaning of which is deduced during the course of the phenomenon.

Applied to music, phenomenology highlights the role of consciousness in the interpretation and perception of music as a temporal art. Music shapes inner experience and is perceived as a temporal process. The development of the concept of consciousness is detailed by Husserl, who uses music to illustrate how musical memory transforms sequences into simultaneity. The parallel between Husserl's transcedental reduction and Schenker's reductive stages shows that the aim of both is the same: a deep understanding of phenomena, thus emphasizing the universality of musical and existential experience.

III.2 Sources of Inspiration for Beethoven's Works

In Beethoven's time, music was seen not only as an art of sound, but as a way of expressing emotions and feelings in a profound way. Jean-Jacques Rousseau and Beethoven himself emphasised that the musician should arouse feelings in the listener rather than literally imitate reality. This perspective was in contrast to the mathematical and clinical view of music presented by Immanuel Kant, who focused on the mathematical relationships between notes. Amadeus Wendt, Ignaz Franz Mosel and other contemporaries argued for the importance of the correct choice of key and tempo to express the true essence of a composition. Beethoven, trained in composition and influenced by the theoretical work of the time, was attentive to these issues in his own works, demonstrating a deep understanding of the relationship between tonality, tempo and emotional expression.

III.2.1 Beethoven's Preferences on Tonal Choice

Historical evidence for Beethoven's view of the importance of tonality in music includes primary sources and secondary anecdotes. A key letter Beethoven sent to his publisher George Thomson in 1813 highlights this perspective: Beethoven altered the tonality of an aria, arguing

that the original key was not adequate to express the desired emotion. This reflects a straightforward recognition of the idea that certain keys are better suited to expressing certain emotions, a basic principle in the philosophy of tonal characteristics. In addition, anecdotes related by Schindler and Nohl highlight Beethoven's aversion to transposing music into other keys, believing that it loses its specific character. These sources illustrate Beethoven's belief that each key has a unique character, essential to authentic musical expression.

III.2.2 Musical treatises with influence on Beethoven

Beethoven's early studies of Bach's works, outlined by biographer Alexander Wheelock Thayer, were fundamental to his musical development, providing him with a model for imitation and valuable instruction, as reflected in his later works. Beethoven was also influenced by the ideas promoted by Johann Mattheson and Johann Philipp Kirnberger on tonal characteristics and musical temperament. Mattheson, whose work *Der vollkommene Capellmeister* was in Beethoven's possession, stressed the importance of understanding the unique nature of each tonality and the role of passion in composition. Kramer pointed out that Beethoven had been using Mattheson's ideas since 1790, while Kirnberger emphasised the need for temperament not to alter the diversity of tonalities. This early instruction and theoretical influences were crucial in shaping Beethoven's artistic vision, with its emphasis on the expressiveness of music and the importance of tonality in evoking emotion.

III.3 Tonal Dramatism: Schenkerian explorations in Beethovenian musical discourse

Heinrich Schenker's theory, which focuses on the fundamental structure of tonal music, is recognized as a theory of musical drama. Schenker identified dramatic tension in music through elements of fundamental structure, such as their transformations and suppressions. Carl Schachter and other scholars have developed this idea, seeing the unfolding of tonal musical structure as an inherently dramatic journey, with detours and bottlenecks that create tension. Although Schenker did not explicitly address vocal music or opera in his theory, his ideas were later adapted and expanded by music theorists, particularly in the United States. By combining Schenkerian analysis with a nuanced approach to dramatic analysis, this extended method could provide an innovative model for interpreting and understanding dramatic vocal music.

III.3.1 A Schenkerian approach to tonalities

Two forms of expansion - "vertical" and "horizontal" - exemplify the adaptation of Schenkerian theory. Many theorists inspired by Schenker have attempted to extend the influence of his structural level theory by applying it to musical works that lie outside the boundaries of the chronological canon established by him: a horizontal form of expansion.

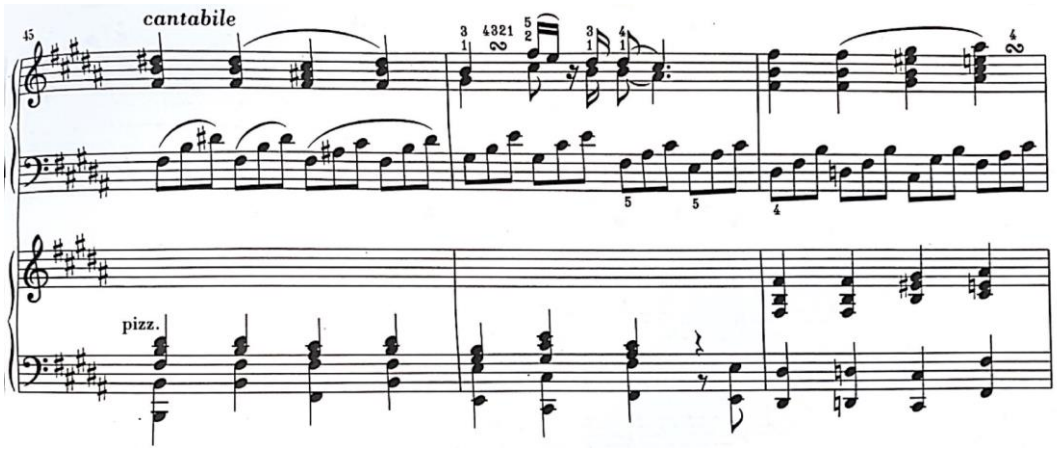


Fig. 3 *Concerto No. 5 in E-flat Major, Op. 73,* Part II, measures 45-47

Here we see a doubling of both the melodic line and the accompaniment. In fact, the orchestral part is already the first stage of Schenkerian analysis. We notice that the horizontal accompaniment is replaced by a vertical one. In m. 46 there is a Schenkerian analysis of the melodic line (B-f#-mi-re#-re#-do#; respectively in the orchestra B-mi-do#; of course we can analyse it even more deeply, the fundamental line becoming re#-do#).

III.3.2 From analysis to interpretation

Beethoven, in his creative process, showed a flexibility in his choice of keys for emotional reasons, as Barry Cooper points out. For example, in a work in which he originally intended to use A major, the key associated with joyous and innocent love, Beethoven changed his mind, eventually opting for A flat major. This change, analysed from the perspective of the affective nature of A-flat Major and the use of its subdominant, D-flat, allowed for a layering of meanings, reflecting the emotional complexity and grave symbolism associated with the work's subject matter. Beethoven also had to alter the tonality of his works for different arrangements in certain circumstances. These decisions reflect not only technical considerations, but also a deep understanding of the effects of tonality on musical expression.

III.3.3 Schenker - Stanislavski: parallel research

In addition to similarities in the dissemination of their theories in the United States, there are also a number of conceptual parallels between Schenker's theory of structural levels and the lensing system of Konstantin Stanislavsk (1863-1938), a Russian actor, director and teacher.

Each system emphasises the link between its levels, the dependence of the foreground on the background and vice versa. Stanislavski even uses the terms *foreground* and *background* to designate different structural levels and clearly considered his system to be musical, at least in a metaphorical sense.

Perhaps the strongest link between the two systems, however, is their mutual emphasis on the relevance of theory to performance. Although Schenkerian analysis has since been used almost exclusively in the service of musical analyses that reduce music to its essence, simply to demonstrate the complexity of musical structure for its own sake, Schenker clearly intended his ideas to be used in the service of musical performance. Music theorists began to recover Schenker's emphasis on the link between analysis and performance, to the extent that analysis and performance studies became a recognized subdiscipline in the field.

III.4 Complementary perspectives: semiotics in the context of Schenkerian analysis

Musical analysis cannot properly begin without the notion of musical meaning, which in turn extends beyond the capabilities of language and its associated descriptive and narrative structures. This is clearly an epistemological challenge for Schenkerian analysis, and from this perspective we are concerned with a semiotic reconfiguration of what Schenker has to offer.

One of the attractions of Finnish musicologist and semiotician emeritus Eero Tarasti's A Theory of Musical Semiotics (1994) is its ability to encompass a wide range of analytical approaches. Algirdas Julius Greimas (1917-1992) made a major contribution to the field of semiotics by proposing the square of semiotics. Both theories will be described at length in the following subchapters.

Tarasti's adaptation of the Greimasian generative course - in particular the concept of modalities - presented a way in which traditional analytical approaches could be revitalised as part of an attempt to better understand processes of musical meaning.

III.4.1 Case study: parallel between Greimas and Schenker

Heinrich Schenker proposes a virtual model of tonal space in which tensions are created and resolved according to rules. This approach, together with his concept of *Tonwille*, is interpreted through the prism of 'will' and 'ought' modes. The compositional process in tonal music is understood in terms of actualization, represented by the modalities of 'can' and 'know'.

Tarasti equates the tension of dissonance with the act of "doing" and the release of consonance with the state of "being", using Greimas' semiotic square to describe these tonal forces. The semiotic square allows a precise description of the situation and progression of narratives by negating a term of an opposition. This method clarifies tonal tension and its resolution. The figure below illustrates a semiotic square of resolution/tension and one of the state of 'being/doing'.

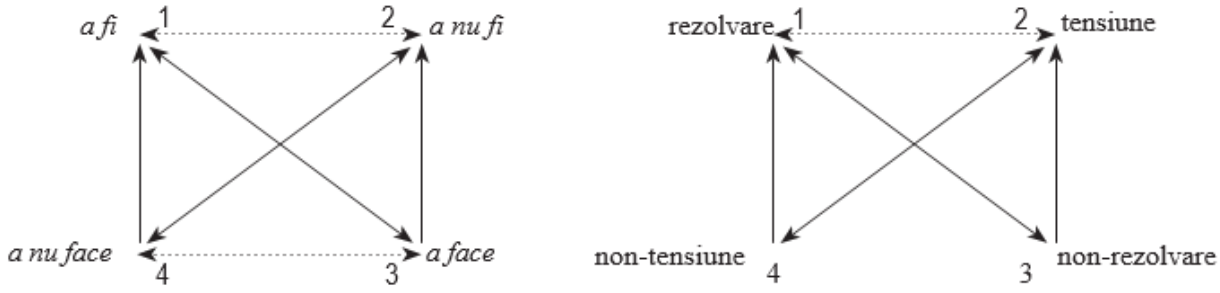


Fig. 4 Tarasti's semiotic squares - *being/doing*; resolution and tension

In musical space, tension can be seen as an action of "doing" and non-tension as "not doing". For example, in the progression of an ascending third, the will to create tension is described in terms of actualization, and the obligation to resolve dissonances in a certain way reflects a virtual property of tonal space that may or may not be actualized in a composition. This approach to tonal space brings a deeper understanding of the relationships between musical elements and their modes of expression.

III.4.2 Tarasti's existential semiotics

Reshaping Schenkerian analytical views in Greimasian terms involves integrating the desires, obligations and competences of the narrative subjects into musical analysis. This approach involves identifying moments in a piece of music where tensions and structural resolutions are actualized or not in their compositional context. Theoretically, these tensions and resolutions can occur at any structural level, depending on the plausibility of the interpretation. Tarasti's existential semiotics, which investigates individual behavior in the context of *Dasein* and the world's capacity for transcendence, is applicable to this analysis.

Tarasti's model includes different ways of 'being' associated with the social 'self' (*Moi*) and the social 'self' (*Soi*). This semiotic approach suggests that the activity of the composer and the listener cannot be reduced to a stable level, but must be seen as an ephemeral entity.

This approach suggests that modalities can be applied throughout the generative process and are fundamental to the evolution of music. Tarasti's semiotic square, which articulates different modes of 'being', facilitates an understanding of the dynamics of Schenkerian analysis, giving *the Middleground* an interesting status in the analysis. According to this model, the shift from the *Middleground* to the deeper structures of the *Background* represents a significant existential movement, subsuming the musical text within a larger, integrative framework. This phenomenological and semiotic approach thus offers a complex and profound perspective on musical analysis, exploring existential movements beyond the stability of *the Middleground*.

III.4.3 Schenkerian notations in theory vs. practice

Contemporary music analysis is characterized by a variety of notational methods, including statistical graphs, algebraic equations and tables, which play an essential role in theoretical and analytical approaches. This preoccupation with notational methods can be seen as a response to the 'crisis of representation' affecting the social sciences and humanities, reflecting an awareness of the ideological nature of analytical discourse, similar to developments in literary theory, anthropology, philosophy and history. The most direct reason is the influence of Schenker's work, with his graph becoming an important symbol in analytic culture.

III.5 Conclusions

A piece of music must be seen as a living entity, which has a structure in common with other living beings, but also its uniqueness, its specific characteristics. It becomes difficult to find a universal system of analysis capable of capturing all the particularities of a musical text. The degree of performance of an analytical system is given by the echo it has in the musician's consciousness, helping him to reach the essence of the score.

Schenkerian analyses place all the sound elements in the harmonic context, which creates in the musician's consciousness the idea of organicity of the piece. Another advantage of this system is its adaptability. Once the basic principles are mastered, the musician can develop his or her own style of applying Schenkerian analysis.

Chapter IV
PERFORMANCE FACETS OF BEETHOVEN'S PIANO CONCERTOS

Performance is the beginning and end of any musical understanding. Whether we are performers, theorists or historians, we consistently interpret sounds throughout time as meaningful - in other words, as music. The varieties of musical understanding range from recognizing patterns (an indication of the intentionality underlying a musical work) to reconstructing a style; from processing musical relationships to bringing out their expressive correlations; from the kinetic energy conveyed by a performance to the abstract speculations occasioned by contemplating a work. Each of these approaches to meaning is semiotically relevant.

IV.1 Development of the piano since 1780 and influences on performance

Abbé Vogler, in 1778, pointed out the superiority of the fortepiano, a more affordable and higher quality instrument compared to the harpsichord and harpsichord. Within 75 years of its invention, the fortepiano became popular, differing significantly from the modern piano in construction, touch and tone. The term 'fortepiano' now refers to the lighter, wooden version, specific to the classical era, which predates the technical innovations of the mid-19th century. The development of the fortepiano first took place in Germany in the 18th century, expanding to London and Vienna in later years. The instruments were available in two main forms: rectangular ('square pianos') and wing-shaped ('grand'), distinguished by their lighter construction and clear, but lower tone and shorter duration than the modern piano.

IV.1.1 Expansion of the keyboard - necessity turned into innovation by Beethoven

The evolution of the piano during Beethoven's lifetime is illustrated by the expansion of the keyboard range used in his compositions, rather than by the specific instruments he had. Although Beethoven did not explicitly request additional notes from his makers, the publication of his works was limited to the range available on Viennese instruments. There is no clear evidence of all the instruments Beethoven owned between 1807 and 1810, including whether they included six-octave keyboards. In correspondence with Johann Andreas Streicher in 1810,

Beethoven mentions a "worn-out" piano and complaints about a "completely useless" French piano. It is possible that Streicher's friends and builders lent him a six-octave piano during this period, but details of other unknown or unnamed pianos used by Beethoven remain unclear.

IV.1.2 Viennese vs. English piano mechanics

Beethoven was deeply influenced by the development of instruments during his time. Viennese-operated pianos allowed him to explore subtle nuances and create fine dynamic contrasts in his early and middle works. As his deafness worsened, Beethoven was drawn to the more powerful sound of English action pianos, which is reflected in the strength and grandeur of his later works.

The development of the piano during this period, marked by the duel between Viennese and English mechanics, had a significant impact on classical and romantic music. Composers began to write music that not only exploited the capabilities of the available instruments, but also pushed their limits, leading to further innovations in piano design.

IV.1.3 The great classics and the characteristics of their pianos: Haydn, Mozart and Beethoven

In the Classical era, great composers such as Haydn, Mozart and Beethoven performed on early pianos, which had distinct characteristics from modern pianos. These instruments were built entirely of wood, including the case, giving them a fragile structure. The keyboard usually extended to five octaves, although there were also four-and-a-half octave versions. Piano strings were thin and untwisted, except for the bass strings, where twisting became common towards the end of the 18th century. To improve the sound, five-octave instruments had doubled strings, and some even tripled strings in the upper register. The small wooden mallets were covered with soft leather, usually suede. The keys of these pianos were narrower and required much less depth of pressure and effort than modern pianos. While Mozart and Haydn composed works harmoniously within the five-octave range, Beethoven, who is speculated to have had a piano with high notes up to F-sharp and G as early as 1800, used these instruments until 1803, exploring their limits and adapting his style to the specific characteristics of early pianos.

IV.1.4 The unique density of Beethovenian timbre - types of pedalizations

Exploring the unique density of timbre in Ludwig van Beethoven's music inevitably leads us to his innovative and expressive approach to pedaling. Pedalization in Beethoven's

works is not just a performance technique; it is a powerful instrument of artistic expression that contributes significantly to his unique texture and musical character.

Beethoven used pedaling to expand resonance and create a richer, fuller sound. This was a departure from the more restrained pedalling techniques used by classical composers such as Haydn and Mozart. Pedalling in Beethoven's music is used not only for resonance, but also to build a specific atmosphere. By using the pedal strategically, Beethoven can create effects of haze, reverb or even tumult.

IV.2 Beethoven's rhetorical spirit reflected in performance

Exploring the rhetorical spirit in Ludwig van Beethoven's music opens a window into the depth and complexity of his work. Beethoven's music, charged with an intense and emotive rhetoric, offers the performer a vast field for expressing a wide range of moods and feelings. Beethoven was a master of musical rhetoric, using musical elements to communicate complex ideas and emotions. Every motif, every dynamic change and every contrast in his works serves a specific rhetorical purpose, whether to convey conflict, triumph, struggle or reconciliation. This rhetoric is not just an ornament, but the essence of his musical communication. A central aspect of Beethoven's rhetoric is musical dialogue. This dialogue can be between instruments in a concerto or between themes and motifs in a composition.

IV.2.1 Performing period classical music on a modern concert piano

Modern pianos differ significantly from those used in the classical period, both in terms of mechanics and resonance. Classical pianos had a lighter action and more limited resonance compared to modern pianos. (Rosen, 1971) Thus, playing period music requires adapting the force and pedal to mimic the characteristics of the original sound. Modern pianos allow for a wider dynamic range and more precise articulation.

Performing vintage classical music on a modern piano offers both challenges and opportunities. A modern pianist needs to be aware of technical and sonic differences, but can use these differences to bring a new perspective and depth to the performance.

IV.2.2 Beethoven as a performing pianist

Beethoven took a systematic and rigorous approach to sketching out melodies, starting with a variety of simple but distinctive and unusual initial ideas, which he later refined. His creative process involved evolving these ideas into more complex and original forms, adding

decorative notes and irregular rhythms and departing from predictability. Sometimes this evolution led to an overly elaborate melody, requiring balance through simplification or, conversely, a reduction of an elaborate melody until the right balance was found. This methodology applied regardless of the musical nature of the piece, whether it was a main theme, a transitional section or a cadential formula.

IV.2.2.1 Soloist - Tutti

The relationship between soloist and *tutti* (orchestral ensemble) in Ludwig van Beethoven's concertos is a key element in understanding the dynamics and structure of these works. In his concertos, the tutti is not just a backdrop for the soloist, but an active partner in the thematic development. Beethoven revolutionised the role of the tutti, giving it a more prominent role and allowing it to participate more directly in the narrative. Beethoven's approach to the interaction between soloist and tutti had a significant impact on the evolution of the concerto genre.

IV.2.2.2 On Beethovenian cadenzas

Beethovenian cadenzas are one of the defining aspects of his compositional style, playing a crucial role in expressing Ludwig van Beethoven's artistic vision. These cadenzas are not merely ornamental, but central elements in the structure and expressiveness of his music. Beethoven transformed the cadenza from a simple piece of virtuosity into a moment of profound artistic expression. Beethoven used cadenzas to explore new musical territories, extending their role beyond mere technical demonstration.

IV.2.3 Beethoven's pianism compared to Haydn and Mozart

Analysis of Ludwig van Beethoven's piano playing, compared with the styles of Joseph Haydn and Wolfgang Amadeus Mozart, reveals significant developments in piano technique and expression from Classicism to early Romanticism. By "pianistics" we refer to the specific manner in which Mozart, Haydn and Beethoven composed for the piano, involving the use of techniques, idioms, expressive means and sonorities characteristic of this instrument. The stylistic differences between them can be attributed to the fact that Mozart and Beethoven were virtuoso pianists, while Haydn had a predominantly orchestral experience with moderate piano skills. Mozart and Beethoven not only possessed a deeper understanding of piano writing, but were also more committed to solving the specific challenges of the instrument. Both had extensive knowledge of the athletic possibilities of the hand on the keyboard and the musical

potential of the Viennese piano at the time, approaching these possibilities with rare sympathy, inventiveness and imagination. (Newman, 1988)

While Haydn and Mozart relied on elegance, clarity and balance, Beethoven pushed these principles to new limits. Beethoven explored a wider dynamic range and used more dramatic contrast, marking the transition to a more expressive and profound style. (Rosen, 1971)

IV.3 The meaning of music and self: semiotics of musical performance

The meaning of music and self in the context of music performance semiotics captures an area of fascinating interest, yet paradoxically largely neglected by the founders of the main semiotic paradigms. Although theorists such as Charles Sanders Peirce of the American school of semiotics and Algirdas Julius Greimas of the Paris structuralist school laid the foundations of general semiotics, they did not pay significant attention to music as a field of study. This omission is surprising, given music's enormous potential to serve as a revealing case study for understanding meanings and how they are expressed and perceived in performance. Semiotic analysis of musical performance could provide unique insights into how music not only communicates meaning, but also how it reflects and shapes identity and experience of self. Thus, the semiotics of music performance represents promising territory for future exploration, which may open new avenues for understanding the complexity and richness of human expression through music.

IV.3.1 Gesture as an interpretative element in music

Gesture in music, essential in artistic performance, is a complex and nuanced expression, influenced by fundamental human movements and loaded with biological and social meanings. Extending beyond simple written notation, musical gestures integrate elements such as timbre, articulation, dynamics and rhythm, creating emergent meaning. They are not just rhythmic forms, but perceptual syntheses that include cultural influences such as dance and marching rhythms. Gestures range from small structures to larger entities, influencing the thematic and narrative direction of a work. In performance, gesture functions as a sign, revealing its importance in conveying musical emotions and intentions, as illustrated by Roland Barthes and other theorists. Gestures provide an essential perspective for understanding style, stylistic development and interpretation of musical works, highlighting the need to integrate them as part of the foundation of structural and interpretative analysis.

IV.4 The existential paradigm of narrative in music

The existential paradigm of narrative in music emphasizes the idea that music, as a temporal phenomenon, reflects the fundamental axiological pattern of human life, anchored in temporality. Narrativity in music is not just an imposed superstructure, but a "secondary modelling system" that emerges from the interaction between musical structure and its interpretation. Not all musical-syntactic structures are inherently narrative; instead, narrativity manifests itself in specific ways, often in the context of performance.

Some performers, through their unique abilities, can give music a distinct narrative character, telling a story through the way their interpretation brings the musical structure to life. This narrative is more than the sum of its semantic parts; it occurs in the act of enunciation, when the performer or listener connects the musical elements to personal intonational experiences or content. French semioticians suggest that narrativity should be investigated both at the level of musical utterance and at the level of performance, thus highlighting the crucial role of musical communication between subject and object in the process of creating narrativity. Therefore, musical narrativity cannot be understood independently of the interaction between musical structure and human experience, as it is a phenomenon deeply linked to human temporality and existential experience.

IV.5 Conclusions

Music transcends the status of mere aural pleasure, transforming itself into a powerful and moving language that touches the heart and soul of the listener. It not only stirs a wide range of emotions, from tenderness to courage, but also ennobles and exalts the soul. To achieve this level of expressiveness, it is essential not only to have a theoretical understanding of music, including harmony, counterpoint and orchestration, but also a practical and intimate experience with musical scores and language. Thus a comprehensive approach to the study and appreciation of music is required, combining theoretical knowledge with practical experience to reveal the true expressive and emotional potential of music.

Chapter V

MULTIDIMENSIONAL APPROACHES IN THE ANALYSIS OF THE PROPOSED REPERTOIRE

This chapter aims to explore Beethoven's repertoire in depth through the lens of a complex and diversified analysis. Within this framework, we stress the essential importance of adopting multiple and interdisciplinary perspectives in the study of Beethoven's concertante works. This approach not only reflects the richness and interpretative variety of Beethoven's opuses, but also ensures a more comprehensive understanding of their structural, stylistic and expressive complexities. Therefore, the multidimensional approach becomes not only a methodological option, but a necessity in order to reveal all layers of meaning in Beethoven's music.

V.1 Editions of Concertos Op. 37, Op. 56 and Op. 73 by Beethoven

From the earliest sketches to the final versions, Beethoven's concertos underwent extensive and meticulous processes of elaboration, which varied according to the context and needs of the time. Early editions of these concertos, published in the 19th century, played a crucial role in their accessibility and dissemination. They were distributed through major publishers of the time, with full scores gradually appearing on the market. Over the years, Beethoven's original manuscripts and sketches, now preserved in renowned institutions such as the *Staatsbibliothek Preußischer Kulturbesitz* in Berlin or the *Beethoven-Haus* in Bonn, have provided valuable insights into his creative process.

Today, complete editions of Beethoven's concertos are available in various forms, each reflecting a specific stage in the interpretative and editorial development of these works. These editions not only facilitate the study and performance of these masterpieces, but also highlight their continuing importance in the classical musical canon.

These adapted versions allow the concertos to be performed both with the original orchestral score and with a simplified and more accessible accompaniment: either with a string quintet or a second piano. This approach is intended to enhance the usefulness and enjoyment of listening to these works in music schools and other institutions, private concerts and the like.

V.1.1 Editions for chamber music ensembles - background to their appearance

Both composers and publishers, in view of the profits, have made a regular practice of making chamber music arrangements of large-scale works by famous composers. Unfortunately, many of these arrangements were not authorised by the original composers and were sold without their consent. To protect themselves, composers could ask publishers to state on the title page that the work was an arrangement, to preserve the composer's honour and avoid misleading the public. Turning a concert for piano and orchestra into a work of chamber music was a difficult task, the quality of the result depending significantly on the skills of the arranger. This practice intensified after the death of famous composers and became increasingly common, even though many of these arrangements were not completely satisfactory.

Vinzenz Lachner, an acclaimed composer and conductor, has distinguished himself by producing outstanding arrangements of concertante works, thus contributing to their popularization and to the expansion of their audience. His adaptation of the concertos for piano and orchestra for string quintet was a significant innovation, radically altering the original sound and texture of the works and offering new interpretative and reception perspectives. These arrangements have had a wide-ranging impact on critics and audiences, demonstrating their ability to revitalise established classical works. They have included reinterpretations of themes and structural modifications, opening up new expressive horizons and making the works more accessible for performances in smaller venues or for ensembles without the resources of a full orchestra. In this way, the arrangements shed new light on familiar works, renewing interest in them and providing valuable educational opportunities for students and young musicians.

V.1.1.1 Concerto for Piano and Orchestra No. 3, Op. 37

In light of the compositional evolution of 18th-19th century musical works, the *Piano Concerto No. 3 in C minor, Op. 37*, presents an intriguing and significant chronology. The date of the work's creation highlights an extensive and meticulous process. The first sketches or drafts were conceived around 1796, while the detailed elaboration of the first two parts took place between 1799 and 1800. It appears that an initial draft was produced between 1802 and 1803, followed by a complete revision in 1804. It is interesting to note that Beethoven composed the cadenza for the first part probably in 1809, dedicating it to Archduke Rudolph.

V.1.1.2 Concerto for Piano and Orchestra No. 5, Op. 73 - transcription for quintet

The Piano Concerto No. 5 in E-flat major Op. 73, known as the *Imperial*, is a culmination of Beethoven's genius and reflects the musical innovations and complexities of his era. The process of creating this major musical work took place between late 1808 and early 1809. Audiences had the opportunity to hear this work for the first time in Leipzig in November 1811, a special moment in the musical history of that decade.

V.1.1.3 Triple Concerto for piano, violin, cello and orchestra, Op. 56

Concerto in C Major for piano, violin, cello and orchestra, Op. 56, also known as the *Triple Concerto*, reflects the compositional mastery and aesthetic peculiarities of his era. It is dated 1803/1804. If we consider the references of A. Schindler, the work was composed with a specific destination in mind, with three renowned musicians in mind: the Archduke Rudolph at the piano, the violinist Carl August Seidler and the cellist Anton Kraft. (Schindler, 2012)

V.2 Concerto for Piano and Orchestra No. 3 in C minor, Op. 37

The Concerto for Piano and Orchestra No. 3 in C minor, Op. 37 was introduced to the audience on April 5, 1803, the solo piano part being played by Beethoven himself. In 1804, the concerto was officially published and dedicated to Prince Louis Ferdinand of Prussia. It should be noted that this work is the only piano concerto in a minor key created by Beethoven and contains some of the vigour characteristic of the composer's middle period. The opening theme in C minor is compact and made up of very simple material, which is susceptible to intense development as it moves through different keys.

V.2.1 *Allegro con brio*

The first part of Ludwig van Beethoven's *Concerto No. 3 in C minor, Op. 37*, is a vibrant demonstration of Beethoven's compositional maturity and stylistic development. Characterised by an overflowing energy and intense passion, this concert part perfectly captures the balance between rigorous classical structure and Romantic innovation. Beethoven pushes the boundaries of expression, using bold harmonic language and dynamic themes that develop and transform throughout the piece.

V.2.1.1 Exposition - harmonic and formal analysis

Within the first musical phrase, composed of eight bars, a symmetrical structural division of 4+4 bars can be observed. This construction pattern is obviously an element inherited from the Mozart paradigm. The first four measures function as a musical interrogation in the key of C minor.

In measure 114, the main theme is reintroduced according to its original structure as presented at the beginning of the concerto by the orchestra, as can be seen in fig. 5. A similar replication occurs in measure 118, but this is technically enriched.

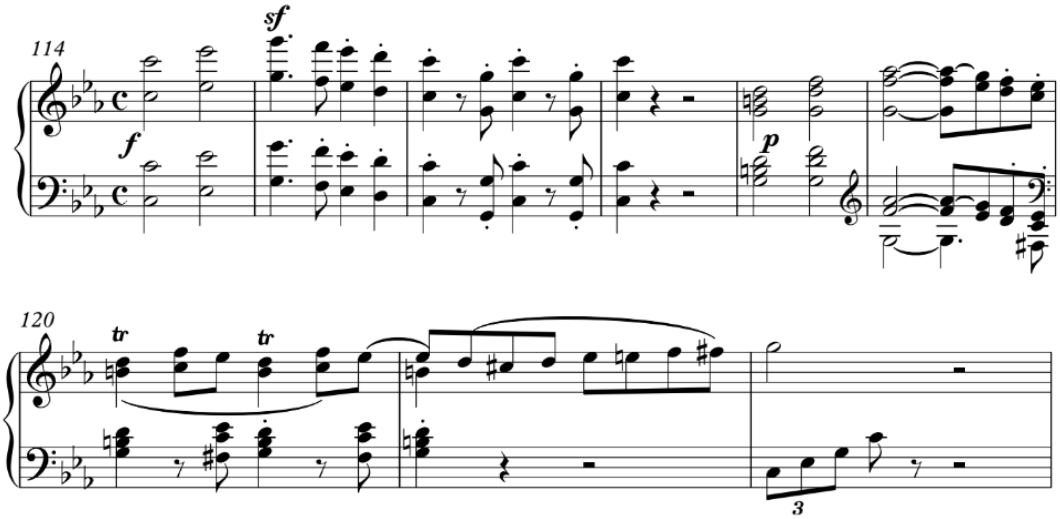


Fig. 5 *Concerto No.3 in C minor, Op.37*, Part I - *Allegro con brio*, measures 114-122
https://youtu.be/Ut5Hy18CoA0

In the following example we see the main theme on the piano, analysed from a Schenkerian point of view. Thanks to this analysis we can follow a correct and clear path in interpretation. Right from the first glance we can eliminate that *sforzando* on the G note, which cannot be emphasized, because it belongs to the same harmony, the basic harmony, C minor. From measure 118 we reach the dominant (5th step), which will be introduced in the *piano*.

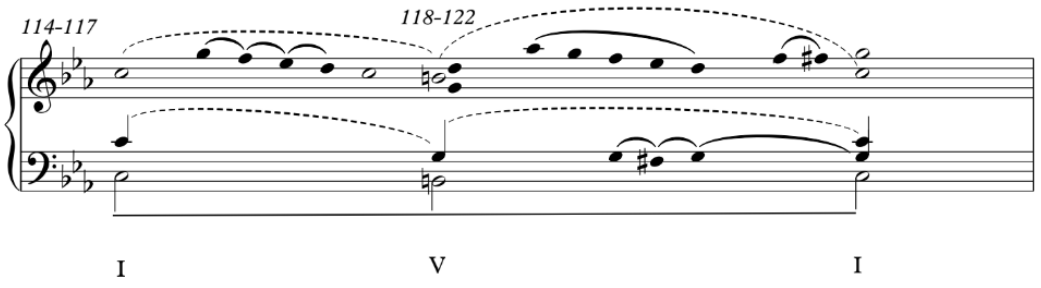


Fig. 6 *Concerto No.3 in C minor, Op.37*, Part I - *Allegro con brio*, measures 114-122 - Schenkerian analysis - *Middleground*

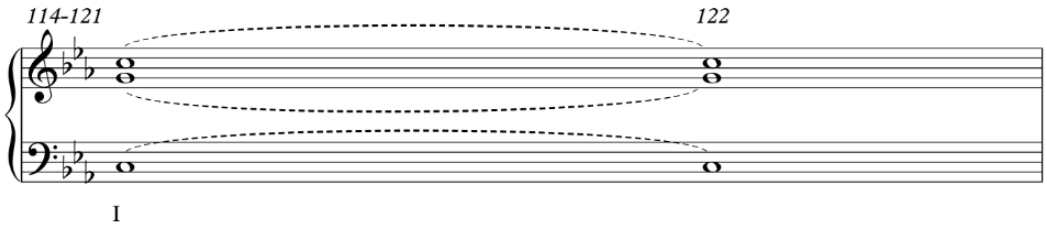


Fig. 7 *Concerto No.3 in C minor, Op.37,* Part I - *Allegro con brio*, measures 114-122 - Schenkerian analysis - *Background*

Measure 120 brings up a Schenkerian issue. From an interpretive perspective, many artists choose to focus on the trill, which is really a motivic formula, but if we look at it from a Schenkerian point of view, we see that it is essentially a resolution. In measure 121, many pianists misinterpret by using a *crescendo*, which in this context is not correct, because in measure 122 it gets back on the tonic. Certainly in Radu Lupu's interpretation we will not hear this *crescendo*.

V.2.1.2 Development - orchestra-soloist and conductor-orchestra relationship

Beethoven takes the themes introduced in the exhibition and elaborates on them in different contexts and leads them through various modulations. In development we often see a question-and-answer game between piano and orchestra, with fragments of the main theme elaborated and divided between the two participants in the dialogue. There are times when the piano seems to be meditating on a thematic idea, only for the orchestra to take that idea and develop it further.

From bar 249 onwards, there is a transition to the key of D major. This tonal change is prepared by four preceding measures. At the orchestral level, in the lower registers, the presence of the notes C-sharp, a sensitive note specific to the key of D major, and E-flat is noticeable. The recurrent use of these notes suggests a deliberate compositional strategy. Notably, in measures 247-248, Beethoven accentuates the note C sharp with an *sf* symbol, thus emphasising the importance of the sensitive. The first four measures of the development section correspond to the thematic material from the soloist's entrance to the exposition, representing a scale repeated three times in different octaves, but this time in D major. Measure 252 is a concluding measure, which is then taken up by the orchestra.

V.2.1.3 Recapitulation – celebration of the main themes

Beethoven returns to the themes of the exhibition, but, as is typical of him, not without introducing a few nuances and variations. While the main themes are reiterated in this section, Beethoven presents them with renewed freshness and clarity, as if the events of the development have given them a new perspective. There is a certainty in the way these themes are presented in the reprieve, contrasting with the exploratory nature of the development.

From bar 412, the orchestra's role becomes conclusive, preparing for the soloist's cadenza. There is a growing tension generated by the use of semitones. In measure 416, the orchestra completes this tense passage, stopping on the base key, i.e. C minor - in the second inversion and from here the musical role is handed over to the soloist, thus inaugurating the cadenza of the first part of Beethoven's Concerto No. 3.

V.2.1.4 Cadenza – the peak of dramatic intensity

The cadenza in the first part of Beethoven's Concerto No. 3 is a synthesis of his compositional genius and the technical virtuosity he demands of the soloist. This is not only a moment of technical display but also an opportunity for thematic deepening. The relationship between soloist and orchestra is highlighted not only in the way the cadenza is integrated into the movement, but also in the way the soloist and orchestra come together after this section. For the performer, this is a challenge and an opportunity to combine technical virtuosity with deep musicality. Beethoven's ability to extrapolate and elaborate an extended cadenza of about 3-4 minutes, predominantly based on two themes, is remarkable. This serves as a palpable example of his genius, highlighting technical and musical mastery.

V.2.1.5 Coda

In the coda, the relationship between soloist and orchestra is again brought to the fore. There is a play of response and call between the two, with the orchestra amplifying and reflecting the soloist's ideas. Although it can often be perceived as a more exuberant and triumphant section, the pianist and orchestra must carefully navigate through the variations in dynamics and intensity that Beethoven wrote. This requires close coordination and communication between soloist and conductor. The coda, in essence, is the culmination of the whole part. It is essential that the performance reflects this moment of height, without exaggeration and loss of musical subtlety and complexity.

V.2.2 *Largo*

The second part, entitled "Largo", written in the key of E major, opens with a theme presented by the soloist, structured in three sentences (fig. 8). It is imperative to apply meticulous Schenkarian analysis, given that the entire theme is based on harmonies; imprecise analysis can lead to harmonic errors. The entire segment unfolds in *pianissimo* dynamics, the tension only becoming apparent from bar 11, where a *crescendo* towards an *sf* is introduced, marking an intensification of the turmoil. In bar 12, the soloist's theme ends, at which point the orchestra immediately takes over the musical discourse. Remarkably, the piano ends on the notes of C sharp and B, and the orchestra continues the sequence with the notes of B and A, culminating on G sharp, where, from bar 13, the orchestral theme begins.

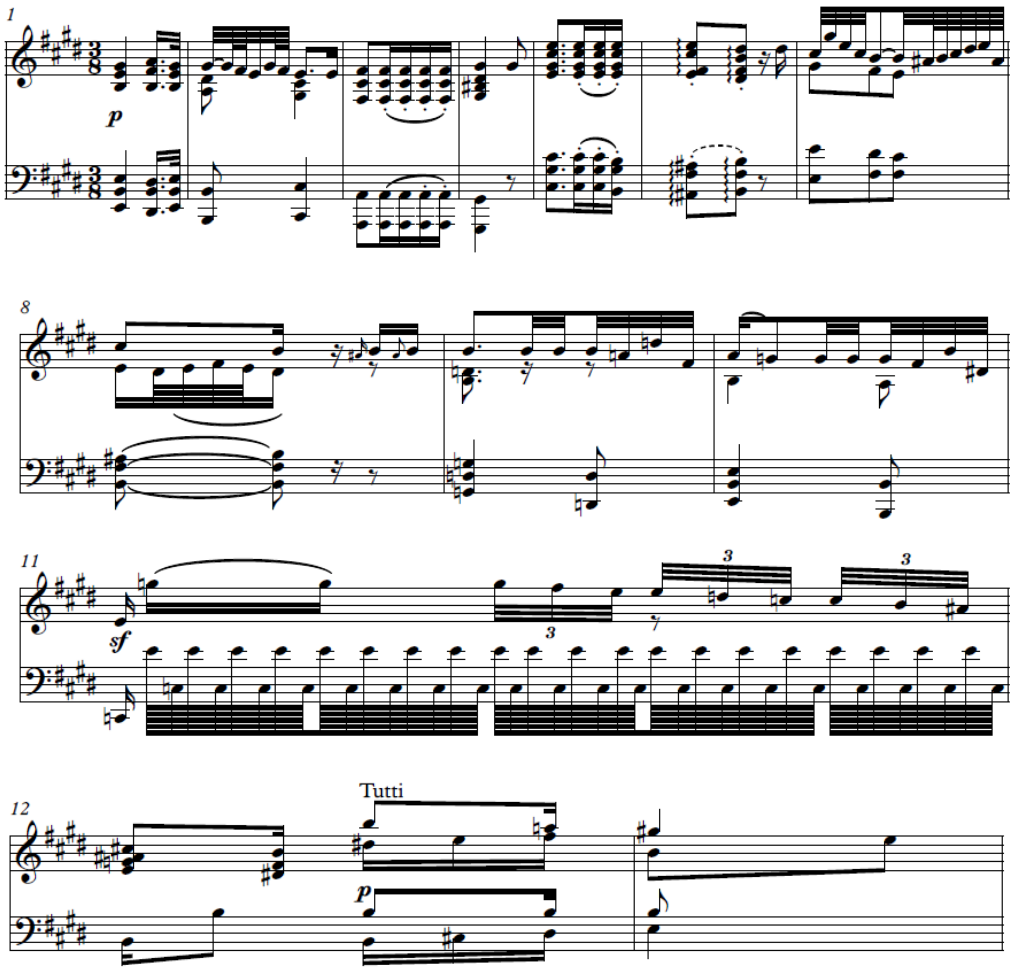


Fig. 8 *Concerto No.3 in C minor, Op.37*, Part II - *Largo*, measures 1-13

https://youtu.be/dRKAE6zKZqM

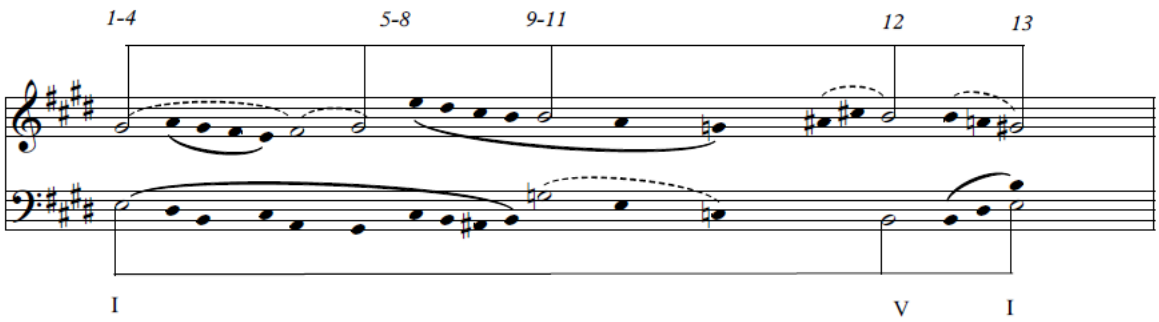


Fig. 9 *Concerto No.3 in C minor, Op.37,* Part II - *Largo*, measures 1-13 - Schenkerian analysis - *Middleground*

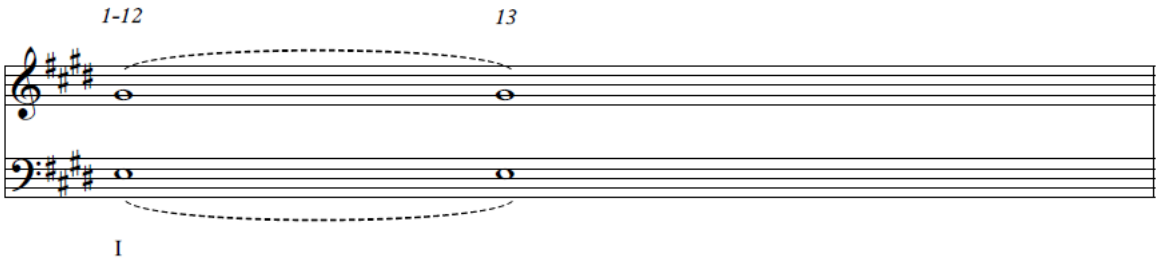


Fig. 10 *Concerto No.3 in C minor, Op.37,* Part II - *Largo*, measures 1-13 - Schenkerian analysis - *Background*

V.2.3 *Rondo. Allegro - Presto*

In this section, structured in the basic key of C minor, the approach adopted is in the rondo form. The theme, initially presented by the solo instrument, is articulated in a framework of eight bars. This binary structure incorporates a question and answer sequence, each occupying four bars. Of note is the more severe character of the theme, a style often found in Beethoven, and which is introduced by an auftakt.

The Presto section is a synthesis and restatement of the musical themes and ideas presented earlier in the concert. In this portion, Beethoven interweaves the dialogue between soloist and orchestra with greater density and rapidity. The main theme, vibrant and rhythmic, is presented initially by the orchestra and then taken up and developed by the soloist in a game of responses. The instrumentation is bright and full of contrast. Combining rapidity with harmonic surprises, Beethoven creates an atmosphere of expectation and inevitability that resolves in a triumphant finale.

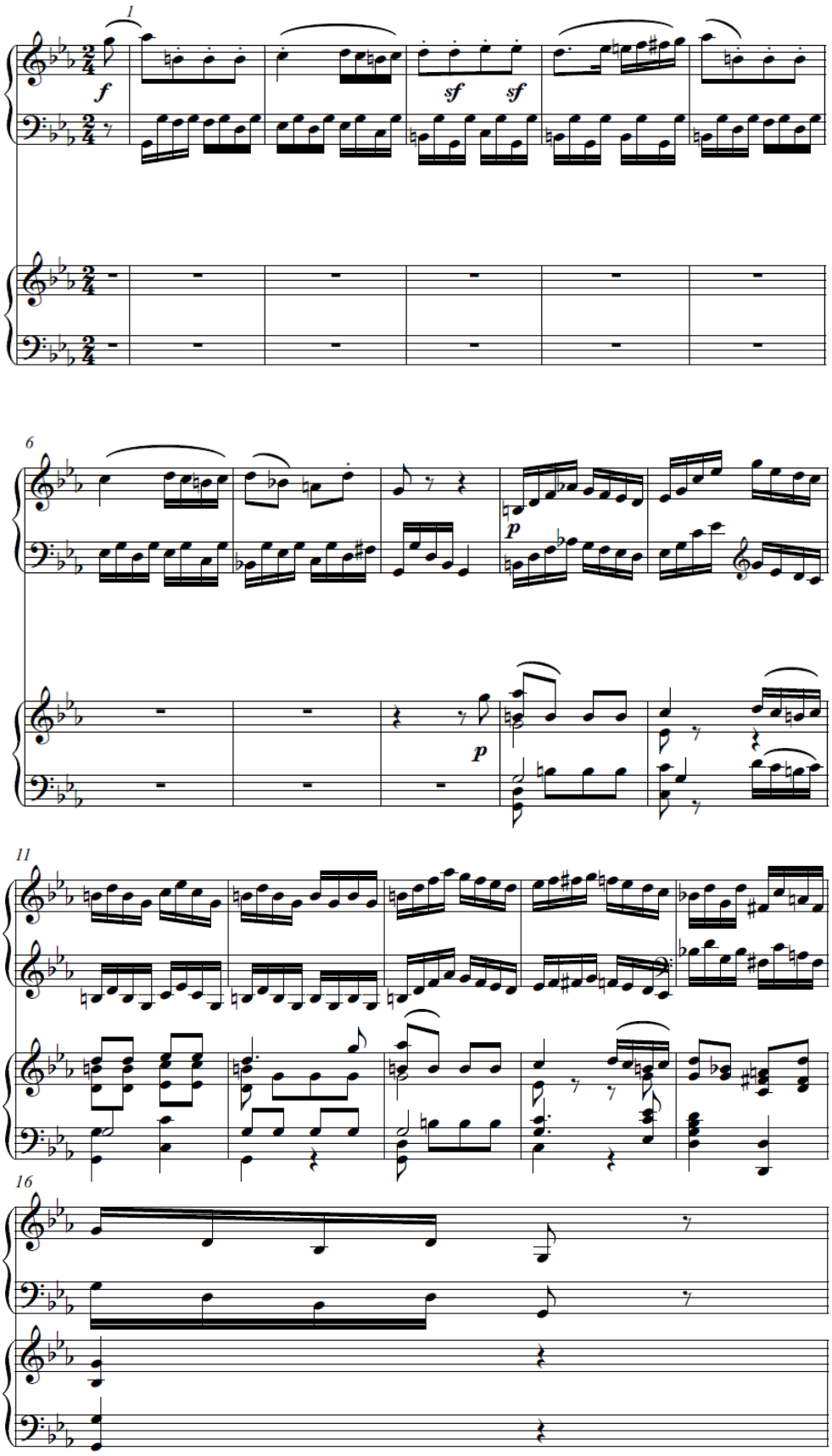


Fig. 11 *Concerto No.3 in C minor, Op.37,* Part III - *Rondo. Allegro - Presto,* measures 1-16

https://youtu.be/Am0u79AehsM

From the perspective of harmonic analysis, the first measure is anchored in G minor, while the second measure migrates to C minor. These modulations alternate throughout the theme, with interludes in G major beginning in the third measure and a resolution in D major with a seventh in the seventh measure. Finally, the theme resolves to G minor.

Subsequent to the soloist's presentation of the theme, the orchestra takes over the thematic material, faithfully replicating the original structure. The soloist now assumes an accompanying role, with the function of harmonically supporting the theme. Interestingly, this theme begins and ends on the dominant, but still tends towards the tonic, as can be seen in the analysis below:

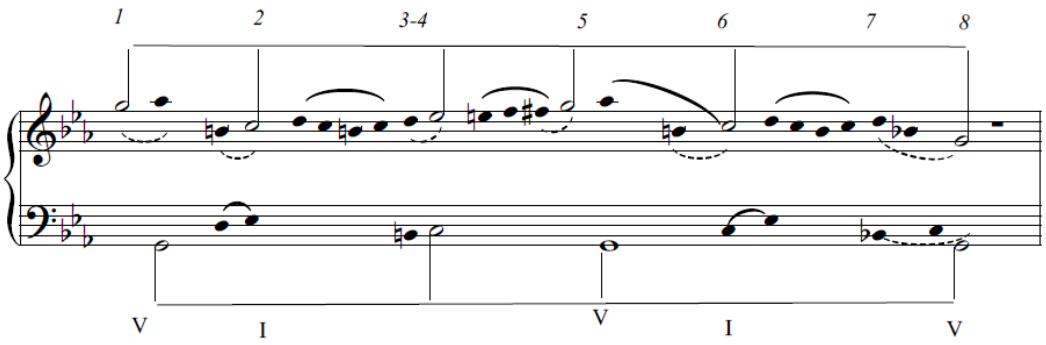


Fig. 12 *Concerto No.3 in C minor, Op.37,* Part III - *Rondo. Allegro - Presto*, measures 1-16 - Schenkerian analysis - *Middleground*

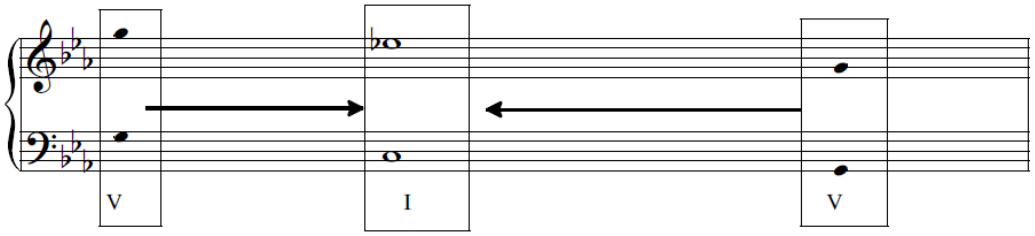


Fig. 13 *Concerto No.3 in C minor, Op.37,* Part III - *Rondo. Allegro - Presto*, measures 1-16 - Schenkerian analysis - *Background*

V.2.4 Conclusion

Ludwig van Beethoven, through transcendent harmony and profound musical architecture, highlights his compositional genius in Piano Concerto No. 3. This work, set in the key of C minor, not only reflects the stylistic tendencies of his early period, which is clearly influenced by his classical predecessors such as Mozart and Haydn, but also foreshadows the maturity and depth of his later work. Structurally, Beethoven adopts traditional concerto forms, but enriches them with thematic content and an orchestral colour palette that develops an intense and dynamic dialogue between soloist and orchestra.

V.3 Concerto No.5 *Emperor* for piano and orchestra in E flat Major, Op.73

Concerto No. 5 for Piano and Orchestra in E-flat Major, Op. 73, known as the *Imperial Concerto*, is one of Beethoven's most ambitious and significant works, composed in 1809 during the Napoleonic occupation of Vienna. Dedicated to Archduke Rudolf, a close supporter, friend and disciple of the composer, the work represents the pinnacle of his work in the concerto genre. Although Beethoven used to be a soloist in the premieres of his own concertos, progressive deafness prevented him from performing the *Imperial*, leading to its premiere on 28 November 1811 in Leipzig with Friedrich Schneider as soloist and Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra, followed by a performance in Vienna on 11 February 1812 with Carl Czerny as soloist.

V.3.1 *Allegro*

The first part is more extensive than any similar work Beethoven had previously created for piano. Although he stuck to the traditional sonata structure, Beethoven made innovations in the way the piano interacts with the orchestra. The introductory cadenza comes before the main orchestral section, which is followed by the thematic development, the reprise, a preset cadenza and the finale. Beethoven made it clear that the pianist should not add his own cadenza, as this is a different approach from earlier works. Some believe that he wanted to retain total control of the piece, given that he could not play it alone or wanted a continuous flow without spectacular interludes. Subsequent works by other composers included pre-set cadenzas rather than allowing the performers to improvise them.

V.3.1.1 Exposition - cadenzas and virtuosity from the first bars

The exposition, like any standard section of sonata form, introduces the main themes that will be developed later in the work. Before the actual debut of the *tutti* section, we are not revealed the musical essence of the concert part or the specific role of the piano within it. Instead, we are introduced to a portrait of the decisive main character with imaginative flair, balanced by a tendency towards deep reflection.

Measure 86 anticipates the approaching conclusion of the orchestral exposition section, displaying a predominant sound spectrum characterized by *forte* and *fortissimo* intensities and a heroic character. Measure 97 introduces a *descrescendo*, imparting an atmosphere of temporary stillness, but measure 103 surprises the audience with a series of powerful chords

presented with an auftakt. These chords, beginning in measure 105 with auftakt, become more frequent but less intense, this time in *piano*, until in measure 107 the soloist intervenes over them. The solo entry in bar 107 consists of an ascending chromatic scale, and from bar 111 the main theme is reiterated in the basic key, in *pianissimo* (fig. 14).

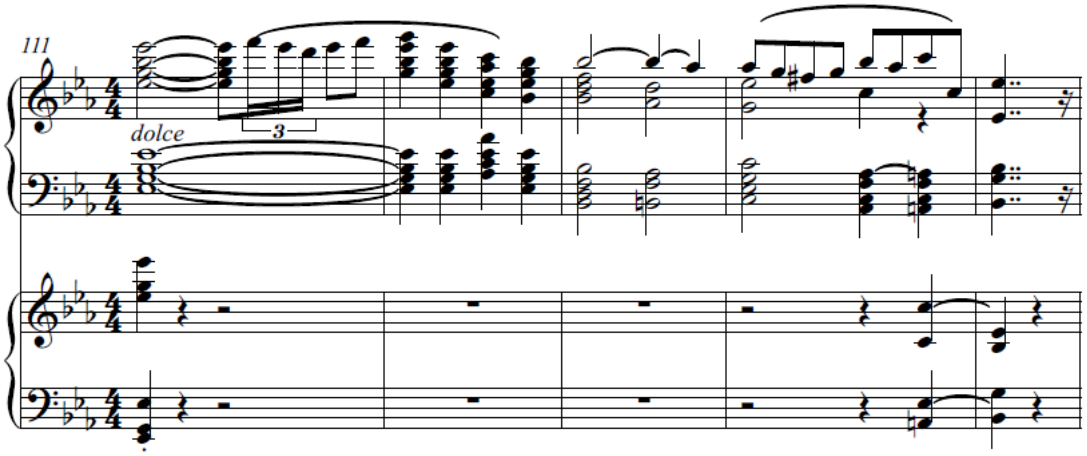


Fig. 14 *Concerto No. 5 in E-flat Major, Op. 73*, Part I - *Allegro*, measures 111-115
https://youtu.be/2_a-Xy5hBk0

As we see again in the Schenkerian analyses we have done, even if the writing is more complex, when it comes to interpretation, everything is much simpler. This is why we have done the analysis in two layers, the first, *Middleground*, which contains several elements and steps, such as I-IV-V-VI-I. (fig. 15) In the second layer, *Background*, we kept only the most important harmonies, I-V-I. (fig. 16)

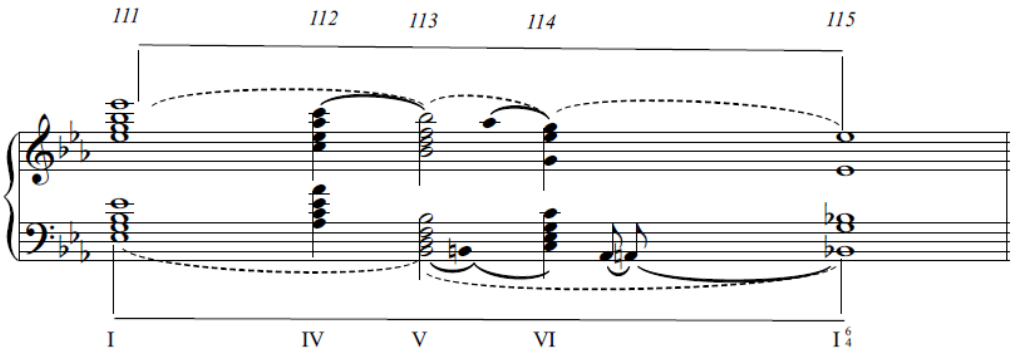


Fig. 15 *Concerto No. 5 in E-flat Major, Op. 73*, Part I - *Allegro*, measures 111-115 - Schenkerian analysis - *Middleground*

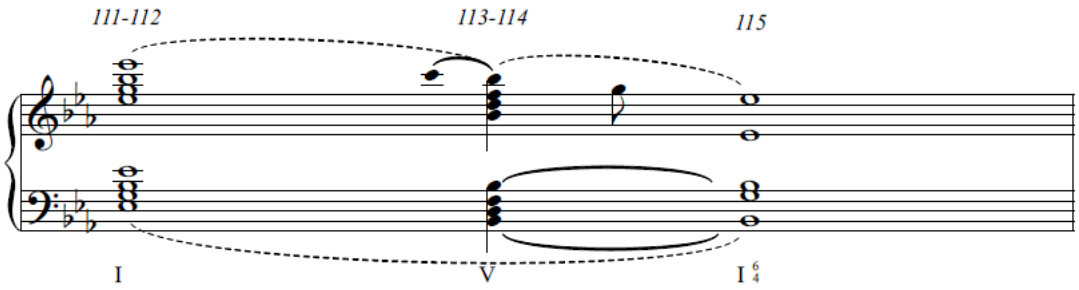


Fig. 16 *Concerto No. 5 in E-flat Major, Op. 73*, Part I - *Allegro*, measures 111-115 - Schenkerian analysis - *Background*

V.3.1.2 Development - soloist-orchestra interaction

The development section of this concert is remarkable for the intense and constant dialogue between piano and orchestra. This is not simply an exchange of musical ideas, but rather a conversation full of passion and intensity. The piano, with its clear and powerful tone, weaves its way through the orchestral lines, creating moments of tension and resolution. For the soloist, this is a combination of virtuosity and sensitivity, requiring a deep understanding of the relationship between the solo part and the orchestra. Performance requires not only technique and precision, but also an ability to communicate and interact with the orchestra in a way that respects the composer's vision.

V.3.1.3 Reprise - the importance of repeated chords

After the complexity and intensity of the development section, the reprieve brings a sense of familiarity and stability. Initial themes are reintroduced, but not simply in a repetitive form, but often with new nuances and inflections, reflecting the musical journey we have been on. Within the reprise, the soloist has the opportunity to re-explore the thematic material, this time with the benefit of understanding the earlier transformations. As a result, the performance is often deeper and more nuanced, with increased expressiveness and a sense of maturity. The pianist needs to be aware of this development and convey these subtleties in their relationship with the orchestra.

In the encore we find the three cadenzas from the beginning of the concert. The harmonies are identical, and the cadenzas manifest themselves with greater technical complexity, the last of these culminating in an ascending chromaticism, resolving to the first step, E flat major. From bar 372 the orchestral theme begins in the basic key of *forte*. Measures 376-377 are imitated in measures 378-379, this time voiced in *piano*, with a subsequent piano imitation in measures 380-381.

V.3.1.4 Coda - compositional comparison with Beethoven's Concerto No. 3

The coda of the first part of Beethoven's *Imperial* Concerto is not merely a conclusion, but rather a climax of the whole section. Rather than merely serving as a confirmation or repetition of the thematic material presented earlier, the coda serves as an extension of the musical ideas and a transition to the following parts of the concerto. It reflects his unmistakable genius and his ability to reinvent and revolutionize traditional musical forms.

V.3.2 *Adagio un poco mosso*

The second part begins with an introduction full of gentleness and sensitivity. The orchestra introduces the theme in a delicate and subtle way, providing a strong contrast to the previous part. The tone is meditative, almost contemplative. This moment prepares the listener for the soloist's entrance, creating a space of intense artistic experience. The soloist's introduction in this section is one of the most sublime moments of the work. The piano takes over the theme, responding to and expanding on the ideas introduced by the orchestra. The relationship between piano and orchestra is of a deep and intimate nature. It is not a struggle for the limelight, but rather an honest and moving dialogue.

V.3.2.1 Orchestral introduction - the role of pauses and sighs

From an orchestral perspective, in measures 9-10, the second violins double the main melody of the first violins, a pattern also seen in the first four measures. Above this level, the melody of the first violins is supported by woodwind instruments, including flute, clarinet and bassoon.

In terms of interpretative implications, the atmosphere evoked in this section radiates an optimistic sensibility, encouraged by the major key adopted, which can be associated with Beethovenian concepts of destiny and divinity. The interpretation of this section therefore calls for thoroughness in articulation, continuity of melodic line and interplay between the instruments, thus ensuring a fluid and coherent performance.

From bar 16 the soloist asserts himself in the basic key, with a deeply expressive, descending melodic line in the right hand, as illustrated in fig. 17. Here, the left hand provides an arpeggio-based accompaniment in the key of B major, in the *pianissimo* key. In bar 18 we reach the dominant, i.e. F-sharp Major, where the right hand again shows a descending melodic trajectory, while the left hand continues to provide harmonic support through arpeggios. Measure 20 brings us back to the basic key, but within the same measure the fourth step appears, and one measure later the second and fifth steps respectively. Later, in bar 22, the 3rd and 6th

steps are identified, and from bar 23, the 2nd step, which resolves to a seventh on the 5th step in bar 24. Where the melodic line is moving upwards, the construction must be sustained; of course the left hand helps here, accompanying in an arpeggiated manner. This analysis is expressed in fig. 18.

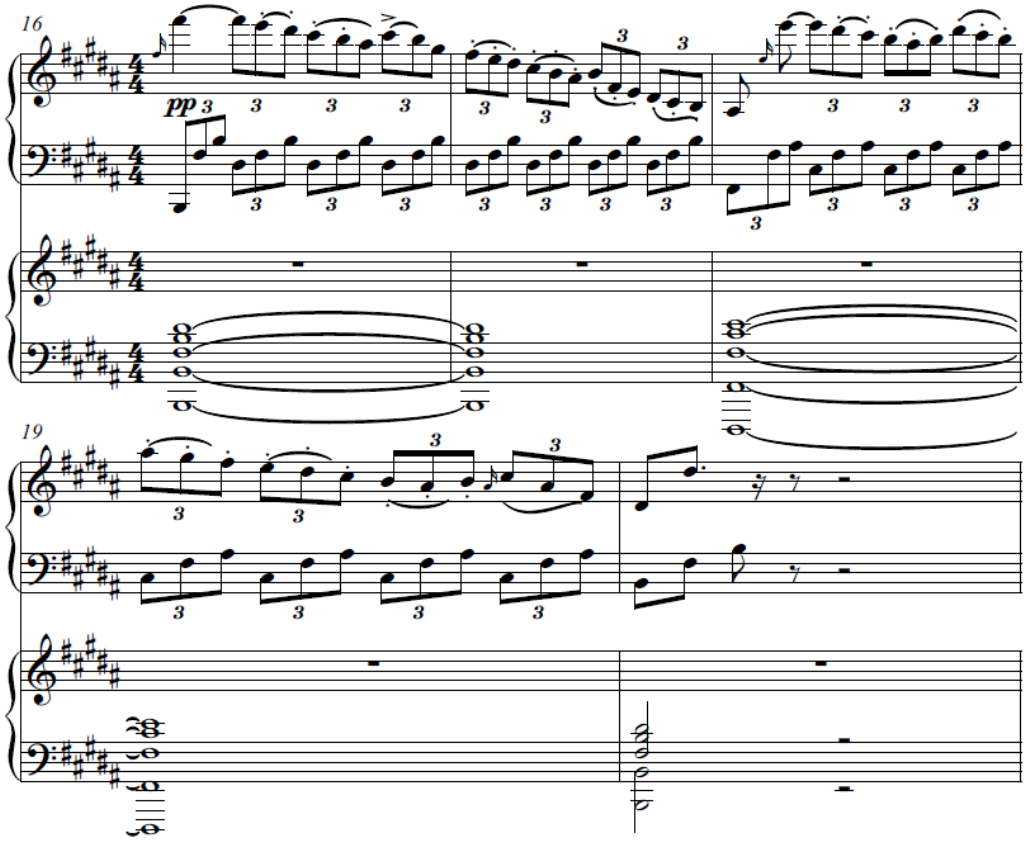


Fig. 17 *Concerto No. 5 in E flat Major, Op. 73*, Part II - *Adagio un poco mosso*, measures 16-20

https://youtu.be/VddfpnfAilQ

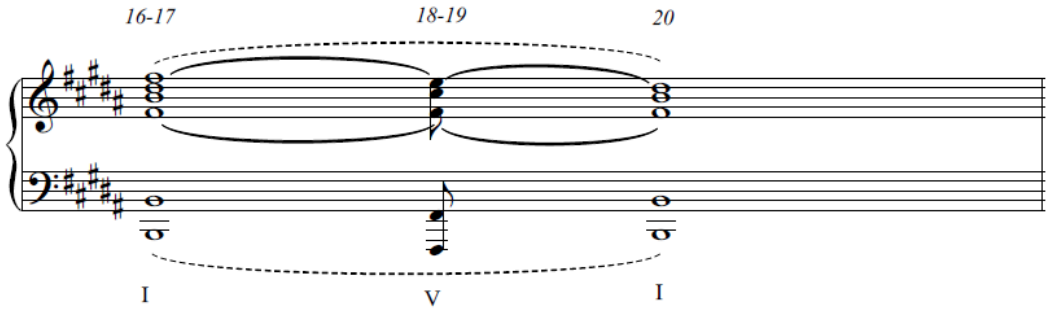


Fig. 18 *Concerto No. 5 in E flat Major, Op. 73*, Part II - *Adagio un poco mosso*, measures 16-20 - Schenkerian analysis - *Background*

V.3.2.2 Tonic-dominant relationship

The first motive of the theme, built in two measures, ends on the dominant, i.e. F sharp major. The second motif also starts in the base key and ends in F sharp major, i.e. on the dominant. The third motive in measure 49 begins on the dominant, then ends on the tonic. The last motive in the solo, which also has a concluding role, begins on the tonic and will also end on the tonic. Thus we see that the thematic motives are complex and are built on the tonic-dominant relationship. In conclusion, measure 53 highlights the orchestra's takeover of the second phrase of the theme.

V.3.3 *Rondo. Allegro ma non troppo* - compositional play between appearance and essence

The third part, a vigorous and exuberant rondo, begins with a clear statement of the theme in the key of E flat major. This is not just a simple introduction to the theme, but a true manifesto of strength and grandeur, like an emperor proudly entering his court. The piano, in the title role, seems to charge with the energy of an entire army, ready to lead a heroic foray into the musical world. The orchestra, in response, is no mere cortege or retinue, but rather a trusted ally, reinforcing and amplifying the soloist's message.

Part III begins in *fortissimo* (fig. 19), after which a *piano* response appears in measures 3-4. This element is repeated once more in measures 5-8. Beginning in measure 9 with the auftakt, the second thematic phrase of the chorus develops, which serves as a period-level response to the first phrase. A descending melodic line is introduced, accompanied by the *espressivo* mark. Subsequently, from bar 11 with auftakt, the dominant character of the first phrase is reiterated in *forte*. From bar 13 with auftakt the descending melodic line is resumed in piano, but now with a *crescendo* indication. The orchestra takes over from bar 15 with auftakt, following the same descending line, until bar 17, where the orchestral refrain begins, identical to the thematic material introduced earlier by the soloist. The simplicity of this theme lies in the Schenkerian analyses that follow:

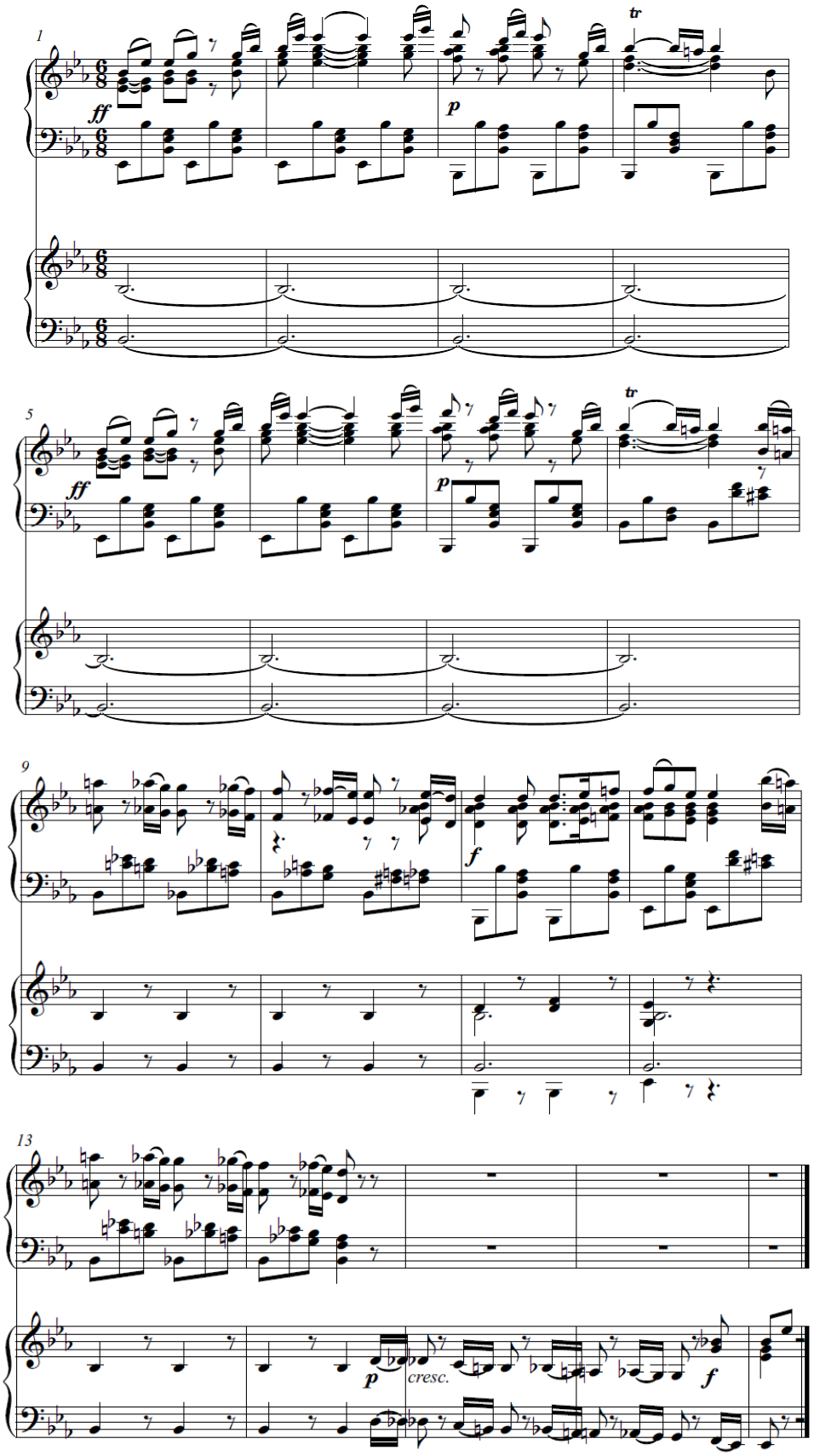


Fig. 19 *Concerto No. 5 in E-flat Major, Op. 73*, Part III - *Rondo. Allegro ma non troppo*, mas. 1-17

https://youtu.be/e-2gutk03JA

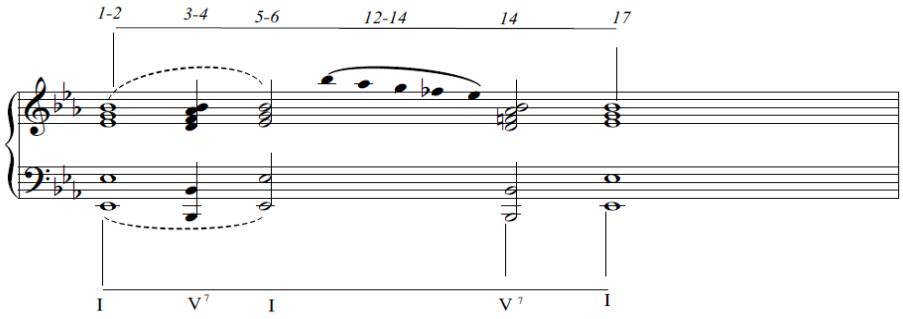


Fig. 20 *Concerto No. 5 in E-flat Major, Op. 73*, Part III - *Rondo. Allegro ma non troppo*, measures 1-17 - Schenkerian analysis - *Middleground*

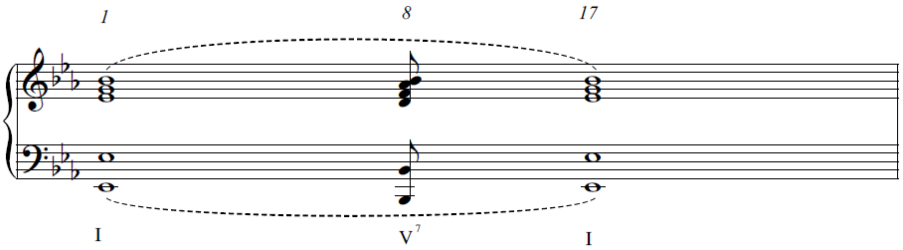


Fig. 21 *Concerto No. 5 in E-flat Major, Op. 73*, Part III - *Rondo. Allegro ma non troppo*, measures 1-17 - Schenkerian analysis - *Background*

V.3.4 Conclusion

Ludwig van Beethoven's Concerto for Piano and Orchestra No. 5 in E-flat Major, Op. 73, often known as the *Imperial*, is not only a masterpiece of musical literature, but also a testament to his boundless genius and his ability to transcend the conventions of his age. *The Imperial* is not just a grandiose title, but is an apt description of its grandeur and proportions. From the energetic opening, where piano and orchestra launch into a series of determined chords, to the exuberant finale, the whole work exudes an undeniable nobility and power. Thus, this work remains not only a mainstay of the piano repertoire, but also a manifestation of Beethoven's artistic genius, a musician who surpassed his contemporaries, influencing generations of composers who followed him.

V.4 Triple Concerto - Concerto for Piano, Violin, Cello and Orchestra in C Major, Op.56

The Concerto for Violin, Cello and Piano in C Major, Op. 56, called *the Triple Concerto*, is a musical work composed in 1803 and published in 1804 by Breitkopf & Härtel. The use of

these three solo instruments transforms this composition into a concerto intended for a piano trio, and it is the only concerto Beethoven ever wrote for more than one solo instrument.

The Triple Concert premiered in 1808 as part of the Augarten summer concerts in Vienna. The violinist was Carl August Seidler, and the cellist was Nikolaus Kraft, renowned for his "technical mastery" and "clear, rich tone". The concerto represents the first composition in which Beethoven applied advanced cello techniques. This reconceptualisation of the text preserves the original information in an academic and formal form, emphasising the historical and musical context of the work.

V.4.1 *Allegro*

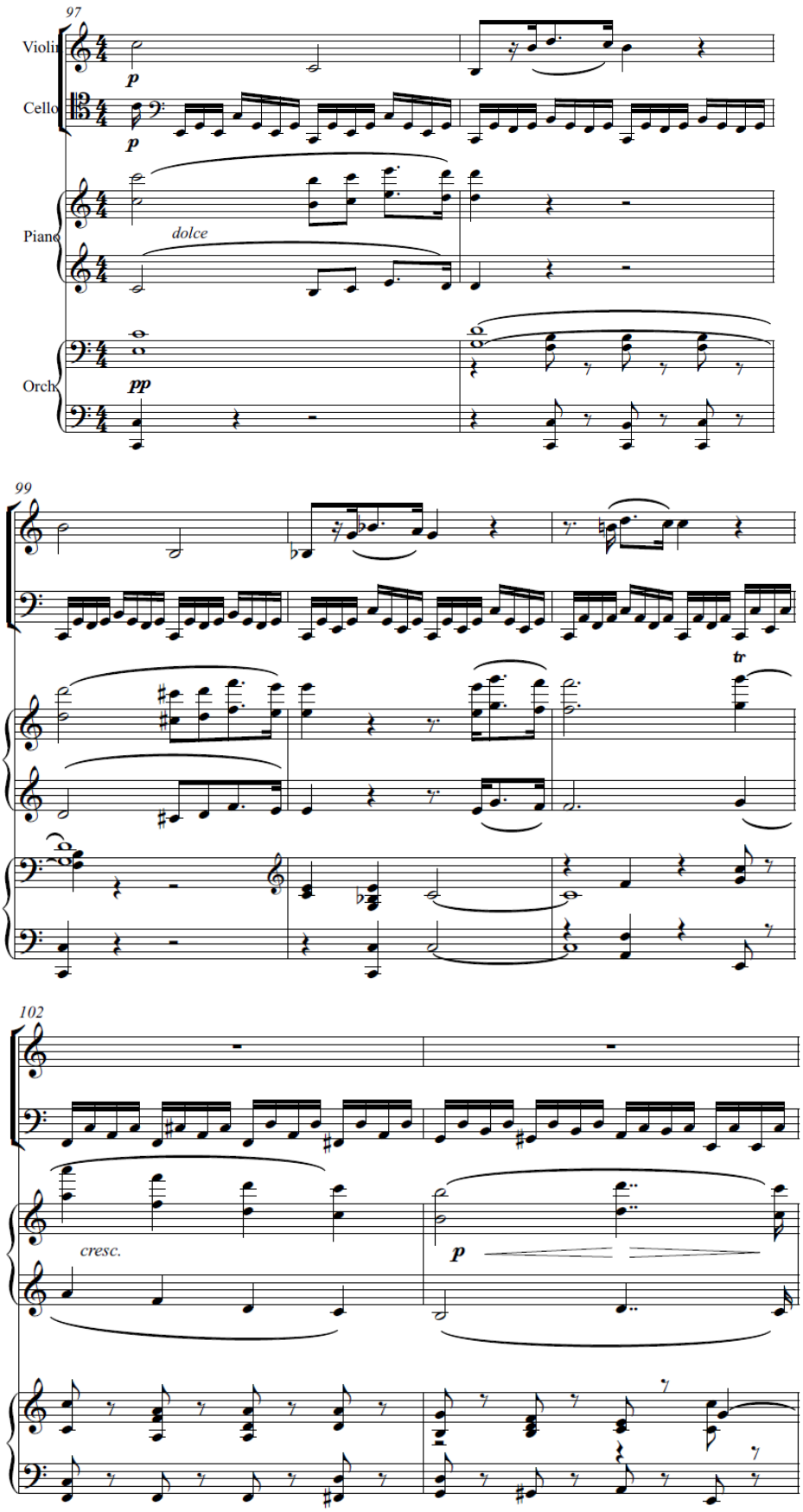
The first part of Beethoven's Triple Concerto extends over a considerable length, numbering 531 bars in *Allegro* tempo, reflecting the composer's ambition and meticulous attention. In this section, Beethoven seems to have taken great care to ensure that each solo instrument - piano, violin and cello - is given adequate opportunity to shine. This not only demonstrates his mastery of balancing the voice of each instrument, but also illustrates his desire to create a balanced and harmonious musical dialogue between the soloists. This approach was relatively innovative at the time, reflecting Beethoven's desire to explore and expand the possibilities of the concerto genre.

V.4.1.1 Exposition - the recurrence of imitative sub-motifs

The exposition of the first part of the concert introduces the main themes of the work and sets the structure and tone for the entire concert. In this section, two main themes are distinguished, each with its own specific characteristics and a certain melodic and harmonic profile.

The orchestra introduces the theme in *pianissimo*, a structure built of eight measures. Thematic analysis reveals that the second motif, present in the third measure, is an imitation of the first motif. The fourth measure reveals a submotif derived from the main motifs, a submotif imitated in the fifth measure. The last three bars conclude this musical phrase.

It should be noted that from bar 94 onwards, the orchestral components take a back seat, leaving only two solo instruments in the foreground, thus establishing a competitive interaction between them. In measure 97 the third soloist, the piano, enters in the fundamental key. Approaching the analysis from a Schenkerian perspective, we see a logical sequence in the appearance of the soloists: the first soloist stresses the tonic, the second evolves on the dominant, and the third returns to the tonic, suggesting a I-V-I progression.


97
Violin
Cello
Piano
Orch
p
p
dolce
pp
99
tr
102
cresc.
p

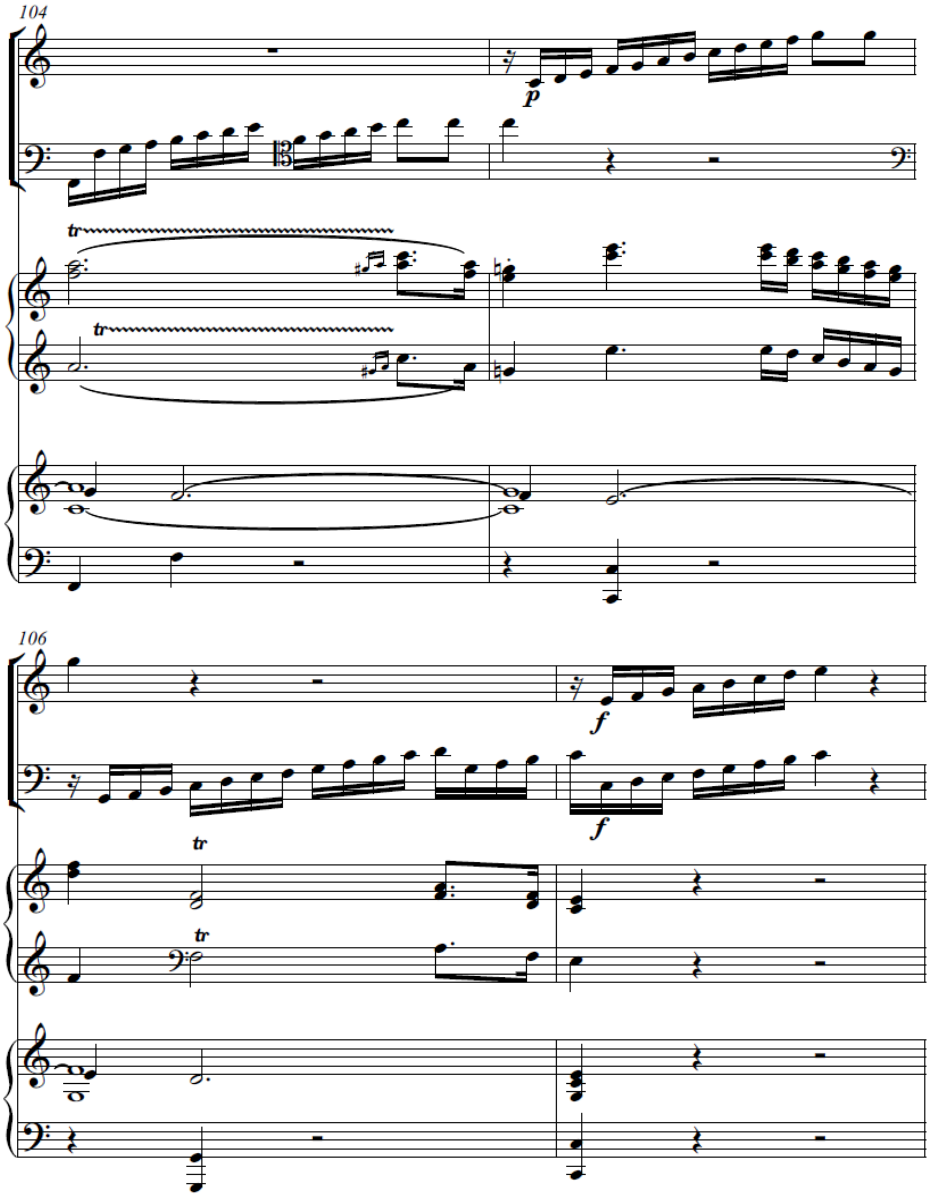


Fig. 22 *Triple Concerto in C Major, Op. 56,* Part I - *Allegro*, măs. 97-107

https://youtu.be/0z-K5-a_dCE

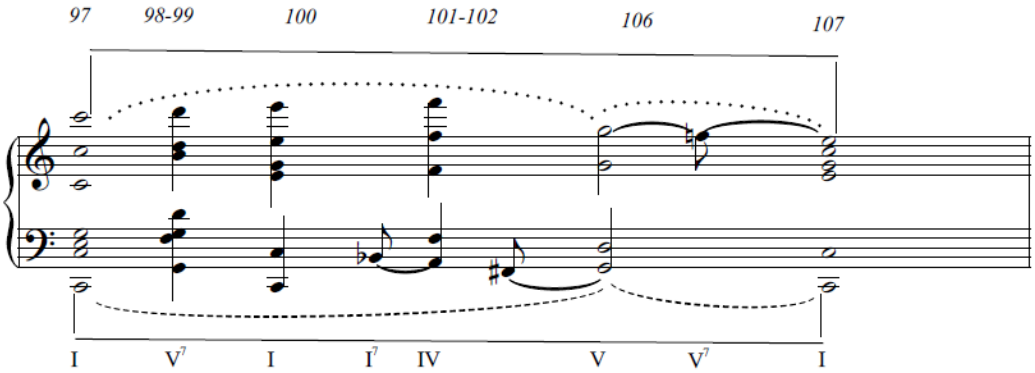


Fig. 23 *Triple Concerto in C Major, Op. 56,* Part I - *Allegro*, măs. 97-107 - Schenkerian analysis - *Middleground*

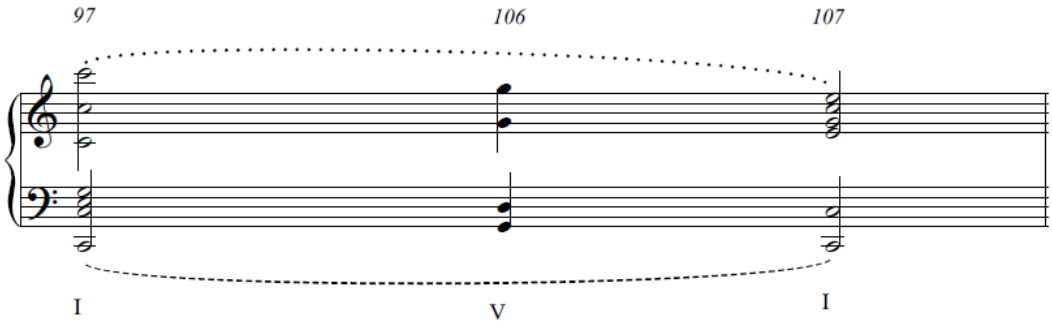


Fig. 24 *Triple Concerto in C Major, Op. 56,* Part I - *Allegro*, măs. 97-107 - Schenkerian analysis - *Background*

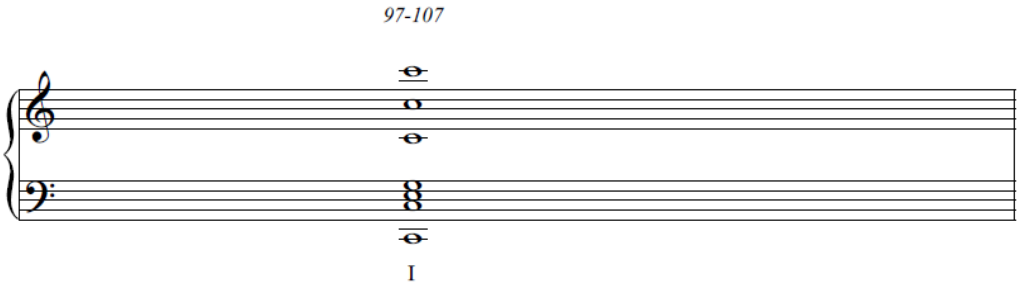


Fig. 25 *Triple Concerto in C Major, Op. 56,* Part I - *Allegro*, măs. 97-107 - Schenkerian analysis - *Background*

At the same time as the piano enters, we notice the reassertion of the orchestral component. The orchestra, together with the solo cello, play the role of accompaniment, while the violin starts a thematic dialogue with the piano, showing an imitation of the main theme. An ascending musical development is revealed on the piano, given the first notes (C-re-mi-F). Although, at first glance, this progress suggests a *crescendo*, an in-depth Schenkerian analysis might deviate from this initial interpretation. At the conclusion of the thematic piano section, we witness a melodic competition between the three soloists. The cello begins a scale, later imitated by the violin, while the piano contrasts with a descending development in thirds, opposed to the violin's ascending movement. In doing so, these instrument dynamics suggest a complex interplay, similar to the sections of Beethoven's Concerto No. 3.

V.4.1.2 Development - Beethoven's true *Sturm und Drang* drama

In this section, soloists and orchestra are often engaged in an intense and complex dialogue. Various musical texts interweave and overlap, and Beethoven uses various contrapuntal and variation techniques to explore the depth and possibilities of the thematic

material. The dialogue is dynamic, with rapid responses and intense exchanges of musical ideas, requiring deep synchronization and understanding between ensemble members.

In bars 275-276 we see descending arpeggios on the piano, the other solo instruments together with the orchestra support the harmony which is A major with seventh and resolves to B flat major. This is where the real drama begins, Beethoven's so-called *Sturm und Drang.* There is a real struggle between the three solo instruments in the form of triplet arpeggios, in the opposite movement on the piano, but also between violin-cello, which at these moments again will be equivalent to the pianist's right and left hand. The orchestra has a role in supporting the harmony, sometimes there are elements in the theme that have a colouring role.

V.4.1.3 Recapitulation - faithful to the exposition

In this round, themes are reiterated, often with subtle changes or new orchestral or instrumental treatments. The orchestration is equally vital and enriched, reflecting Beethoven's orchestral genius. Dialogue continues to be a central feature in the rehearsal as well, with soloists and orchestra engaged in a game of repartee. The musical conversation is enriched by the contrasting timbres of the instruments and the colourful interventions of the orchestra.

The interaction between soloists and conductor is essential for achieving musical coherence and continuity. The conductor coordinates the entrances and dynamics, ensuring a balance between orchestral and solo elements and emphasising the accents and nuances of the composition.

V.4.1.4 Coda - the uniqueness of the Triple Concerto - the dialogue between soloists

The coda not only concludes and resolves the tensions created within the work, but also brings new ideas and transformations to the thematic material. The orchestra plays a central role in the construction and resolution of the coda, with strong, coordinated entries and precisely calibrated melodic and harmonic interventions. The orchestral texture is dense and saturated, reflecting the complexity and intensity of the moment.

The dialogue between soloists and orchestra reaches a climax in the coda, with an intense and dynamic exchange of musical ideas and motifs. Communication and interaction between soloists and orchestra are essential to maintain musical clarity and coherence in this lively section. The conductor has the crucial role of synchronizing and coordinating all the musical elements, ensuring that tensions are built and resolved effectively, and that all the compositional and interpretive details are brought out.

V.4.2 *Largo*

The second part of Beethoven's Triple Concerto is generally more lyrical and introspective compared to the energy and vitality of the first part. This section exploits contrasting textures and dynamics and explores a wide range of expression and emotion.

The rhythmic structure is mostly based on eighths, but there are sections where the subdivision into sixteenths becomes imperative. The form of the musical phrases seems to follow a 4+4 bar pattern. The orchestral introduction anticipates the central theme, which will recur in this section. From a Schenkerian perspective, the harmonic relationships and cardinal steps, namely A-flat Major - E-flat Major - A-flat Major, or, in other words, step I-V-I, should be emphasized, as illustrated in fig. 27 and fig. 28.

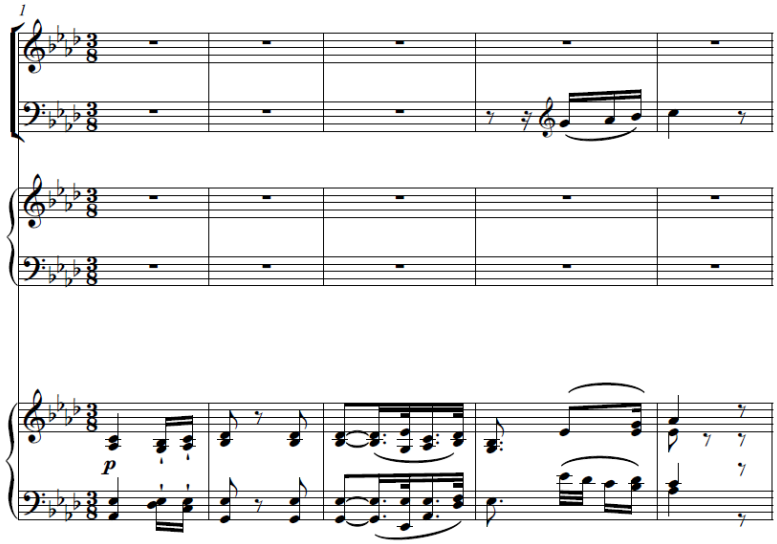


Fig. 26 *Triple Concerto in C Major, Op. 56,* Part II - *Largo*, measures 1-5
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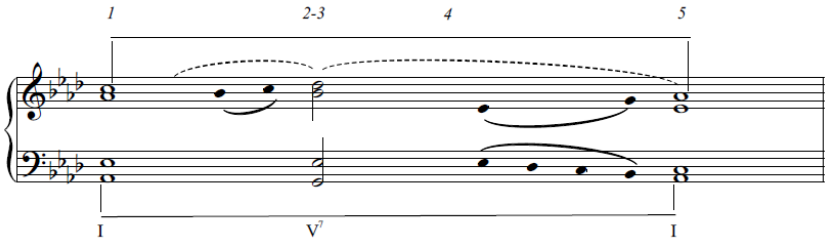


Fig. 27 *Triple Concerto in C Major, Op. 56,* Part II - *Largo*, measures 1-5 - Schenkerian analysis - *Middleground*

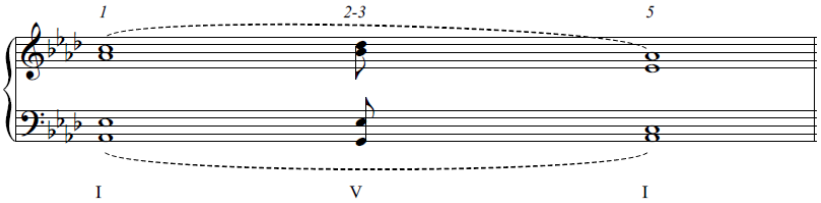
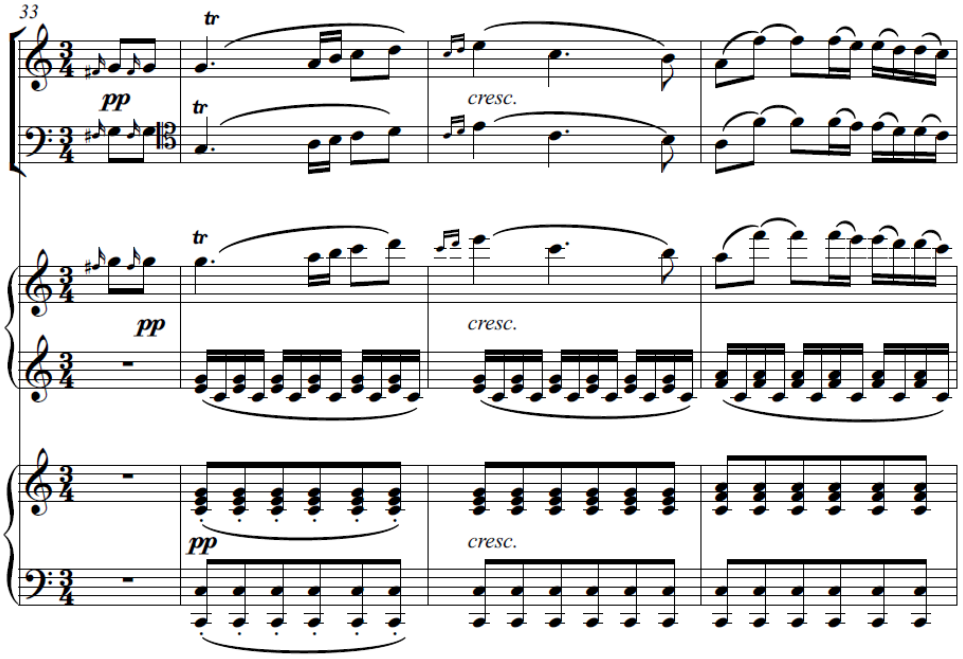


Fig. 28 *Triple Concerto in C Major, Op. 56,* Part II - *Largo*, measures 1-5 - Schenkerian analysis - *Background*

V.4.3 *Rondo alla polacca*

In this section, we return to the basic key of the concerto, C major. The previous section culminated in the dominant of this key, G Major. The sequence begins with the presentation of the theme on the cello, with a classically inflected orchestral accompaniment. The thematic structure, comprising 8 bars, reflects the conventional phrase size, which can be subdivided into 4+4 bar configurations. The first four bars function as an interrogative sentence, while the next four provide resolution, coming together in a complete 8-bar phrase.

From bar 17, an orchestral transition section anticipates the piano's entrance. It does not reprising the central theme, but introduces new material with Polish influences, in the context of an intense dialogue between violin and cello. This section begins in *pianissimo*, culminating in a *forte* in bar 31. Immediately afterwards, on the third beat, the sonority returns to *pianissimo*, marking a significant interaction between the soloists, functioning as a prelude to the return of the theme in unison to the trio of soloists. They, in a unified gesture, hand over the thematic material to the orchestra, thus underlining the importance of collaboration between soloists and orchestral ensemble - a key feature underlying the genius of the composition and the composer. The character is dance-like, of course this must be suggested by the soloists and orchestra, but without disturbing the I-V-I harmonic process. (fig. 29)



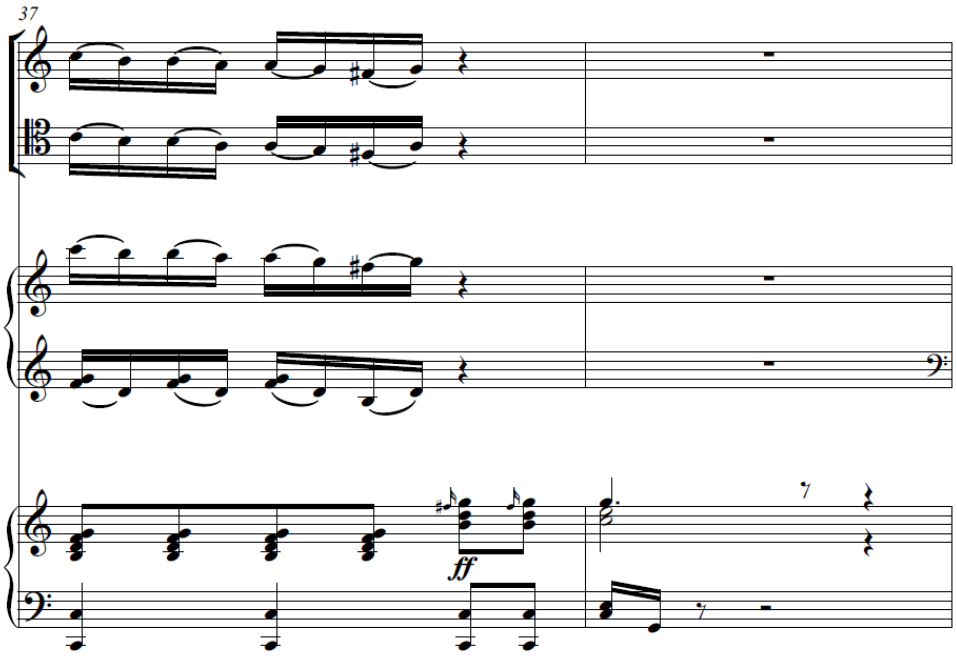


Fig. 29 *Triple Concerto in C Major, Op. 56*, Part III - *Rondo alla polacca*, measures 33-38

https://youtu.be/ERn2ysjmNLs

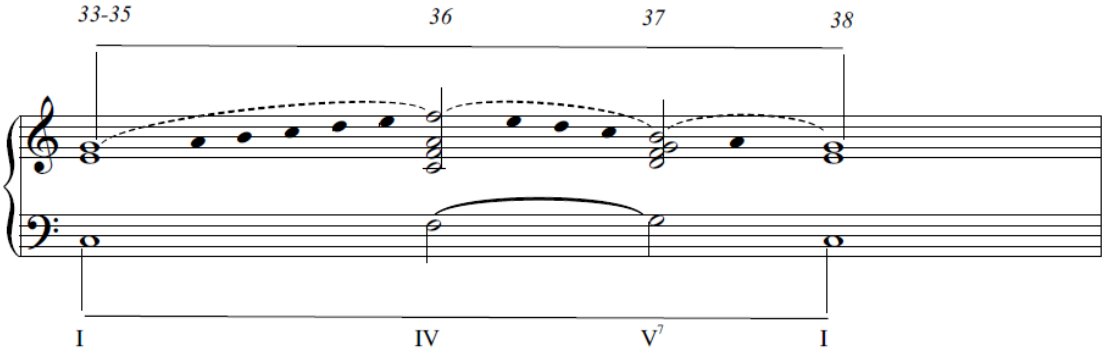


Fig. 30 *Triple Concerto in C Major, Op. 56*, Part III - *Rondo alla polacca*, measures 33-38 - Schenkerian analysis - *Middleground*

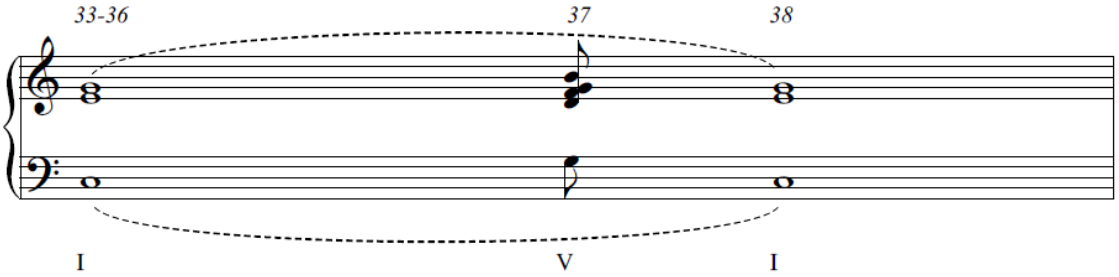


Fig. 31 *Triple Concerto in C Major, Op. 56*, Part III - *Rondo alla polacca*, measures 33-38 - Schenkerian analysis - *Background*

V.4.4 Conclusion

Concerto for Violin, Cello and Piano in C Major, Op. 56, better known as Ludwig van Beethoven's *Triple Concerto*, masterfully incorporates timbral and instrumental diversity, creating a sublime symbiosis between soloists and orchestra. In this sonic edifice, Beethoven combines instrumental individuality with ensemble cohesion, exhibiting a dynamic dialogue between the three solo instruments and the orchestral body.

V.5 Comparative analysis: authentic interpretations of Beethoven's concertos

Through comparative analysis of a variety of interpretations, from the historically informed to the modern and innovative, this section aims to reveal the subtleties and complexities inherent in the making of these masterpieces. The focus will be on how different pianists have approached Beethoven's concertante works, highlighting the specificities of each interpretation in terms of style, expressiveness, technique and fidelity to the composer's intentions, as well as the importance of dialogue between soloist and conductor. This analysis will also offer new insights into how these works can be approached and presented to contemporary audiences while maintaining their authenticity and artistic integrity.

V.5.1 Concerto for Piano and Orchestra No. 3, Op. 37

	Daniel Barenboim	**Radu Lupu**	**Maria Joao Pires**
Interpretive approach:	Barenboim approaches the works with deep analysis, combining musical intelligence with a strong passion. This is reflected in his performance of Concerto No. 3, where he combines structural complexity	Lupu is known for his deeply introspective and meditative approach. This is reflected in his performance of Beethoven's Concerto No. 3, where he brings lyricism and sincerity to the fore, creating a deep and	Pires is known for her emotional and poetic approach, emphasizing the lyrical and expressive qualities of the music. This is evident in her performance of Concerto No. 3 through the warmth and sensitivity with

	with rich emotional language.	personal connection with the music.	which she treats the score.

Table 1. Comparative analysis of some established performances of *Concerto No. 3 in C minor, Op. 37*

V.5.2 Concerto for Piano and Orchestra No. 5, Op. 73

	Radu Lupu	**Daniel Barenboim**	**Lang Lang**	**Emil Gilels**
Interpretive approach:	Radu Lupu is known for his introspective, deep and meditative approach. In his performance of Concerto No. 5, he is likely to have explored the emotional depth and structural complexity of the work, placing particular emphasis on musical nuances and subtleties.	Barenboim is known for combining rigorous intellectual analysis with intense passion. In Concerto No. 5, he is likely to have delivered a performance full of power and mastery, exploring the complexity and drama of Beethoven's composition.	Lang Lang is known for its dynamic and energetic approach. In his performance of Concerto No. 5, he is likely to have brought a high level of vitality and enthusiasm, combining technical virtuosity with a charismatic stage presence.	Emil Gilels was known for his deep, thoughtful and meticulously structured approach. In his performance of Concerto No. 5, Gilels probably emphasized clarity, balance, and deep expression, exploring the complexity and beauty of Beethoven's composition with exquisite insight.

Table 2. Comparative analysis of some established performances of *Concerto No.5 in E flat Major, Op. 73*

V.5.3 Triple Concerto for piano, violin, cello and orchestra, Op. 56

	Daniel Barenboim, Yo-Yo Ma, Itzhak Perlman	**Sviatoslav Richter, David Oistrakh, Mstislav Rostropovich**
Interaction between soloists:	Barenboim, Ma and Perlman are musicians of unquestionable mastery, each with a remarkable career. In this performance, their interaction is characterised by mutual understanding and fine musical communication. The dialogue between the three solo instruments is balanced, each artist allowing the others to shine while contributing harmoniously to the ensemble.	Richter, Oistrakh and Rostropovich are renowned for their virtuosity and musical depth. In this collaboration, the interaction between the three soloists is expected to be one of great finesse and mutual understanding. The dialogue between the instruments is likely to be characterized by remarkable coherence and a mutual sensitivity to each other's musical expression.

Table 3. Comparative analysis of established performances of *the Triple Concerto in C Major, Op. 56*

V.5.4 Orchestration. Enhancing the direction of the interpretive act through balance and cooperation

Beethoven was a master orchestrator, and his piano concertos demonstrate his innovative approach to combining solo piano with orchestra. Beethoven expanded the traditional classical orchestra by adding new instruments and giving them more prominent roles. For example, he made extensive use of clarinets, bassoons and horns, adding diversity and depth to the orchestral texture. Beethoven's use of dynamics in his orchestration is notable. He used extreme contrasts in dynamics, creating dramatic and emotional effects. This is especially evident in the dramatic passages of his concertos. Beethoven experimented with the timbres (tonal colours) of instruments. He explored different combinations and orchestral textures to create unique and expressive effects. This is evident in the variety of moods and atmospheres found in his concertos.

V.6 Personal concepts of the performance approaches

The study of a musical work and its effective presentation to an audience is a complex and multidimensional process. In this process, study is not limited to the technical mastery of the score, but also involves rigorous mental preparation. Daily mental training, starting with the analysis of each phrase and progressing systematically to grouping them into larger sections, such as exposition, development or rehearsal, is essential. This structured approach helps not only to memorise the work effectively, but also to establish deep connections in the brain that facilitate coherent and expressive interpretation.

Schenkerian analysis proves to be a valuable tool in this process, contributing significantly to the understanding of the deep structure of the work and its memorization. Detailed knowledge of the conducting score is also crucial, as it allows the performer to understand not only his or her part, but also how it fits into the orchestral whole.

Dialogue with the conductor and interaction with the orchestra are also key components of the performance process. These interactions require not only technical adaptation, but also mutual understanding and effective communication. Rigorous theoretical analysis of every interpretative detail is essential to achieve authentic and convincing artistic expression.

Another important aspect of interpreting training is the study of up-to-date bibliography and literature on interpreting, including news and emerging trends in the field. Comparative analysis of world-renowned interpretations provides valuable insights and inspiration, allowing the interpreter to develop a unique and personal style.

In the end, achieving musical narrative and fluidity is a key achievement. This involves not only impeccable technique, but also a deep understanding of the musical language and emotions the composer intended to convey. By combining all of these elements, the performer succeeds in creating a captivating and memorable musical experience for the audience.

V.7 Conclusions

Through this holistic approach we have explored how Beethoven not only influenced the development of the piano concerto, but also cemented his reputation as one of the most influential composers in classical music.

Chapter VI

BEETHOVEN REFLECTED IN TIME: FROM RECEPTION TO CONTINUOUS INSPIRATION

In his early years of composition, Beethoven followed the classical models of masters such as Haydn and Mozart. His early works reflect an adherence to traditional forms and structures, but even in these early works, there are signs of his individuality and future innovation. As Beethoven evolved, his style became more personal and complex. Elements of innovation in harmony, rhythm, and structure began to manifest themselves more strongly, marking his transition into his "heroic" period. The latter period is marked by deep introspection and exploration of musical boundaries. His compositions from this period, such as his last string quartets and piano sonatas, are remarkable for their structural and emotional complexity.

Beethoven posed great technical and expressive challenges to his performers. His works required not only remarkable technical mastery but also a deep understanding of expressive subtleties. The interpretations of Beethoven's contemporaries ranged from those who were deeply moved by the depth of his music to those who found the technical challenges too great or the style too innovative. The virtuosity and expressiveness of Beethoven's interpretations influenced subsequent generations of musicians. He expanded instrumental possibilities and opened the way to new approaches in musical interpretation.

VI.1 An interdisciplinary view of the impact and reception of Beethoven in literature, visual art, philosophy

The history of Beethoven's impact on the Western musical tradition contains numerous examples of his unparalleled effect on 19th and 20th century musicians. Here we explore how his life and music also motivate efforts in non-musical fields, including literature, visual arts, philosophy, and politics. Beethoven was idolized by people from all walks of life and many nationalities as a "role model" or "educator." His triumphs over deafness and loneliness cemented his reputation as a paradigm of the 'artist'. Inspired by this heroic image and the momentum of his most popular works, musicians, writers, visual artists, politicians and many others have sought to emulate aspects of his personality and persuade others to do the same.

VI.2 Conclusions

In conclusion, Ludwig van Beethoven's artistic development, as reflected in his contemporaries' reception of his music, illustrates his transition from a composer in the classical tradition to a musical innovator and visionary. In his early period, Beethoven was appreciated for his balance between the classical style inherited from Haydn and Mozart and his innovative elements, while his later, increasingly complex and deeply emotional works provoked mixed reactions - from enthusiasm to confusion - due to their boldness and intensity. However, this late period in his career reinforced the recognition of his genius, with many of these works now considered masterpieces of musical history. Thus, the perception of Beethoven's contemporaries not only reflects the changes in his compositional style, but also serves as a testament to his profound and lasting impact on the musical world.

PERSONAL PEDAGOGICAL DISSEMINATIONS

This detailed work explores the interpretation of Beethoven's music, offering in-depth analysis and interpretative suggestions that are based on a sophisticated understanding of Beethovenian style and technique. The author encourages musicians to take a meticulous approach, emphasizing the importance of appreciating stylistic subtleties in Beethoven's music. Although the work focuses primarily on this composer's concertos, the techniques and methods discussed are applicable to a variety of repertoire, giving musicians the tools they need to navigate the interpretive complexities of different musical works. The approach is universal, essential to the development of musicians capable of performing with understanding and artistic sensitivity.

For young pianists, the work highlights the importance of learning an interdisciplinary and multidisciplinary approach to music performance. This involves combining pianistic skills with an in-depth knowledge of the cultural, historical and theoretical context of the works performed, thus contributing to a more nuanced and richer interpretation. The pianist is encouraged to explore not only the musical structure, but also the emotional meanings and relationships of the works to other forms of art and thought.

The aspect of intervalic hearing education is essential in the training of pianists, aiming to develop a sensitive and differentiated hearing for musical intervals. This skill allows the grasping of important landmarks and meanings in the context of tonal language. Mental training also plays an important role, helping the pianist to develop the mental skills necessary for high-level musical performance. This process includes visualization, memorization, concentration, and stage anxiety management.

Schenkerian analysis, an essential methodology in the study of music, provides a clear understanding of the underlying structures in music, making it easier to memorise and understand compositions. By visualising these structures, the pianist can form clearer connections in the brain, facilitating efficient memorisation of complex works and enhancing overall understanding of the work.

Through rigorous study and comparative analysis of different performances, the pianist develops his own style and vision, learning to communicate effectively with the audience. Emphasis on dialogue with the conductor and members of the orchestra is crucial to achieving a cohesive and harmonious performance. At the same time, the pianist is encouraged to broaden

his or her cultural horizons and draw inspiration from the literature and the latest research in the field.

In conclusion, this work provides an interdisciplinary and multidisciplinary framework essential to the development of a well-rounded pianist, capable not only of performing works technically, but also of understanding and presenting them in a way that conveys the richness and depth of the music to the audience. This requires a detailed and in-depth knowledge of every aspect of the music, from harmonic and melodic structure to historical and stylistic context. The pianist is guided to approach the score not only from a technical but also from an expressive perspective, seeking to capture and convey the emotions and intentions of the composer.

FINAL CONCLUSIONS. PERSONAL CONTRIBUTIONS AND ORIGINALITY OF THE WORK

This extended work provides an in-depth analysis of the performance of Ludwig van Beethoven's piano concertos, emphasizing that expressive virtuosity, rather than pure technical skill, is essential in the interpretation of these works. Beethoven redefined musical paradigms, requiring from the performer an emotional maturity and an ability to communicate emotional tension. Technique, in this context, becomes a vehicle for conveying musical depth, and true interpretive mastery occurs when technicality fades in favour of authentic expression.

The work addresses the complexity and stylistic impact of Beethoven in various chapters, providing historical, cultural and analytical perspectives. Chapter I sets the historical and social context of Beethoven's era, laying the groundwork for an appreciation of his innovations. Chapter II looks at musical style and performance, showing how Beethoven transformed musical norms. Chapter III, focusing on Schenkerian analysis, provides a detailed view of the internal structures of concertante works. Chapter IV examines the different interpretive approaches, illustrating the evolution of interpretation over time.

Chapter V extends this analysis by integrating diverse perspectives, including semiotics, to provide a holistic understanding of repertoire. Finally, Chapter VI reflects on Beethoven's continuing influence in various artistic and cultural fields. The paper makes original contributions through detailed analysis of Beethovenian language, innovative pedagogical proposals and personal interpretative approaches.

Central to the work is the application of the semiotics of musical performance, integrating complex theoretical models to open up new horizons in the interpretation of Beethoven's music. This approach allows for a deeper understanding of the hidden structures and meanings in his music. The paper draws parallels between the deep structures revealed by Schenker and the semiotic interpretation of Greimas and Tarasti, approaching music not only as a sound phenomenon, but as a narrative structure full of meanings and symbols.

An innovative aspect of this work is its emphasis on the importance of mental training in musical performance. By analysing the microstructure of the musical text, the performer is encouraged to discover new layers of meaning and to deepen the emotional and structural understanding of the work. This process enriches interpretation by integrating detailed technical analysis with psychological and emotional training, opening up new perspectives in the art of

musical interpretation. The practice of stage visualisation allows performers to experiment with different performance scenarios and to strengthen their stage presence and confidence.

A distinctive element of the work is the interdisciplinary approach to pianist training, combining musicological analysis with creative imagination techniques and mental training. This methodology helps to form a more nuanced and convincing performance, supporting pianists in developing an affective awareness of the music. The work stresses the necessity of perfect knowledge of the conducting score, dialogue with the conductor and orchestra, and detailed theoretical analysis for cohesive performance.

In addition to these aspects, the work proposes an innovative approach to musical pieces, applying sophisticated theoretical frameworks in interpretation and analysis. The semiotic approach provides a deep understanding of the structures and meanings in Beethoven's music, thus offering a new and enriched perspective on his work. The parallel between Schenkerian analysis and semiotic interpretation adds a new dimension to musicological thinking, providing a robust methodology for interpreting and appreciating Beethoven's work.

The paper also explores the importance of mental training in the performance process through meticulous analysis of the microstructure of the musical text. This approach enriches the interpretation, allowing the pianist to construct a more nuanced and convincing performance. This mental training, practiced consistently, helps to maximize the value of study in live performance.

Our work therefore proposes an innovative method of approaching musical pieces, one that transcends the traditional boundaries of technical training, providing performers with tools for deeper and more convincing artistic expression. Ultimately, we hope that this work will serve as a valuable reference point for future scholars, musicians and music enthusiasts, offering new insights and inspiration into the fascinating world of Beethovenian music.

Motto:

> *"Then let us all do what is right, let us not strive with all our might towards what is unattainable, let us develop as fully as we can what God has given us, and let us not cease to learn."* (Ludwig van Beethoven)