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A REAPPRAISAL OF TEMPO, CHARACTER
AND THEIR RELATIONSHIP
with particular respect to the music
of Beethoven and Schumann

In two volumes

Submitted in fulfilment of the requirements
for the degree of Doctor of Music in the
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by

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- VOLUME TWO -

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BEETHOVEN'S TEMPI AS DECISIVE DETERMINANTS OF CHARACTER

5.1 Introduction.

" . . . we must follow the promptings
of the unfettered imagination."
(Beethoven, letter of 1826/12/c.18)

1 Few musicians would question that Beethoven fulfilled this intimation of his inner calling to an almost unique degree, and some may perhaps instinctively recoil at the thought of subjecting the fruits of this "*freie Genius*" to the processes of closely patterned analysis. If one could feel confident that those fruits were being represented in a manner faithful to all the fundamental requirements of the composer, there would be no need to contemplate so doing. But conflict, between Beethoven's recorded demands and many interpretations presented by even the most eminent performers today, points inescapably to a situation where to an astonishing extent misconceptions prevail and continue to be perpetuated.

2 The sound, proven values and procedures of earlier styles were given by Beethoven a new and revitalised significance. Continual experimentation and pioneering developments characterise an output that relatively seldom settled into the patterned fulfilment of society's requirements that Rembrandt's portraits and Mozart's entertainment music undoubtedly are. Even over the *Battle* and *Victory* Symphonies of 1814 that reflect the mundane, social liberation that paralleled Beethoven's musical revolutionary streak, the shadow of the "*Eroica*" is unmistakable.

3 Most artists are prone to doubts and second thoughts, and Beethoven was subject to his share. Since they were mostly kept to himself, and are revealed to us only by the fortunate preservation of his sketchbooks, the legend that has grown up about his decisiveness of conception may have been superficially based. A revealing indecision about a detail at the very last minute is apparent from two letters to a publisher about the Vlc Son in A, Op 69, where dynamic levels were discussed -

"Second movement. Scherzo Allegro molto. In the very first bar the *ff* should be removed - Afterwards when the key signature [three sharps] is again altered to [three naturals] the *ff* should again be removed and *p* should be written over the very first note; . . ." ¹³³

Just two days later, to the same publisher, he reveals what he refers to as 'mistakes' but which seem rather like changes of mind -

"Laugh at my anxiety as a composer. Just imagine, I discovered yesterday that when correcting the mistakes in the [Op 69] I myself had made some fresh ones - Well now, in the Scherzo Allegro molto this **ff** should be left [in] at the beginning, as was indicated, and similarly in the other places (I mean, as it was inserted at first, that is where it should be)... So much for that point - "

4 Schindler tells us that he had a less than excellent memory for his own compositions, once completed - something that seems a little difficult to believe at first. And yet, apart from the possibly apocryphal tale about his hearing his Pf Vars in c, WoO 80, not recognising them, and on being told they were by him, exclaiming, "Oh! Beethoven, what an ass you were!", there are two letters that support Schindler's statement. An early one, to his friend Zmeskall, says -

". . .they [12 vars for Pf and Vln WoO 40] had become quite strange to me; and I am delighted, for to me this is a proof that my compositions are not entirely commonplace." ¹³⁴

That was in 1793; within a couple of years of his death, he writes to his nephew Karl in panic -

"I am in a mortal fright about the quartet [Op 132]. For Holz has taken away the third, fourth, fifth and sixth movements. . .What a terrible misfortune if he has lost the manuscript. . .For God's sake do make my mind easy about the quartet, for that would be a terrible loss. The ideas for it are only jotted down on small scraps of paper; and I shall never be able to compose the whole quartet again in the same way." ¹³⁵

5 But against this must be placed his obvious confidence in the polished, coherent validity of his utterances once he had completed the shaping process. The rarity of revised versions of his works testifies to this and he is reputed, when playing his own works, to have made only very rare alterations from the printed score. Whether the only major instance of reworking - the rewriting of *Leonore* as *Fidelio* - would have been undertaken had not external circumstances prompted it, we cannot know. But it is interesting that the three earlier overtures were not destroyed once they had been superseded; they survive as valid, self-sufficient statements which could not fulfil a fairly specific theatrical function, but to whose value posterity has continued to attest by publishing and playing them.

and that letter implies that, in successfully prescribing these inevitable deviations from "*tempi ordinari*", the MTIs had been seen to have had their effect (see 5.2.72). The success of the Berlin *première* of his Sym 9 is "ascribed largely" to this, and we have just seen that Beethoven was unwilling to expose his compositions to "the uncertainty of a performance which is likely to fail."

9 The subject of tempo in his works is probably in no greater state of confusion or controversy today than at any other time since his death. Even during his lifetime, very few musicians could have had any opportunity of hearing the particular work they were studying performed under authoritative circumstances, and would have had to rely entirely on their personal interpretation of VTIs until the MTIs for the Symphonies and Quartets appeared in 1817.

10 This letter from Prince Galitzin to Beethoven, dated 1817/12/13, reflected a contemporary situation that has changed hardly at all -

"I should also have wished that you would have sent me the tempi for all the movements of the Mass [in C, Op 86] according to Mälzel's metronome, which will give us a more exact idea of the manner in which you wish them to be performed. I even urge you strongly to follow this procedure for all the works you have composed; for I have often observed great variations in the manner in which your music is performed, and to settle the question and dispose of differing opinions your own word as to the tempi in which you wish all your compositions played would be needed. Mälzel's metronome seems to me very valuable for this purpose."¹³⁹

11 This letter will have reached Beethoven shortly after he had indeed resolved to do just this with the newly marketed machine. Four years earlier, during the period of experimentation by Mälzel with his chronometer, Beethoven's views on tempo distortion were revealed in the press; the invention would hopefully "secure the performance of his brilliant compositions in all places in the tempos conceived by him, which to his regret have so often been misunderstood." (see 5.2.19). In contradiction of the widely expressed belief that there is evidence that Beethoven became disillusioned with the metronome in his last years, one might emphasise that his statement that "In our century such indications are certainly necessary" was made just three months before his death (see 5.2.72), one note that one of his last acts was to send MTIs for his Sym 9 to Moscheles in London, with no reservation whatever accompanying

the information. That surely clarifies the picture incontrovertibly, and confirms the unusual concern Schindler records in the obscure footnote¹⁴⁰ quoted earlier; the fact that it was rather obscurely placed does not affect the weight of the information. It is given here complete - to emphasise again its importance -

"When a work by Beethoven had been performed, his first question was always, "How were the tempi?" Every other consideration seemed to be of secondary importance to him"

Schindler had repeated and close contact with Beethoven, and his statement appears to provide incontrovertible evidence that this particular composer gave the impression of viewing tempo as the most important aspect of performance. Some of the enormous harm his writings have done to the chances of Beethoven's wishes being observed in practice will be explained in 5.3, and a hopefully effective antidote administered.

than if they were categorised; the disruption of these trends by minor intrusions is regrettable - but unavoidable. The threads of specific attitudes can still be followed, and detailed analysis will follow in the next section.

6 An attempt has been made to amplify partially the contexts, and some datings have been tentatively altered to accord with a more convincing evolution of the data; in no case, I feel sure, could this have affected the value of the reference itself.

7 Because it enables Beethoven's use of the metronome to be traced chronologically, the evidence for authentication of his entire range of MTIs to be analysed later is incorporated. And because he was the most illustrious musical participant in the 'birth' and early employment of Mälzel's mechanical time-beaters, the references will include essentials of information relating to this development as it unfolded.

All these extracts from Beethoven's letters are taken from the English translation by Emily Anderson; in each case its number is quoted above.

8 1809/9/19 Vienna LA226 to Breitkopf and Härtel

"In the song in D [WoO 136, "Andenken"] mark the tempo *Allegretto* - for if you don't, people will sing it too slowly - "

The VTI in GA is *Andante con moto*, remaining uncorrected today.

9 1810/8/21 Baden LA272 to Breitkopf and Hartel

" Furthermore, add '*Adagio ma non troppo*' to the heading of the second movement [of the String Quartet, Op 74]. . . in the third movement in c minor, where the *Più presto quasi prestissimo* begins, another NB should be added, that is to say, NB. *Si ha s'immaginar la battuta di $\frac{6}{8}$* [One must imagine that the TS is $\frac{6}{8}$]."

Both the Clementi (1810/9) and the first issue of the Breitkopf and Härtel (1810/11) editions have '*Adagio*' for II.; the second issue of the latter was amended to add the '*ma non troppo*'.

10 1810/10/15 Vienna LA281 to B & H

"In connection with the second *Adagio* of the Quartet [Op 74] I added a remark about the tempo. Are you sure that that remark too was taken to heart? - "

11 1812/2/8 Vienna LA 347 to Zmeskall

"Most Extraordinary, foremost Oscillator of the world and that without

15 Whether, as Schindler claims, the canon preceded the Sym movement - or *vice versa* - is of negligible importance; if it did, the word '*metronom*' present in it must have been added after 1815, when it was coined. The MTI is considerably longer than that in the Sym, probably because it is a vocal piece; Schindler is unlikely to have fabricated that, and it is plausible in that chronometers had the same 50-160 range as the early metronomes. The MTI of ♩ = 72, then, would picture a 'ticking' or 'anvil blows' of ♩ = 144 - one for each of the "*Ta, ta, ta*" syllables, but it is hard then to understand why Beethoven did not set it in the latter form. This incongruity does raise doubts about its authenticity, then; if it is Beethoven's, it is very likely to have been set in 1817/18 when a number of minor works were also being metronomised (see later). Schindler says¹⁴⁵ that Beethoven allowed him to copy it out in 1818; Stadlen's research and conclusion makes that date extremely unlikely (see 3.18.3).

16 Circumstances confirm both Beethoven's presence at early experimentation on a mechanical time-beater, and suggest strongly that his attitude may have been light-hearted amusement that quickly turned into a deeper and ultimately enduring interest. He may have felt that an improvement in that situation where "a thing like that has to be left to chance" (par.13 above) might well be in sight.

Thayer includes the following statement in discussing developments in 1817¹⁴⁶ - "Mr. Mälzel, with whom I [Mr. Mickley, of Philadelphia] was well acquainted, told me that he had been particularly anxious Beethoven should mark his music by the metronome [chronometer?], and to get his recommendation; that he (Beethoven) refused and became quite indignant, saying, 'It is silly stuff; one must feel the tempos' -.." This is surely far more likely to apply to an initially reluctant attitude during this period than in 1817.

The important press statement of 1813/10/13 (see below) establishes both the recent exhibition of a perfected and approved model and an attitude towards it by Beethoven which Mälzel could hardly have misrepresented significantly, since the two men were in the closest collaboration at just that time. Beethoven's disagreement with Mälzel occurred later, in about mid-December, and is dealt with at that point.

17 1813/2/19LA405 to G. Thomson, Edinburgh

"Si à l'Avenir entre les airs que vous serez dans le cas de m'envoyer pour être composés il y avait des Andantino, je vous prierais de me notifier si cet Andantino est entendu plus lent ou plus vite que l'Andante, puisque ce terme comme beaucoup d'autres dans la musique est d'une signification si incertaine que mainte fois Andantino s'approche du Allegro et mainte autre est joué presque comme Adagio."

["If in future there are, among the songs that you will be sending to be arranged, some Andantinos, pray let me know if this Andantino is heard slower or faster than the Andante, because this term, like many others in music, is of so uncertain a meaning that many a time Andantino approaches Allegro and at others is played almost like Adagio."]

18 (1813/June and later) Thayer¹⁴⁷ mentions the summer of 1813 as the period when the young Moscheles "much frequented" Mälzel's workshop in the course of the arrangement of a few of his own marches for the new Panharmonicon. On p.283 he quotes him - "But I often saw him at Mälzel's where he used to go to discuss the various plans and models for a metronome [chronometer] which was in the last stages of completion, and also to negotiate over *The Battle of Vittoria* which he had written at Mälzel's suggestion." Moscheles placed this period after his completion of a piano score of *Fidelio* (commissioned by Artaria in 1814/16), but his memory had certainly slipped over the sequence.

19 1813/10/13 Article in the 'Wiener Vaterländische Blätter'

"Mälzel's musikalischer Chronometer

On his journeys through Germany, France and Italy, as a consequence of his approved knowledge of mechanics and music, Herr Malzel had repeatedly been solicited by the most celebrated composers and conservatories to devote his talent to an invention which should be useful in the measuring of time, after many efforts by others had proved defective. He undertook the solution of the problem and succeeded in completely satisfying the first composers of Vienna with the model which was recently exhibited, which will be followed soon by the recognition of all others in the countries mentioned. The model has endured the most varied tests which the composers Salieri, Beethoven, Weigl, Gyrowetz and Hummel applied to it. . . Salieri made the first application of this chronometer to a work of magnitude, Haydn's *Creation*, and noted all the tempos according to the different degrees on the score, etc. Herr

Beethoven looks upon this invention as a welcome means with which to secure the performance of his brilliant compositions in all places in the tempos conceived by him, which to his regret have so often been misunderstood."¹⁴⁸

It is absolutely inconceivable that Mälzel would have allowed to be included in this publicity the last sentence about the views of a major composer whose support was of major commercial importance to him unless they were precisely given. It thus undoubtedly reflects accurately Beethoven's attitude at this time to the interpretations of his works.

20 [1813/11 Vienna] LA436 to Zmeskall

"I am dining today with Mälzel."

21 1813/12/1 Article in the 'Allgemeine Musikalische Zeitung'
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". . .The external parts of this chronometer . . .consist of a small lever which is set in motion by a toothed wheel, the only one in the whole apparatus, by means of which and the resultant blows on a little wooden anvil, the measures are divided into equal intervals of time." Its scale indicated subdivisions of the minute. The article continues with news of the marking of tempi noted 6 weeks earlier in another paper (see par.19 above) "as a welcome means of safeguarding their compositions everywhere, for as long as they exist, from all mutilation due to the use of wrong tempo. . .Salieri has. . .undertaken to mark the masterpieces [of Gluck, Handel, Haydn and Mozart] in accordance with the Mälzel Chronometer to make sure that in future their compositions will be performed in the spirit of the composers, with whom Mr Salieri is more familiar than anybody else. He has already begun. . .with Haydn's '*Schöpfung*' and '*Jahreszeiten*' and Gluck's '*Iphigenie in Tauris*'."

22 1813/12 Beethoven's break with Mälzel was caused by dispute, beginning with the wording of placards announcing the concert, over the ownership rights of the orchestral arrangement of the *Battle Symphony* - made by Beethoven immediately prior to the first performance on 1813/12/8. After a repeat of this most successful concert on the 12th, Beethoven had prepared a note of thanks to those involved in the enterprise for publication in the *Wiener Zeitung*; it ended¹⁵⁰ with "greatest thanks" to Mälzel for the "most arduous labours of all." At this point the quarrel flared up and it was never printed.

23 1814-1816 The planned joint journey to London was forgotten, Mälzel "lingered in Vienna several weeks, in the hope of making

some kind of amicable arrangement with him," and then left for Munich where he had the *Battle Symphony* performed. Beethoven instituted a lawsuit, and the systematic metronomisation of his works that was probably imminent was delayed for nearly 4 years. Mälzel returned to Paris, where in 1815 he invented, using the idea of the Hollander Winkel, the original model of the metronome we know. An example is preserved in Paris; a drawing, and the result of a recent testing were included in 3.19. The familiar pyramidal model - dated 1815 - followed, production began, and the new instrument was marketed in England, France and the USA.¹⁵¹

24 1815/12 Notes for the performance of the *Battle Symphony*, printed as a foreword, include detailed comments in par.6 that reflect a concern for the accurate observance of Beethoven's wishes in respect of tempi. They are not absolutely consistent with the instructions in the score.

25 1817 The circumstantial evidence of the following entries points to Beethoven having had a metronome in his possession from near the beginning of this year. Thayer¹⁵¹ assumes that the high importance attached, by the manufacturers of the instruments, to obtaining the recommendation of the most prominent composers in Germany and Austria (where it was not yet in use) drew Mälzel back to Vienna later that year, risking any consequences of the lawsuit. But that had been quickly settled in amicable fashion, and Beethoven's positive attitude to the benefits of the metronome could hardly have been more pronounced if his statements and actions had been stage-managed by Mälzel himself. That would seem a most unlikely approach for him to have tried with a man as touchy as Beethoven - in the light of his dealings with him in recent years!

26 1817/2/6 In the *AmZ* Beethoven's name is included among those of other composers who "approved this invention", and "obliged" themselves to mark their compositions by the M.M. scale. In practice this would not be as straightforward as Beethoven may have hoped.

27 1817/beginning Period of origin of the Song WoO 148, "*So oder So*", or "*Nord oder Sud*" (see 5.4.220 and T.Ex.30)

1817/2/15 First print of above as supplement in the "*Modenzeitung*!" The Aut.Ms. (location unknown) had the following words, given "thus copied by Fischhoff" in Thayer¹⁵² -

"100 according to Mälzel; but this must be held applicable to only the first measures, for feeling [*'Empfindung'*] also has its tempo and this cannot entirely be expressed in this figure (i.e., 100)."

As might be expected, this comment reflects precisely the difficulty in trying to measure a steady pulse rate for a song - a genre that would very seldom exclude a certain degree of freedom in tempo. Since there would seem no reason for Beethoven to return to his Aut.Ms. later in the year (after the song had already been published) to add these words, we may justifiably assume that Beethoven possessed, and was trying to use, a Mälzel metronome before 1817/2/15.

28 [1817 Vienna] LA587 to Haslinger

"Please cross out immediately the tempo according to the metronome marking entered in the work delivered to you today. Some tests I have just made have failed; the fault probably lies with my metro[*nome*]. . ."

This unsigned note was found by Anderson in a file labelled 'Haslinger'; the addressee - clearly some publisher - is not ascertainable. Anderson dates the note 1815; the context here will indicate why this seems a far more likely earliest possible date. The use of the word '*metronom*' excludes any dates prior to Beethoven's ownership of one.

29 1817/5/2 Vienna Beethoven's old friend Krumpholtz died very suddenly,¹⁵³ and one may assume that WoO 104, the "*Gesang der Mönche*", (written in Alois Fuch's album in his memory) dates from shortly after. Nottebohm¹⁵⁴ states that the autograph reportedly includes the MTI indication "M.M. ♩ = 126" (see 5.4.219; T.Ex.29)

30 1817/6/19 Article in the *Neue Musik-Zeitung*, No 25, by Gottfried Weber, entitled "On a chronometric tempo designation which makes Mälzel's metronome, as all other chronometric instruments, unnecessary!"¹⁵⁵ A further article by Weber, later that year, develops this idea of an adjustable swinging pendulum (thread and weight) to supplant the need for a Mälzel metronome, and gives a table showing the lengths of pendulum required for each gradation on the M.M. scale (reproduced in full in Harding¹⁵⁶).

31 [1817/6] Vienna LA448 Note to Zmeskall

". . .Read this about chronometric tempo-marking - I think that it is the best that has been invented so far - We will soon discuss it together - Be sure not to lose this - "

Beethoven seems to have been wholly convinced by this, and to have acted enthusiastically and rapidly, giving practical effect to his beliefs - as seen below.

35 [1817/11] Vienna LA845 to Mosel

Anderson mentions that the date 1817 is noted on the autograph in another hand; this exact juncture fits the contents exactly in all respects.

"I am heartily delighted to know that you hold the same views as I do about our tempo indications which originated in the barbarous ages of music. For, to take one example, what can be more absurd than *Allegro*, which really signifies merry, and how very far removed we often are from that idea of that tempo. So much so that the piece itself means the very opposite of the indication. - As for those four chief movements, which, however, are far from embodying the truth or the accuracy of the four chief winds, we would gladly do without them. But the words describing the character of the composition are a different matter. We cannot give these up. Indeed the tempo is more like the body, but these certainly refer to the spirit of the composition - As for me, I have long been thinking of abandoning those absurd [nonsensical, 'widersinnigen'] descriptive terms, *Allegro*, *Andante*, *Adagio*, *Presto*; and Mälzel's metronome affords us the best opportunity of doing so. I now give you my word that I shall never again use them in any of my new compositions - But there is another question, and that is, whether by so doing we are aiming at bringing the metronome into general use, a thing which is so necessary? I hardly think so. Moreover I have no doubt whatever that we shall be howled down as tyrants. If only the cause itself were thus served, it would still be better than to be accused of feudalism - Hence I fancy that the best solution would be, particularly for our countries where music has now become a national need and where every village schoolmaster will be expected to use the metronome, that Mälzel should try to sell a certain number of metronomes by subscription, and at a very high price. Then as soon as he has been covered financially by this number he will be able to dispose of the other necessary metronomes for the musical need of the nation so cheaply that we can certainly expect to see the greatest universal use and distribution of this commodity - It is clearly understood, of course, that some people must place themselves at the head of this movement in order to work up enthusiasm. You can certainly rely on me to do what lies in my power; and I look forward with pleasure to hearing what task you are going to allot to me - . . ."

36 Were it not for the ample record of the scale of the dispute between the two men in the very recent past, one might well suspect -

in the second part of the above - subtle manipulation of Beethoven by Mälzel for (mutually?) beneficial financial purposes. Thayer¹⁶⁰ hints at this; but this letter seems unlikely to have been carefully drafted. The words "and at a very high price" were added at the foot of the page, and the style rambles a little. But Beethoven was almost certainly in contact with Mälzel at this point, and the letter may well reflect his convictions after a discussion with him along the above lines.

37 1817/11/28 Date on Aut.Ms. of Op 137, a Fugue for Str 5tet. Nottebohm¹⁶¹ states that this has the M.M. ♩ = 63. There is none in the GA; see 5.4.197 and T.Ex.26.

38 [1817/12] Steiner & Co, in Vienna publish two booklets titled "Determination of musical tempo according to Mälzel's metronome." (The title page of the second is illustrated by Kolisch). The first instalment (No 2811) contains detailed MTIs for Syms 1 - 8 and the Septet, Op 20: Nottebohm¹⁶² states that they have been accurately incorporated into GA. The second instalment (No 2812), with its successive number, probably followed almost immediately; it gives MTIs for the 11 Str 4tets written to date. Nottebohm quoted these in a later article¹⁶³ and Stadlen has checked them with the original. Both title-pages give the crucial information - "marked by the author himself"; since the written lists appear not to have survived, these words are indispensable in establishing authenticity.

39 1817/12/17 The MTIs for Syms 1 - 8 are reprinted in the *Leipziger Allgemeine Musikalische Zeitung*.


40 [1817/12/28] Vienna LA839 to Frau Streicher

" - The day before yesterday I was busy with Mälzel, who is in a great hurry, because he is leaving Vienna very soon."

41 1818/2/14 Notice in the *AmZ*, signed by Beethoven and Salieri. Unlike Beethoven's letter to Mosel (par.35). this shows signs of polish (perhaps by Mälzel?), but Beethoven would have been the last musician likely to put his name to statements to which he did not fully subscribe!

"Mälzel's metronome has arrived! The usefulness of his invention will be proved more and more. Moreover, all the composers of Germany, England and France have adopted it. But we have not considered it quite superfluous to voice our conviction and to recommend the metronome as a useful, nay, indispensable aid to all beginners and pupils, whether in singing or for the pianoforte

or any other instrument - By using it they will learn to judge and to apply in the easiest possible way the value of a note, and in the shortest time they will be enabled to perform without difficulty to any accompaniment and without becoming confused. For since the pupil observing the suitable method and directions provided by the teacher, must not in the latter's absence arbitrarily sing or play out of time, by means of the metronome his feeling for time and rhythm will quickly be so guided and corrected that he will soon have no further difficulties to encounter in this respect - We think that we should acclaim this invention of Mälzel's, which is indeed is so useful from this point of view also, for it seems that for this particular advantage it has not yet been sufficiently appreciated."

42 1818/3/31 First edition (Spina, Vienna) of WoO 149, the Song, "*Resignation*". Nottebohm¹⁶⁴ states that this contains the M.M.  = 76; GA gives none. The song dates from the period towards the end of 1817. (see 5.4.221 and T.Ex.31).

43 1818/5 Publication of a pamphlet, "Information on the Metronome by J. Mälzel/ May 1818," in which the inventor censures the incorrect application of his invention and gives instructions, supported by diagrams, for its correct use. The diagrams and some extracts are reproduced in Rothschild¹⁶⁵ and show that the metronome had been employed within a matter of months by a substantial number of prominent composers. Table 3 compares - to illustrate the unreliability of VTIs for prescribing pace, MTIs and the corresponding VTIs set by Beethoven, Clementi, Cherubini, Cramer, Spontini, Méhul, Paer, Berton, Viotti, Nicolo and Catel (see 3.16.31foll. for an extended discussion with quotations).

44 [1818] Vienna LA926 to [Steiner]


"His Majesty, on his own supreme initiative, has commanded that Mälzel's metronome be introduced into the Ministry of Finance, so that the tempo of the finances may be determined by means of this instrument - See the Allgemeine Kaiserl. Österreichische Musik Zeitung."

45 1819/1/30 Vienna LA935 to Ries (in London)

" - You will receive by the next post the tempo markings of the sonata [Op 106 in B^b] according to Mälzel's metronome: - "

46 [1819/3/c.20] Vienna LA939 to Ries

[At the end of a long list of corrections for Op 106]. . ."In the fourth movement marked Largo the following instruction should be added to the title:


NB: per la misura so conta nel Largo sempre quattro semicrome cioè  " [Count 4 semiquavers throughout the Largo] [In letter] . . " - I cannot yet send you the tempi because my metronome is broken; and I shall not have it back for a few days - "


47 1819/4/16 Vienna LA940 to Ries


"Here, dear Ries! are the tempi of the sonata [Op 106]

First movement *Allegro*, but only *Allegro*; you must remove the *Assai*.


Mälzel's metronome  = 138

Second movement *Scherzoso*. M[älzel]'s metronome  = 80

Third movement. M[älzel]'s metronome  = 92

. . . Fourth movement. *Introduzione*. *Largo*. Mälzel's metronome  = 76

Fifth movement. $\frac{3}{4}$ time. . .


. . . and the last movement: Mälzel's metronome  = 144

Forgive these muddled indications. If you knew how I am placed, you would not be surprised, nay rather, you would be amazed at what I am still able to do in spite of everything."

48 1819/5/25 Vienna LA944 to Ries

" - I think that the metronome markings of the tempi of the sonata [Op 106] are still missing. These I will send on the next post-day. - " Should not LA940 postdate this? Or was Beethoven so 'muddled' that he can have forgotten posting off MTIs so recently, particularly when one bears in mind the last sentence quoted?

49 1819/7/24 Proofs of the Viennese edition of Op 106 are sent by Beethoven to Artaria. In 1819/9 this edition appeared with identical MTI figures but, in two cases, different NVs from those in LA940. These discrepancies are obvious slips, whose responsibility is unclear because the original of the letter is not at present available. (see 5.4.207foll. and T.Exs.27(a - d).

50 1820/3/4 Aut.Ms. dating of WoO 150, the Song "*Abendlied*", which gives "Mälzel's Metronom  = 76". (see 5.4.222 and T.Ex.32).

51 1822/2 First edition of Op 112, "*Meerestille und glückliche Fahrt*". The source for the MTIs given in GA is presumably this: Nottebohm¹⁶⁶ states that a 'revised copy' has [two] MTIs in Beethoven's hand. The work dates from 1815. (see 5.4.215).

52 [1823/6] Hetzendorf LA1201 to Diabelli in Vienna

"I absentmindedly sent you my manuscript yesterday instead of the French edition of the c minor sonata [Op 111]. . .The metronome will be

59 1825/9/14 Baden LA1431 to Karl, his nephew, in Vienna

". . .You could bring the metronome with you, nothing can be done with it - "
Presumably Beethoven had been unable to have his instrument repaired for fully 6 months - maybe longer; and so how much of the delay shown over the following excerpts was due to this can unfortunately not be known.

60 1825/9/16 Sir George Smart visits Beethoven at Baden; included in their discussions was information about Sym 9 which was referred to in 1.1.20-22 and will be appraised in 5.4.120.

61 1825/11/25 Vienna LA1452 to Schotts in Mainz

"The tempo markings according to Mälzel's metronome will soon follow. I am now sending you the title of the Mass."

62 1826/1/28 Vienna LA1466 to Schotts

"In reply to your latest communication I inform you that you will soon receive the metronome markings for all the works." [outstanding in the list given in 1825/3 above].

63 1826/3/28 Vienna LA1472 to Schotts

". . .You will soon receive the metronome markings not only of the Mass but also of the symphony and the quartet. Ars longa vita brevis - "

64 1826/5/20 Vienna LA1485 to Schotts

". . .You will soon receive the metronome markings by post this day week. Everything has been slowed down because my health has to be considered. . ."

65 1826/7/29 Vienna LA1494 to Schotts

". . .You will shortly receive the metronome markings."

66 1826/8/19 Vienna LA1498 to Schotts

". . .The metronome markings (the deuce take everything mechanical) will follow - follow - follow - I have had a great misfortune."
Beethoven's nephew, Karl, had attempted suicide on 1826/7/30.

67 1826/9/27 The conversation book used on this day preserves valuable evidence of the setting of MTIs with Karl. The urgent necessity of entering the MTI figures into the presentation copy for the dedicatee, the King of Prussia, had - it appears - finally pressured Beethoven into action.

Analysis of the Observation of Beethoven's Metronomic
Tempo Indications in Recorded Performances

75 All manner of statements that can only be based on the roughest of impressions are made on this crucially important subject. Firstly, almost no-one ever hears any performances of Beethoven's music knowing it to be executed at the pace prescribed by the MTI. Very few musicians are even fairly accurately informed about which works of Beethoven's were metronomised by him, let alone in a position to give a soundly based opinion about how closely those figures are being followed today. VTIs are given on record sleeves and in programme notes almost as a matter of course, but the specific tempo indications, that MTIs are, seem never to be included. Secondly, even if the listener did know on each occasion what deviation in tempo was taking place, no human could possibly assess and provide a completely balanced, complete view of all the data involved.

76 One frequently comes upon such statements as "They are all (much) too fast." It seems that the looseness of such thinking is all too seldom realised. This implies that it is an opinion formed after appraisal, but it would have to be admitted on examination that if any such process has taken place, it was probably of the most superficial kind. The tables given after par.84 below are the very first stage in a more thoroughgoing approach and simply attempt to measure and systematically record what the observed tempo situation is through the medium of recordings, which can be presumed to represent fairly accurately the interpreter's considered views.

77 The method of obtaining the proportional ratios used to compare the observed MTI with Beethoven's original was elucidated in 3.21.12. Essentially what one needs to know is that +100 would be double speed, -100 half speed, and that only the plus ratios correspond with the percentage system. In the tables, the first letters only of the performer's name will be given alongside his proportional deviation; for full details one must refer to section 5.4, under the work concerned. Often there are two figures given; the first will be the dominant one, and the other either marks the furthest point reached from that basic tempo (in a leamer direction, usually) or the tempo area of, say, a contrasting episode. Those cases where two figures occur are represented, on the graphs following, by a dotted line linking any two identical

markers, excepting a few cases where a theme and the tempo for a later variation are indicated - when there will be no line. There is no implication whatever that cases where a single figure occurs embody very little tempo deviation; it was only if it seemed of particular value in showing a temporary closer approach to Beethoven's MTI, or an extraordinarily large range, that this information was incorporated.

78 The performances chosen were essentially any that I felt could shed significant light on the subject. Since the bulk of Beethoven's MTIs are for the nine Symphonies and the first 11 Str 4tets, it was decided to maintain a consistency through the presentation of complete surveys of the entire group by three or, for the 4tets, four interpreters. Full details are again to be found in section 5.4, at the start of the complete section on that group. Any additional performances that could be valuably used to supplement that basis have been added piecemeal, and there is thus no consistency about the number of observed ratios to be found for individual movements or sections. For certain minor works very few, or even none, could be established.

79 The very important question of errors is discussed in 5.3.36. There are no MTIs where I suspect the commission and perpetuation of any numerical error other than possible slight misjudgments by Beethoven (the only actual numerical error was detected long ago), but the far more common type involving an incorrect NV unit occurs in - I believe - no less than six cases. For the present these will be incorporated into the listings and graphs in the form I believe they were intended to take, and are shown clearly as such by square brackets. Cases where a NV unit was not assigned are indicated by normal parentheses.

80 Each MTI has been numbered (with a prefixed B, e.g. B24) for easy reference in any later detailed discussion of that one, should the reader then wish to see the context in which it stands. The length of the material to which the MTI applies can vary very widely, but there seemed little purpose in indicating that in any way; it might be borne in mind, though, that because of this some of the MTIs are far, far more important in their implications than others.

81 The component of the Italian or German words assigned by Beethoven that specifically affects the tempo has been underlined, because it enables the trends in the VTIs to be gauged more easily.

In the column adjacent to this, the MTI has been given in its original source form (subject only to square-bracketed correction of NV unit errors).

In the duple time table a conversion of the original MTI is then made to the pulse unit to which I feel the VTI applies most aptly; it has been emphasised that this procedure is personal, but a glance at the trends apparent shows that an impressive consistency has not been difficult to establish. As in the previous table (4.2.1) that compared Quantz's and Mälzel's VTIs and MTIs with the observed manifestations in Beethoven and Mozart, all forms of duple time have been intermingled; if a reader believes that there is indeed a consistent pattern of differences in their usage by Beethoven, the table in this form should make it that much easier for him to confirm it. Once again, the basic divisions related to a pulse of 80 have been indicated along the side - with the bracketed Q and M referring to the source above.

The triple time formations are also intermingled, but in a manner somewhat different from the rhythmic analyses taught today. I have treated tripleness as the dominant element, and considered $\frac{6}{8}$ and $\frac{12}{8}$ times as falling into the category of *ritmo di due, tre* and *quattro battute* - i.e. as combinations of the basic triple unit into larger duple formations; references to alterations of such matters during the conceptual and sketching stages have been mentioned earlier. The TS of $\frac{9}{8}$ - a special case - has been treated as triple time with triplet subdivision.

A subsidiary column, beginning at the rate $\mathcal{d} = 12$, has been added to indicate the tempo rate of the entire triple unit (i.e. the "barⁿ-pulse)- up to the point where Beethoven's metronome gradations enabled him to present his MTI in that form; it is 'revived' again for the last three. The other, complete, column gives the steadily increasing value of each component of the triple grouping.

82 All the ratio deviations measured are given in the right-hand column, in the codified, condensed form mentioned. The detailed information from which they derive is presented in 5.4, where some of the musical implications are discussed, and the derivation and re-conversion of these ratios can be referred to in 3.21.12 and 13.

SURVEY OF THE OBSERVANCE OF DUPLÉ TIME MTIS IN BEETHOVEN

	MTI No	'Pulse' MTI	Original MTI	TS	VTI and CIs	Section or movement	Ratio selection
(Q) <i>Adagio assai</i>	B 1	= 19	= 76	C	<i>Largo</i>	Pf Son B ^b Op 106 IV.	Sch -17/0 Bre 0 Ros 0 Bar -29/0 Arr -26/0
	2	= 20	= 80	$\frac{2}{4}$	<i>Adagio assai</i> Marcia Funébre	Sym 3 E ^b Op 55 II.	Tos -43/2 Kar -43/11 Lei ±21/+5 Kle -36/+9 Wei-45/+17 CA -12/+11
	3	= 22	= 88	C	<i>Adagio molto</i>	Sym 1 C Op 21 I.	Tos -5 Kar -30 Lei -13
	4	= 22	= 88	$\frac{2}{4}$	<i>Adagio molto e mesto</i>	Str 4tet F Op 59/1 II.	Hun -15/+18 Ama -27/+20 Jui -22/0 FA 07+22
	5	= 22	= 88	($\frac{2}{4}$)	(" ") <i>molto cantabile</i>	- as above - (b.72)	Hun 0 Ama 0 Jui -5/2 FA +3/0
	6	= 28	= 56	$\frac{2}{4}$	<i>Larghetto</i>	Str 4tet f Op 95 IV.	Hun -56 Ama -50 Jui -100 FA -27
	7	= 29	= 58	$\frac{2}{4}$	<i>Adagio</i>	Str 4tet B ^b Op 18/6 IV.	Hun -35 Ama 0 Jui -41 FA +2
	8	= 30	= 60	C	<i>Adagio molto e cantabile</i>	Sym 9 d Op 125 III.	Tos -52 Kar -69/33 Lei -11
	9	= 30	= 60	C	<i>Molto adagio</i>	Str 4tet e Op 59/2 II.	Hun -22/4 Ama -18 Jui -7 FA -20/0
	10	= 30	= 60	C	<i>Poco adagio</i>	Str 4tet E ^b Op 74 I.	Hun -36 Ama -5 Jui -25 FA 0
(M) <i>Slow</i> (Q) <i>Adagio cantabile</i>	11	= 31½	= 63	$\frac{3}{4}$	<i>Adagio</i>	Sym 1 C Op 21 IV.	Tos -3 Kar -15 Lei 0
	B 12	= 31½	= 126	C	<i>Ziemlich langsam</i>	Hymn WoO 104	- none -
	13	= 33	= 66	$\frac{4}{4}$. . . <i>in ziemlich</i>	<i>Opferlied</i> Op 121b	Thomas -27
	14	= 33	= 66	$\frac{4}{4}$	<i>Adagio</i> <i>langsamer Bewegung</i>	Sym 4 B ^b Op 60 I.	Tos -64/43 Kar -18 Lei -25 Sch -12
	15	= 34½	= 69	C	<i>Poco sostenuto</i>	Sym 7 A Op 92 I.	Tos -28/4 Kar -3 Lei 0/-9 Kle 0/-13
	16	= 34½	= 69	$\frac{2}{4}$	<i>Adagio, ma non troppo</i>	Str 4tet F Op 59/1 IV.	Hun -100 Ama -50 Jui -138 FA-77
	17	= 38	= 76	C	<i>Ziemlich anhaltend</i>	Song WoO 150	Fis/D -8/+5
	18	= 38	= 76	$\frac{2}{4}$	<i>Andante con moto, alla Marcia</i>	7tet E ^b Op 20 VI.	BPO -7/0 V/W -15 V/K -12Tos +29
	19	= 40	= 80	$\frac{2}{4}$	<i>Adagio, ma non troppo</i>	Str 4tet B ^b Op 18/6 II.	Hun -100 Ama -86 Jui -32 FA -22
	20	= 42	= 84	$\frac{4}{4}$	(Poco) <i>sostenuto</i>		Tho -90/68 Lei -53/25
21	= 44	= 88	($\frac{2}{4}$)	<i>Poco adagio</i>	Str 4tet A Op 18/5 III.	Hun 0 Ama -20 Jui -26 FA -20	
22	= 46	= 92	$\frac{2}{4}$	<i>Andante con moto</i>	Str 4tet D Op 18/3 II.	Hun -19 Ama -30/15 Jui -26/3 FA -53/27	
B 23	= 50	= 100	$\frac{2}{4}$	<i>Andante cantabile</i>	Str 4tet A Op 18/5 III.	Hun -11(+25) Ama -10(+25) Jui -12(+14) FA -19(+27) Bud 0(+27)	

B 68			C	<i>Allegro con brio</i>	Sym 2 D Op 36 I.	Tos -2 Kar 16 Lei -4
69			$\frac{2}{4}$	<i>Allegro con brio</i>	Sym 5 c Op 67 I.	Tos -6 Kar -4/0 Lei -4/0 Kle -30 C.Kle -5 Kar 0 Nik -28/10
70			Φ	<i>Allegro con brio</i>	Sym 1 C Op 21 I.	Tos -1 Kar -9 Lei 0 Fri +6/9
71			Φ	<i>Presto</i>	7tet E ^b Op 20 VI.	BPO -12/20 V/W -27/35 V/K -22/17 Tos 0
72			Φ	<i>Presto</i>	Sym 5 c Op 67 IV.	Tos -12 Kar -6 Lei 0 Kle -17 C.Kle -5 Kar -7 Nik -16
73			Φ	<i>Più presto. (* Presto)</i>	Str 4tet e Op 59/2 IV.	Hun -8 Ama -13 Jui -11 FA -6
74			Φ	<i>Allegro vivace: Alla breve</i>	Sym 3 E ^b Op 55 III. (4 bars)	Tos +3 Kar +3 Lei +11 Kle -10 Wei +7 E.Kle +6 CAur 0
75			Φ	<i>Presto [Prestissimo]</i>	Sym 9 d Op 125 II.	Tos -45 Kar -54 Lei -32/38 Sch -67/79 Bou -21/26
76			$\frac{2}{4}$	<i>Presto</i>	Sym 3 E ^b Op 55 IV.	Tos -20 Kar -14 Lei 0/+3 Coa +6 Kle -21 Wei 0/-4 E.Kle -7 Kar 0
B 77			Φ	<i>Prestissimo [Presto]</i>	Sym 9 d Op 125 IV.	Tos +10 Kar +23 Lei +11 Sto +3/-6 Lein +26

SURVEY OF THE OBSERVANCE OF TRIPLE TIME MTIS IN BEETHOVEN

MTI No	"Bar" Pulse	Beat Pulse	Orig MTI	TS	VTI and CIs	Section or Movement	Ratio selection
B 78				$\frac{3}{4}$	<i>Adagio cantabile</i>	Str 4tet G Op 18/2 II.	Hun -12 Ama -9 Jui -29 FA 0/-14 End 0
79				$\frac{3}{4}$	<i>Adagio</i>	7tet E ^b Op 20 I.	BPO -9/+17 V/W -20 V/K 0/+10 Tos -4/+30
80				$\frac{3}{4}$	<i>Adagio</i>	Sym 4 B ^b Op 60 I.	Tos -23 Kar -37 Lei -22
81				$\frac{3}{4}$	<i>Adagio molto</i> <i>Adagio</i>	Sym 2 D Op 36 I. Pf Trio (arr. of above) I.	Tos -7 Kar -15 Lei 0/-10 - none -
82				$\frac{9}{8}$	<i>Adagio cantabile</i>	7tet E ^b Op 20 II.	BPO -32/23 V/W -37 V/K -20/8 Tos -4

B 83		$\frac{3}{4}$	<i>Adagio affettuoso ed appassionato</i>	Str 4tet F Op 18/1 II.	Hung -30 Ama -15 Jui -38/23 FA -31
84		$\frac{3}{4}$	<i>Maestoso</i>	Sym 9 d Op 125 IV.	Tos -100/20 Kar -81 Lei -25 E.Kle 0 Lein -25/+20
85		$\frac{3}{4}$	<i>Adagio ma non troppo, ma divoto</i>	Sym 9 d Op 125 IV.	Tos -33 Kar -37/22 Lei -30 Sto -20 Wei 0/+15
86		$\frac{3}{4}$	<i>Andante moderato</i>	Sym 9 d Op 125 III.	Tos -32 Kar -49 Lei -22 Lein -22
87		$\frac{3}{4}$	<i>Andante con moto</i>	Str 4tet C Op 59/3 I.	Hun -25 Ama 0 Jui -23 FA -4
88		$\frac{3}{4}$	<i>Poco adagio</i>	Str 4tet B ^b Op 18/6 IV. (4 bars)	Hun -10 Ama -4 Jui -28 FA 0 End +44
89		$\frac{3}{4}$	<i>Adagio, ma non troppo</i>	Str 4tet E ^b Op 74 II.	Hun -28 Ama -33 Jui -50 FA -24
90		$\frac{3}{4}$	<i>Andante maestoso</i>	Sym 9 d Op 125 IV.	Tos -15 Kar -18 Lei -16 Sto -9 E.Kle 0 Wei +5
91		$\frac{3}{4}$	<i>In gehender Bewegung</i>	Song WoO 149	FisD -21 Wun -7/0
92		$\frac{3}{4}$	<i>Adagio sostenuto</i> [Andante]	Pf Son B ^b Op 106 III.	Sch -27/+4 Bre -31 Ros -35 Bar -53 Arr -39 Gul -15/+9
B 93		$\frac{3}{4}$	<i>Larghetto</i>	Sym 2 D Op 36 II.	Tos -19/+1 Kar -18 Lei -17
			<i>Larghetto quasi Andante</i>	Pf Trio (arr. of above)	- none -
94		$\frac{3}{4}$	<i>Andante con moto</i>	Sym 5 c Op 67 II.	Tos -16/2 Kar -24 Lei -4/0 Kle -39 C.Kle -16 Kar -16 Nik -27/5
95		$\frac{3}{4}$	<i>Grazioso Menuetto.</i>	Str 4tet C Op 59/3 III.	Hun -12(+3) Ama +4(+9) Jui -10(0) FA -7/0(+4) Bus 0
96		$\frac{3}{4}$	<i>Più moto (X Andante con moto)</i>	Sym 5 c Op 67 II. (13 bars)	Tos -6 Kar -18 Lei -2 Kle -20 Kar C.Kle 0 Nik -4
97		$\frac{3}{4}$	<i>Andante cantabile con moto</i>	Sym 1 C Op 21 II.	Tos -20 Kar -14 Lei -22
98		$\frac{3}{4}$	<i>Tempo di Menuetto</i>	7tet E ^b Op 20 III.	BPO -26 V/W -12 V/K -9 Tos -6/2
99		$\frac{3}{4}$	<i>Tempo di Menuetto</i>	Sym 8 F Op 93 III.	Tos -9 Kar -41 Lei -3 Sch -5 Fri 0 Kar -13
100		$\frac{3}{4}$	<i>Allegro risoluto</i>	Pf Son B ^b Op 106 IV.	Sch +9/0 Bre -5/9 Ros 0/-5 Bar -4 Arr -4/+6 Gul +6/-2
101		$\frac{12}{8}$	<i>Andante molto mosso</i>	Sym 6 F Op 68 II.	Tos -9 Kar -9 Lei -14 Kar +4/0
102		$\frac{3}{4}$	<i>Allegro Scherzo.</i>	Str 4tet G Op 18/2 III.	Hun 0/-8 Ama -4 Jui 0 FA +2 Bud +4 End -2
B103		$\frac{3}{4}$	<i>Allegro con brio</i>	Str 4tet F Op 18/1 I.	Hun -35/15 Ama -19 Jui -13/4 FA -14/8

B104		<u>Allegretto vivace sempre scherzando</u>	Str 4tet F Op 59/1 II.	Hun -5/0 Ama 0 Jui 0 FA 0
105		<u>Andante con moto quasi Allegretto</u>	Str 4tet C Op 59/3 II.	Hun -12 Ama -14 Jui -10 FA 0/-6
106		<u>Andante scherzoso quasi Allegretto</u>	Str 4tet c Op 18/4 II.	Hun -14 Ama -18 Jui -12 FA -24
107		<u>Allegretto</u>	Sym 6 F Op 68 V.	Tos -2 Kar 0 Lei -4 Clu 0 Kar +15
108		<u>Allegro con brio</u>	Sym 3 E ^b Op 55 I.	Tos -15 Kar -20 Lei -5/11 Wei -10 Kle -33 Coa 0/-25 Kar -4
109		<u>Allegro Scherzo.</u>	Str 4tet B ^b Op 18/6 III.	Hun -8 Ama -15 Jui -5 FA -4
110		<u>Allegretto</u>	Fugue (Str 5tet) D Op 137	VPCE -58 End -54
111		<u>Presto (Tempo I - Allegro)</u>	Sym 9 d Op 125 IV.	Tos +6 Kar 0 Lei -10 Sch -8
112		<u>Allegro vivace e con brio</u>	Sym 8 F Op 93 I.	Tos -33 Kar -30 Lei -31 Sch -18
113		<u>Allegretto</u>	Str 4tet e Op 59/2 III.	Hun -30 Ama -27 Jui -17/13 FA -38
114		<u>Allegro assai vivace ma serio</u>	Str 4tet f Op 95 III.	Hun -11 Ama -21 Jui -10 FA -23/15 Bus 0/+4
B115		[Menuetto]	Str 4tet A Op 18/5 II.	Hun -18 Ama -35 Jui -22/13 FA -36
116		<u>Assai vivace Scherzo.</u>	Pf Son B ^b Op 106 II.	Sch -16 Bre -8 Ros -8 Bar -27 Arr -19 Gul +7
117		<u>Più Allegro (x Allegro assai vivace)</u>	Str 4tet f Op 95 III.	Hun -14 Ama -31 Jui -31 FA -23 Bus 0/+4
118		<u>Allegretto Menuetto.</u>	Str 4tet c Op 18/4 III.	Hun -19/9 Ama -27 Jui -11/6 FA -47/35
119		<u>Assai meno Presto (Presto)</u>	Sym 7 A Op 92 III.	Tos 0 Kar -61 Lei -28 Kle -58
120		<u>Allegro energico, sempre ben marcato</u>	Sym 9 d Op 125 IV.	Tos +13 Kar +14 Lei +28 Lein +9 Sto +19 Sch +6/-1 Fur +32 Wei +36
121		<u>Allegro</u>	Str 4tet e Op 59/2 I.	Hun -20 Ama -30 Jui -5 FA -19
122		<u>Un poco meno Allegro (x Allegro vivace)</u>	Sym 4 B ^b Op 60 III.	Tos +1 Kar -20 Lei +5
123		<u>Allegretto quasi Allegro</u>	Str 4tet B ^b Op 18/6 IV.	Hun -25 Ama -31 Jui -11 FA -26 End -47
124		<u>Allegretto agitato</u>	Str 4tet f Op 95 IV.	Hun -12 Ama -17 Jui -14 FA -18 Bus -12/8
B125		<u>Allegro</u>	Sym 5 c Op 67	Tos -3 Kar -9 Lei -4/0 Kle -20 C.Kle -11 Kar 0 Nik -14 Sch -23

B126		$\frac{3}{4}$	<u>Allegro</u>	Str 4tet D Op 18/3 III.	Hun -6/0 Ama -12 Jui -11/3 FA -12 Bud 0
127		$\frac{3}{4}$	<u>Allegro</u> Scherzo.	Sym 2 D Op 36 III.	Tos +3 Kar -5 Lei +5 Sch -4
128		$\frac{3}{4}$	<u>Allegro vivace</u>	Sym 4 B ^b Op 60 III.	Tos +7 Kar 0 Lei +5 Sch -1 Tos +11
129		$\frac{2}{4}$	<u>Presto</u>	Str 4tet E ^b Op 74 III.	Hun -6 Ama -14 Jui 0 FA -4
130		$\frac{3}{8}$	<u>Ziemlich lebhaft und entschlossen</u>	Song WoO 148	- none -
131		$\frac{3}{8}$	<u>Vivace</u>	Sym 7 A Op 93 I.	Tos +2 Kar -3 Lei +8/15 Kle -12 Saw -8 E.Kle +6/-4
132		$\frac{3}{4}$	<u>Allegro</u>	Str 4tet A Op 18/5 I.	Hung -8 Ama -9 Jui 0 FA 0
133		$\frac{3}{4}$	<u>Allegro</u>	Sym 6 F Op 68 III.	Tos 0 Kar -15 Lei -1 Tos 0 E.Kle -2
134		$\frac{3}{4}$	<u>Allegro molto e vivace</u> Menuetto.	Sym 1 C Op 21 III.	Tos +3 Kar -11 Lei +4 Fri +8 Tos +13 Sch -4
B135		$\frac{3}{4}$	<u>Allegro molto</u> Scherzo.	Str 4tet F Op 18/1 III.	Hun -3 Ama -3 Jui -5 FA -8 Bud -4/0
136		$\frac{3}{8}$	<u>Prestissimo</u>	Str 4tet B ^b Op 18/6 IV.	Hun -13 Ama -12 Jui +4 FA +3 Bud -4/0
137		$\frac{3}{4}$	[Allo] <u>Molto vivace</u>	Sym 9 d Op 125 II.	Tos 0/+8 Kar +10 Lei +7 Sch -9 Sto -6/11 Fur 0
138		$\frac{3}{4}$	<u>Allegro vivace</u> Scherzo.	Sym 3 E ^b Op 55 III.	Tos +3 Kar +3 Lei +11 Kle -10 Wei +7 E.Kle +6 CAur 0
139		$\frac{3}{4}$	<u>Allegro molto e vivace</u>	7tet E ^b Op 20 V.	BPO -4 V/W -12 V/K -9 Tos -6/2
140		$\frac{3}{4}$	<u>Presto</u>	Sym 7 A Op 92 III.	Tos 0 Kar -7 Lei -1 Kle -18 E.Kle -2
141		$\frac{3}{8}$	<u>Allegro vivace</u>	Meerstille Op 112	Tho -5 Lei -18
142		$\frac{3}{8}$	<u>Allegro assai vivace</u>	Sym 9 d Op 125 IV.	Tos -40/18 Kar -35/30 Lei -40/32 Sch -85/35
143		$\frac{3}{8}$	<u>Presto</u>	Str 4tet D Op 18/3 IV.	Hun -14 Ama -26 Jui -14/5 FA -20 Bud -12/0
B144		$\frac{3}{8}$	<u>Più presto quasi prestissimo (X Presto)</u>	Str 4tet E ^b Op 74 III.	Hun -12 Ama -26 Jui -7/4 FA -9

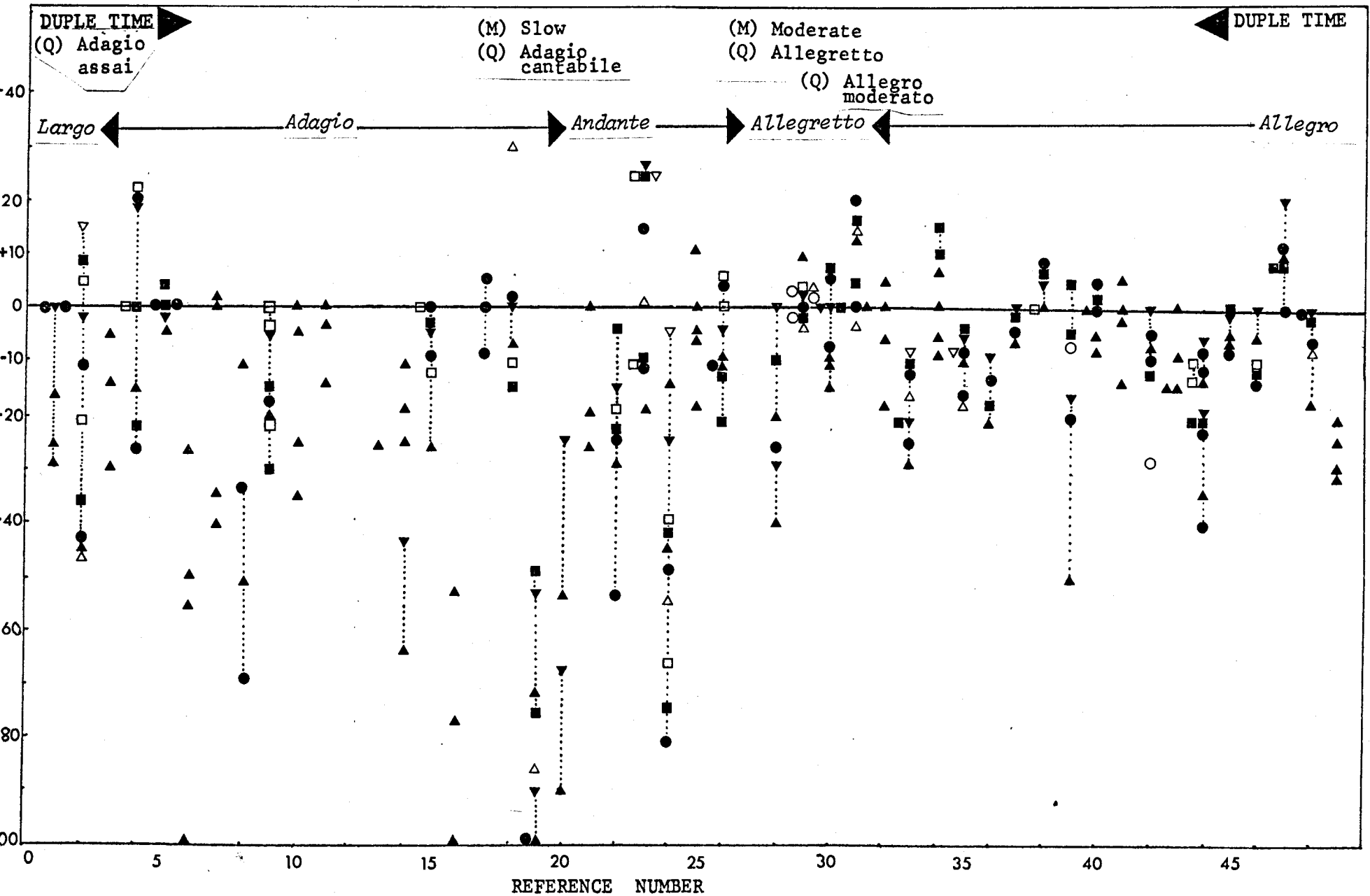
83 The graphical illustration of the above information enables trends to become visually apparent.

The reference number (e.g. B93) for each MTI is given along the lower horizontal edge, and the ratios of deviation are indicated vertically along the left. 'Plus' values are taken to the figure of +40 - the maximum measured - while the negative values cover the entire range down to half speed at -100. The bold horizontal line aligned with a deviation of 0 indicates in each case Beethoven's original MTI.

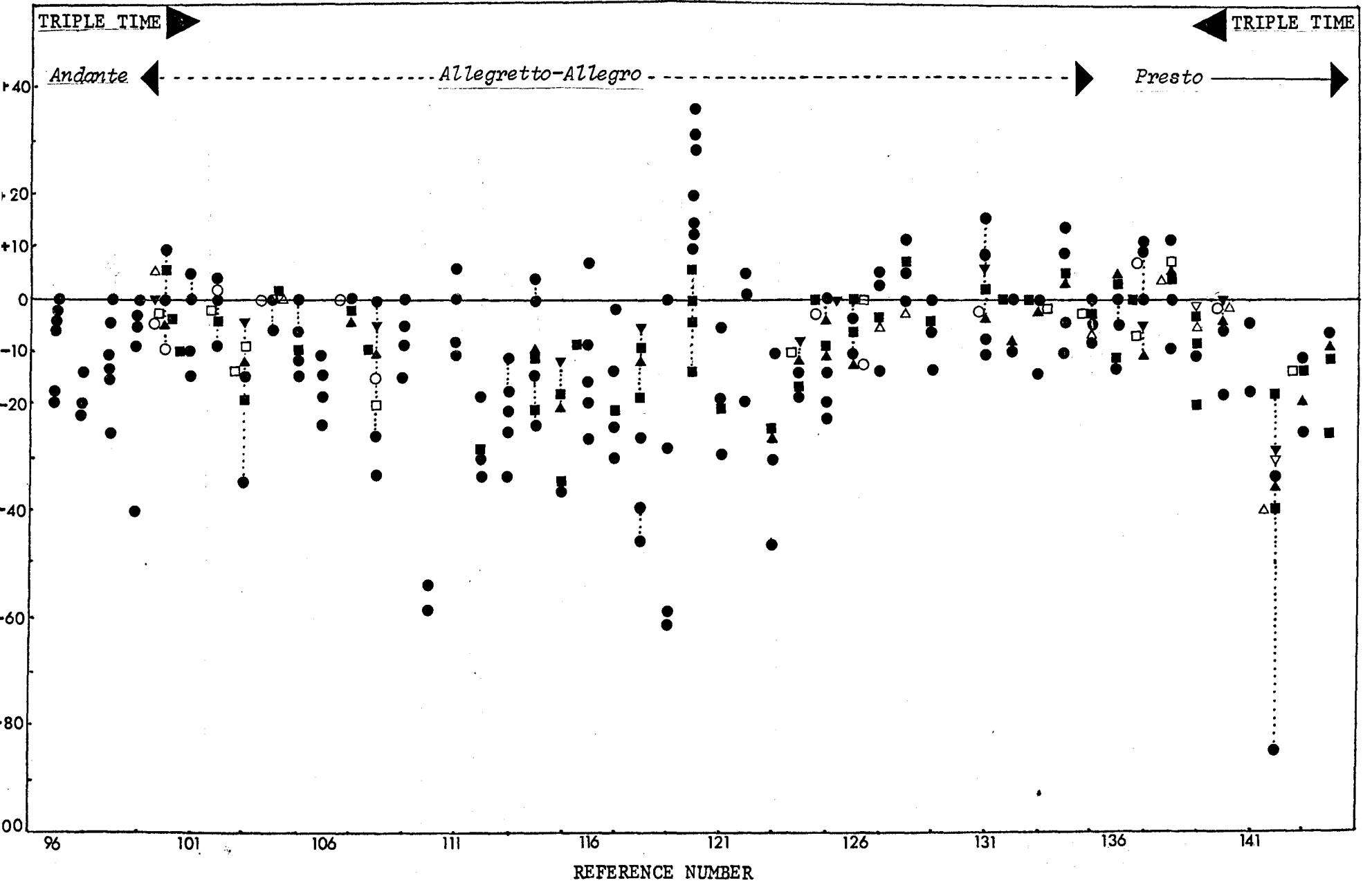
If a tempo average was taken, this is shown by any one of a variety of markers, e.g. ; if a range is to be indicated, any two identical markers are used, and linked with a dotted line. In a few cases of variations, where theme and one other figure are presented, the dotted line is omitted.

84 Once again, Quantz's and Malzel's 'standard' points are indicated in the Duple Section only - labelled with a bracketed (Q) or (M), and the average trend of Beethoven's own VTIs, throughout the range, is shown horizontally, above.

GRAPHIC REPRESENTATION OF THE OBSERVATION OF BEETHOVEN'S MTIs



GRAPHIC REPRESENTATION OF THE OBSERVATION OF BEETHOVEN'S MTIs



85 The following graphs are extracted from the ones previous to this. Here only the closest approach to Beethoven's MTI will be shown, so presenting a clearer picture from which the greater bulk of deviations has been excluded.

If, in other words, a survey had taken into account only that performance which approached most closely the MTI figure left by Beethoven, the resulting information would appear in this form.

Additionally, a large star, ★, indicates MTIs which are included among the taped examples in this thesis. It will thus easily be seen how I have attempted to 'compensate' for the lack of aural evidence in these cases; the reference number below provides an easy method, through looking up the number in the previous listings, of finding out which section or movement is so illustrated.

Analysis of all of the above data will take place in the next section.

ILLUSTRATION OF CLOSEST APPROACHES TO BEETHOVEN'S MTIs

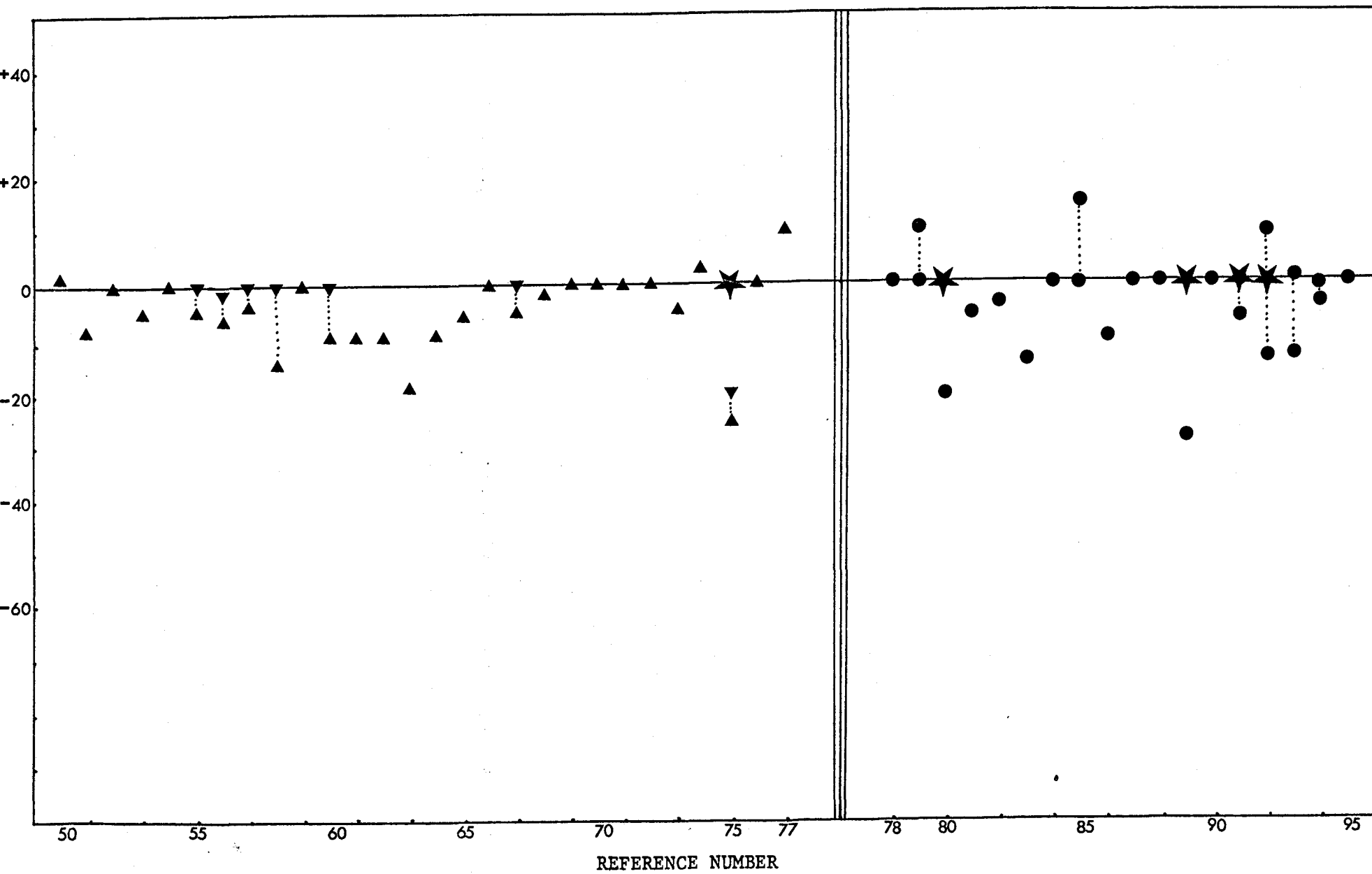
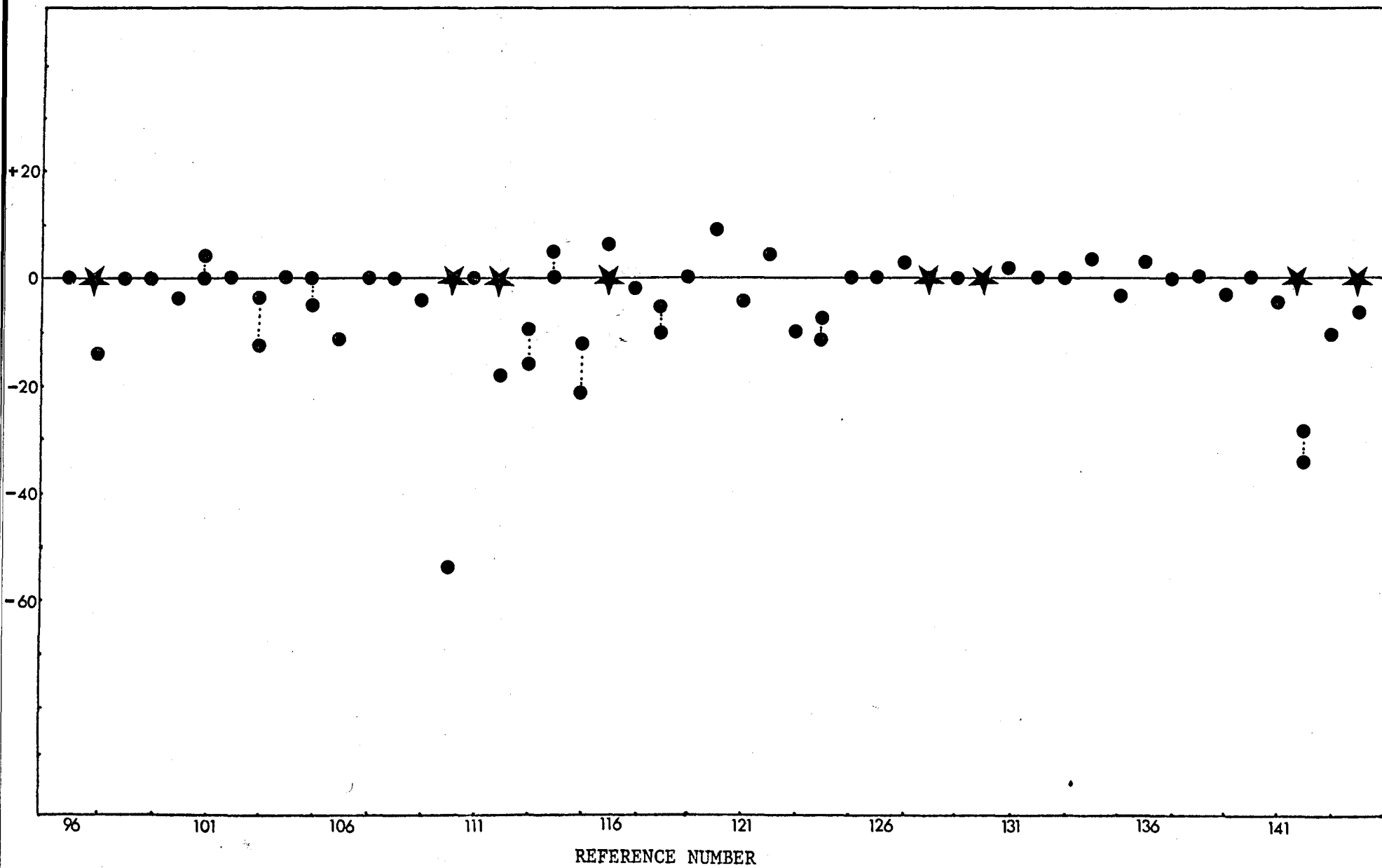


ILLUSTRATION OF CLOSEST APPROACHES TO BEETHOVEN'S MTIs



86 Anton Schindler published the first edition of his Beethoven biography in 1840; the 3rd edition of 1860 has remained a standard source and is referred to frequently in this thesis. A great proportion of the widely circulated beliefs about Beethoven stems from these writings, and the authenticity of some of the information given there has been questioned for a long time. In 3.18.3, a quotation has already been included from the article by Stadlen where he reveals - after the most detailed study of the conversation books - his discovery that a large number of Schindler's entries (purporting to have been made in actual communication with Beethoven) were in fact forged after his death, and expresses his belief that the association with Beethoven lasted for 5 or at the most 6 years instead of the 11 or 12 that Schindler claimed.

What Beethoven himself felt about Schindler is thus of considerable importance, and relevant portions from his letters about the man are included here for reference. The extracts are not selective but occur within a period shorter than a year; to counterbalance partially the unfavourable view they give, a report on Beethoven's final, apparently more positive, attitude to the man is given as well.

The letter sources are identical with that used for the earlier extracts - And..

87 1823/8/16 Baden LA1230 to Karl van Beethoven

"I will send you a few lines for Schindler - that contemptible object - chiefly because I do not care to have any direct association with that miserable fellow -"

88 1823/8/19 Baden LA1231 to Johann van Beethoven

"I received your letter of August 10th through that miserable rascal Schindler . . . For I avoid as far as possible that low-minded, contemptible fellow - . . ."

89 1823/8/23 Baden LA1233 to Karl

". . . He slept at Hetzendorf and on the following morning, from what he told me, he returned to the Josephstadt. By the way, don't indulge in gossip at his expense, for it might injure him. Indeed he is sufficiently punished by being what he is. But I must tell the truth bluntly, since his evil character, which is addicted to intriguing, demands that he be treated seriously - . . ."

90 1823/9/5 Baden LA1237 to Ries in London

". . . But everything went through the hands of Schindler. I have never yet met a more wretched fellow on God's earth, an arch-scoundrel whom I have sent packing - . . ."

91 1824/soon after 5/7 Vienna LA1288 to Schindler

"I do not accuse you of having done anything wicked in connection with the concert, but stupidity and arbitrary behaviour have ruined many an undertaking. Moreover I have on the whole a certain fear of you, a fear lest some day through your action a great misfortune may befall me. Stopped-up sluices often overflow quite suddenly; and that day in the Prater I was convinced that in many ways you had hurt me very deeply - In any case I would much rather try to repay frequently with a small gift the services you render me, than have you at my table. For I confess that your presence irritates me in so many ways. If you see me looking not very cheerful, you say "Nasty day again, isn't it?" For owing to your vulgar outlook how could you appreciate anything that is not vulgar? In short, I love my freedom far too dearly. I will certainly invite you occasionally. But it is impossible to have you beside me permanently, because such an arrangement would upset my whole existence - . . . - I would never have accepted the kindnesses you have rendered me without returning them; and I will never do so - As for friendship, well, in your case that is a difficult matter. In no circumstances would I care to entrust my welfare to you, because you never reflect but act quite arbitrarily. I have found you out once already in a way that was unfavourable to you; and so have other people too - I must declare that the purity of my character does not permit me to reward your kindnesses to me with friendship alone, although, of course I am willing to serve you in any matter connected with your welfare - "

92 Estrangement occurred at this point, and lasted for some two years; when Schindler heard that Beethoven was seriously ill he returned, and assisted him during the last few months of his life when he was well-nigh helpless. On 1827/3/13, Hiller visited the dying man, and reports a request by Beethoven that shows a positive attitude in fulfilment of the promise made at the end of the extract above -

". . . [Beethoven] also asked a favour of Hummel with regard to Schindler, whose name has been mentioned so often subsequently. 'He is a good fellow', he said, 'and has done quite a lot for me. He is to give a concert soon, and I promised I would take part in it. But nothing will come

5.3 Conclusions drawn from Data and Detailed Analysis of Selected Works.

1 Since some of these conclusions might well be read under conditions where a mistaken view of Beethoven's own attitude to the MTIs he left is held, it seemed wise to attempt first to correct a few widely held misconceptions concerning Beethoven's tempi that have been disseminated by Schindler.

2 The principle and reliability of the metronome were discussed in detail in section 3.19, and in paragraph 10 earlier mention was made of Schindler's lack of basic understanding of its principle and operation. The scientific conclusions about metronomes asserted there obviously apply to Beethoven's own machine as well.

3 The letters of Beethoven quoted towards the end of the previous section gave a clear indication of his views on his factotum over a 9 month period preceding their estrangement. If it has been forgotten, the material quoted from Stadlen's article revealing something of the extent of the misconceptions intentionally created through forgery and fabrication of 'fact' might be re-read (see 3.18.3). Basically, Schindler was trying to establish his position as the authoritative biographer of the composer; he possessed very scanty information about the times before he knew Beethoven (probably well after September 1820), and wished to 'rectify' this impression. Beethoven appears to have shown unwitting prescience when he referred to his "evil character, which is addicted to intriguing", and told him that he had "on the whole a certain fear of you, a fear lest some day through your action a great misfortune may befall me." (see 5.2.89 and 91). Certainly, by his fabrications and distortions on matters of tempo, Schindler did ensure that a misunderstood impression of Beethoven's true attitudes should be created in the minds of countless musicians coming into contact with the material in the biography, and prevented serious consideration from being given to the reflecting of Beethoven's wishes in practice.

4 Every statement by Schindler on the subject of tempo should be considered in the light of the scarcely credible situation that he did not understand the principle that the numerical calibration of the metronomic scale was into subdivisions of the

because excessive tempi at that time were completely distorting its character; the MTI ♩ = 80, which he possessed in a conversation book entry, was to be added. Presumably he was referring to an 1823 entry: "So I am to mark the second movement of the A major symphony ♩ = 80",¹⁷¹ and he had realised by 1840 that the ♩ he had allegedly written in Beethoven's presence indicated a tempo more than double Beethoven's 1817 one. But even the ♩ = 80 given in the biography is slightly leamer than Beethoven's 76 figure, and Schindler is trying to persuade us that Beethoven was hoping to get the tempo taken londer. Nottebohm, doubtless suppressing his incredulity, simply states - "Here Schindler contradicts himself." He points out that Schindler altered the circumstances in his third edition, claiming that the original '*Andante*' had been altered to '*Allegretto*' only with the publication of the parts; Nottebohm checked, and found that the written parts used at the first performances (1813/12/8 and 12) had '*Allegretto*' only.

7 I underlined 'at this point' two paragraphs previously because Schindler, in his very next one, goes on to tell his famous tale about conflicting lists of figures set a few days apart by Beethoven for his Sym 9. On observing a "difference in all the movements" Beethoven is quoted as exclaiming "No more metronome! ...etc." Now Schindler is trying to tell us that Beethoven could not imagine consistent tempi a few days apart; in the previous paragraph he made the assumption that Beethoven had measured objectively identical tempi on occasions separated by many years. Thus Schindler first - to 'prove' a 'fact' about the two then existing models of the metronome - grants a most remarkable ability to Beethoven that he immediately thereafter fabricates erroneous evidence to deny strongly! Let us examine this latter story, bearing in mind that it is the root source of the most widely believed misconception about Beethoven's own attitude to tempo measurement.

Shortly after the *première* of Sym 9 on 1824/5/7, an incident occurred, between Beethoven and Schindler, in the Prater; Beethoven later wrote to Schindler about it (5.2.91), and a breach set in between the two men until he returned to help the dying composer in 1826/12. After examination of the relevant conversation books, Stadlen was satisfied that it is "extremely unlikely" that Schindler took part, as he claimed, in the compilation of the list of MTIs made for Sym 9 on 1826/9/27.¹⁷²

as being serious. This slight deviation must have amalgamated with his discovery of the other two major differences to form a final impression of widespread and grievous inaccuracy; it is, in fact, quite understandable that this exaggeration should have occurred. Its further perpetuation, though, is unforgivable.

11 The story is given in an area of Schindler's biography in which he is patently making - for his own reasons - a pathetically ill-founded attempt to discredit Beethoven's MTIs. It suited him, then, to exaggerate some facts which he was unable to interpret correctly into a blanket and impressive sounding condemnation of MTIs, attributed to the composer's own mouth. In an act of monumental intellectual dishonesty, the easily ascertainable fact that there is complete consistency in all sources in twelve of the other MTIs for Sym 9 is totally suppressed in its significance in favour of a dramatic fabrication to serve his own purposes. Let us now incorporate the true situation into Schindler's complete account.

12 We assume that this letter is being written immediately previous to 1827/3/18 - eight days before Beethoven's death - to Moscheles in London (5.2.74).

"[Beethoven] asked me to make a copy for London of the metronome notations he had a few days before made for Schotts in Mainz [Actually done on 1826/9/27!], but the list had been mislaid and we could not find it. . . London was waiting and there was no time to lose, so the master had to undertake the unpleasant task all over again. But lo! no sooner had he finished than I found the first version [the conversation book listings]. A comparison between the two showed a difference in all the movements [there are the two serious, and one minor, differences explained above]. Then the master, losing patience, exclaimed: 'No more metronome! Anyone who can feel the music right does not need it, and for anyone who can't, nothing is of any use; he runs away with the whole orchestra anyway!'"

13 The preposterousness of this tale is evident in considering the succeeding historical events. Beethoven is alleged to have undertaken the "unpleasant task" of setting MTIs afresh some eight days before his death; anyone who has read an account of his last illness will know what credence can be attached to that allegation. But the letter that was sent off - written by Schindler and signed by Beethoven - betrays not the slightest sign of this disillusionment with MTIs; the second list was included (the handwriting is unidentified, but may be Schindler's)

and the relevant complete reference reads as follows (see 5.2.74):

"Please let the Philharmonic Society have the metronome tempi for the symphony. I send you the markings herewith." Once, in 1825, Beethoven had promised MTIs to Ries with the mild reservation "however uncertain this tempo indication may be." Why is there then no strong reservation of them here if he had indeed uttered anything like the words Schindler attributed to him? Let alone a mild one such as he expressed to Ries?

14 A reading of the last 12 or so references to the metronome in the extracts in 5.2 shows a consistent determination to set such figures, hindered by his machine being out of order for at least 6 months, the circumstances surrounding Karl's suicide attempt, and his last illness. The figures for Sym 9 were set when Beethoven was under great pressure for time, and the last references show the strongest recommendation of the usefulness of MTIs that he ever uttered - an assertion of their necessity and beneficial result that was finally confirmed by sending those for Sym 9 to England without any cautioning as to their possible unreliability.

15 Schindler's tale is one without a shred of evidential basis or plausibility for his fabricated conclusion, when seen in the context revealed by circumstances and Beethoven's own indisputable words in letters surrounding the time of the alleged incident. Before leaving this point, it will be valuable to see how it has in one instance been distorted even further in its repetition by a later writer on Beethoven; this kind of thing is, I believe, a written manifestation of the mental distortions that are widespread today in considering these matters.

16 The writer is Edwin Fischer, and his reputation is such that readers of his book on the Pf Sons are unlikely to question the accuracy of what he has said here. Once again, corrections are inserted in square brackets.

". . .I cannot help remembering the experience of Beethoven's pupil Ferdinand Ries when he endeavoured to secure a reprint of Beethoven's Symphonies in London [see 5.2.45 to 48; Ries was dealing with the first English editions of the Pf Son Op 106 and the Str 5tet, Op 104]. He asked Beethoven for metronome numbers, which the composer duly sent Ries by letter. The letter did not arrive and Ries asked the master to send them again [the 1819 dealings have become hopelessly

interlocked with Schindler's 1827 tale]. Beethoven metronomised the symphonies again and sent the numbers to London. Meanwhile the first letter had arrived and it turned out that Beethoven had given completely different numbers each time. [The discrepancies are now observed by Ries in London rather than Schindler in Beethoven's apartment!] When he heard about it he cried: 'Let us not have any metronome numbers at all!'"¹⁷³

17 There is almost no truth to be found in the above, even by diligent searching; it is a widespread distortion of a fabrication, and the former process at least could certainly have been eliminated by a simple reference to the Schindler biography.

18 The other two sources for information dealing with alleged uncertainty over MTIs by Beethoven himself are two scholars with deservedly high reputations, D.F.Tovey and Paul Badura-Skoda; in both cases I feel a misconstrual is primarily responsible.

19 The Aut.Ms. of Beethoven's Sym 9 shows just two points at which MTI figures have been added by Beethoven. The second applies to the *Prestissimo* section in IV. at the words "*Seid umschlungen*"; Beethoven has here struck out that VTI and inserted "*Presto*", adding "*Mälz[el]: 132*" afterwards, as shown in the following illustration:-

Example 30

The image shows a handwritten musical score for the Prestissimo section of Beethoven's Symphony No. 9. The score is written on five staves. The top staff is the first violin part, with a tempo marking of "Prestissimo" and a metronome marking of "Mälz[el]: 132". The second staff is the second violin part, with a tempo marking of "Presto". The third staff is the viola part, with a tempo marking of "Presto". The fourth staff is the cello part, with a tempo marking of "Presto". The fifth staff is the double bass part, with a tempo marking of "Presto". The score is heavily annotated with handwritten notes and markings, including "triangulo cimelli" and "Presto piccolo".

This is extremely unlikely to have been done during the discussion about the discrepancy of a single notch between the morning and afternoon readings of that section (see 3.20.8); it seems certain that, on reconsideration of the MTI, Beethoven felt that the original VTI did not best reflect the character produced by a tempo of $\text{♩} = 132$, and this revision thus gives his last expressed wish on the matter - made after the printing of the first full score, and never incorporated into any since. Nor have I seen it referred to by anyone.

20 The only other MTI figures to be found in Aut.Ms. occur in unique form on the very first page. In no other case do any Beethoven MTI figures take the form of either a range, let alone an expression of alternatives, and so it is hard to see why they they should do so here for a solitary instance. As can be seen in the illustration below, he has scribbled - across the upper right margin - "108 oder 120 Mälzel"

Example 31



21 I feel that there is no question that this could have been intended as a MTI for I. It is clear that the only other MTI in Aut.Ms. was added at the time that it was set - when the VTI was altered; it was not part of a complete 'filling in' of the MTIs established at the session between Karl and his uncle. But the figure established for I. at that time was ♩ = 88 (far below the two figures found here on the margin), and a quick trial with the metronome will establish that any attempt to play the movement at even the lower of the two figures (i.e. at ♩ = 108), will lead to a ridiculous character being established for the main theme at b.17. The fact that the setting of MTIs for Sym 9 was done with Karl reading the metronome suggests that Beethoven had used this method before - perhaps as a result of his early difficulties.

22 I believe those two alternative figures, expressing an attitude to indicating the best tempo for a piece that has never been duplicated by anyone, can only be a noted record - for Beethoven to settle later his own confusion about whether to read off the figure from the top or the lower edge of the adjustable weight on the pendulum. If it was intended as a tempo range (indicated by some later composers as e.g. ♩ = 108-120). the word "oder" (which can only mean 'or') would be a very unlikely way of

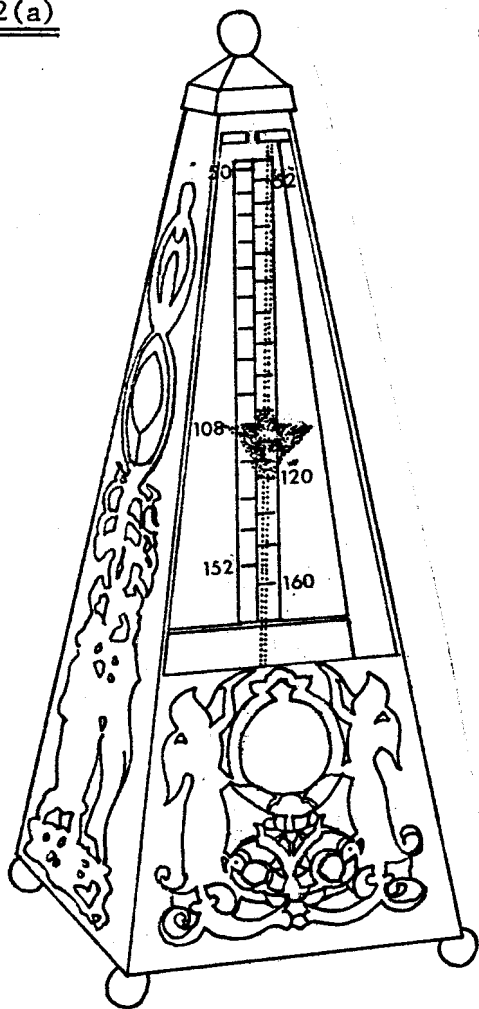
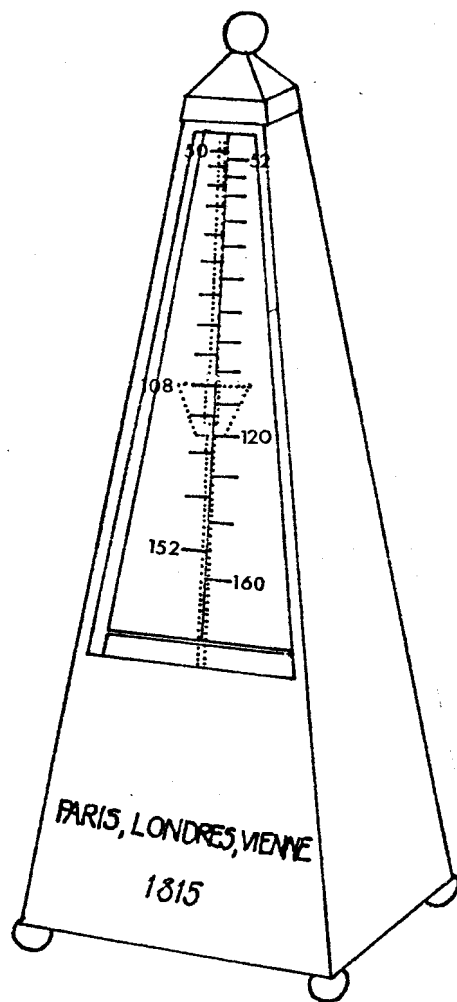
expressing it unless - quite preposterously - Beethoven intended thereby two different tempi for different sections, but wished to exclude any inbetween. There are in fact two other MTIs set during the course of a movement to exclude the interpreter's taking a different tempo where there is no new VTI (see listings, 5.2, B5 and B74); so if Beethoven had intended a separate tempo level during the course of I. of Sym 9, it is incredible that he would not have made it unmistakable with both a new VTI and a new MTI inserted at that point.

23 The only explanation that seems plausible to me is this. Because there are not complete Aut.Ms. MTIs for the entire Sym, these two figures cannot form part of an attempt to metronomise the work that got any further than the first movement. Because it does not correspond with the MTI reading taken on 1826/9/27, re-checked, and written into the presentation copy for the King of Prussia on that very day, it does not represent Beethoven's definitive reading. Because the MTI in IV. does correspond with that taken then, and accompanies a changed VTI, it must have been set at that time. From this it is clear that the 'mystery' MTI figures were written in either before or after the definitive session. It is unlikely to have been after, as Beethoven left very shortly after that session with his brother Johann, who had been waiting impatiently to get back to Gneixendorf; he returned to Vienna in December, fatally ill.

24 So at some earlier stage, Beethoven must have scribbled in those figures - to represent what? I believe it can only have been the result of an attempt to set (on his own) the MTIs he had been continually promising Schotts for a year and a half previously (see 5.2). His metronome had been broken for at least 6 months of that time, Karl's attempted suicide had greatly distracted him - but eventually he must have settled down to the task. He then found that he did not know, or could not remember, how to read off the figures and - as a reminder that he must clarify the point - wrote in an easily visible place a reminder that in effect means "If the weight were in a particular position (not in this case the correct spot for I. of the Sym) would one read off '108 or 120 Mälzel?'"

25 To check this theory one would need to know the vertical measurement of the weight on his machine, and the distance between those two gradations - and see if they correspond. As stated in 3.19.11, Beethoven's metronome is lost; the next best thing is to

test this theory on a contemporary model. It was recorded that his machine had been made in London, and two original models of this type are in the possession of the Instrumental Museum of the Paris Conservatoire; as explained in 3.19, they were unable to be tested when I visited it. One had lost its weight, and the other could not be located. But a good photograph of these machines can be seen in Larousse's Encyclopedia of Music; a postcard from the museum has here been enlarged, and the following illustration prepared from it:-

Example 32(a)32(b)

26 It is obvious from the design of the ornamental weight that it belongs to the machine on the left - Ex.32(a) - rather than the 'economy' version on the right; the weights have thus been transferred to the correct model in these illustrations. The fact that the newspaper description of Beethoven's own stated that it was made in London suggests that he owned one similar to that on the right, but the basic design is in any case clearly identical. The weights have been re-positioned precisely with the lower edge on

120, and the closeness of correspondence of the upper can then easily be seen. Distortion of perspective would have a negligible effect on the measurements in a photograph taken at such a distance.

27 This does not constitute proof - nothing short of Beethoven's own explanation could - but it is powerful support for a theory which offers the only conceivable explanation. How has the belief that it is in fact a MTI for I. been presented? Badura-Skoda asserts "That Beethoven's own feeling for tempo was subject to considerable fluctuations is shown by e.g. his pencil entry in the autograph at the beginning of the [Sym 9] (♩?=) "108 oder 120 (!) Mälzel", which was altered in print to ♩ = 88."¹⁷⁴

28 Tovey makes two references to it, the first being in his book on Beethoven.¹⁷⁵

"Beethoven's own metronome tempi are a very bad guide, being, like most of the composer's tempi, far too fast. The only exception is the Ninth Symphony, where he had the opportunity of testing the matter properly. He then reduced his tempi by about two-thirds - e.g. the first movement, marked in the autograph at ♩ = 120 was reduced to ♩ = 88!" Again (notes to Op 106)

"Not until he revised his original metronome marks for the Ninth Symphony did Beethoven discover the deceptiveness of Malzel's new invention, which he had enthusiastically greeted as a sure means of indicating tempi. And then he changed the autograph reading of ♩ = 126 for the first movement to ♩ = 88, and all the other movements in the same proportion! An error of 50 per cent. seems astonishing; but most composers are liable to make as great a mistake until they have tried several experiments."

29 One hardly knows where to begin in correcting the untruths in Tovey's two references. But since, once again - as with Schindler - so many musicians are likely to have read it, one must try. Firstly, let us assume that the difference between 120 and 126 in the two extracts is simply a misreading of a 0 for a 6; but in any case the Aut.Ms. reference consists of two figures. Beethoven's MTIs are labelled a "very bad guide" and "far too fast" - as a personal opinion, without exception or reservation, for this work; the listings and graphs in 5.2 show on analysis that many musicians observe many of them very closely (perhaps unknowingly), and even exceed some of them at times. In ironic contradiction of Tovey, two of the MTIs in Sym 9 are exceeded at the start of the section by every conductor I measured; B78, the one section in the Sym that has a definitive MTI in the Aut.Ms (see par.19), ranges from +3 to +26, and B120 ranges from +6 to +36. All these

conductors thus feel that two sections were not marked lean enough by Beethoven!

30 I do not know how a deaf man can have had the opportunity of testing the effect of his MTIs "properly" in performance; Beethoven was in any case present at only the *première* of this Sym (in May 1824), well over two years before he metronomised the work. He did nothing like reduce his tempi (plural!) by either two-thirds or 50%, nor did he revise the MTIs (plural) for Sym 9. He discovered the 'deceptiveness' of Mälzel's new invention much earlier than this (see par.33 below). Excluding those 'mystery' figures for I., there is but ONE MTI in the Aut.Ms. of Sym 9 - subjected to NO changes - and how Tovey is able to say that "all other movements" were changed "in the same proportion" is simply inexplicable; perhaps a vague tinge of the Schindler story has even crept in!

31 Now while Schindler is notoriously unreliable, Tovey has - most deservedly - the highest possible reputation as a musicologist. Both of these cases were pursued exhaustively to show what has actually been happening in the field of Beethoven's tempo indications. None of what I have used to counter this erroneous information is personal opinion; on the contrary, it is material freely available to anyone who has taken the trouble to look it up, and analyse it carefully.

32 Further emphasis is important on the question of Beethoven's uncertainties in the setting of MTIs. Schindler may conceivably have been present at some other occasion when he heard Beethoven express frustration at the difficulties in setting MTIs, and heard the composer exclaim the words he quotes (par.16 above), or something similar. The importance in Beethoven's view of "feeling the music right" is confirmed in two quite independent sources about which Schindler is exceedingly unlikely to have known anything - Mälzel's reported memory of him exclaiming "One must feel the tempos" (5.2.16), and the Aut.Ms. reservation ". . . for feeling also has its tempo." Such confirmation of course in no way minimises the outrage at Schindler's fabrication that Beethoven rejected the metronome; it is a demand that any composer would second in the convincing communication of any tempi he had assigned. Beethoven's original reaction to the development of such a machine was probably that of any sensitive musician - that a mechanical ticking was alien to his musical experience in

projecting a convincing tempo, but all the evidence points to a final unreserved recommendation of its necessity.

It is most unfortunate that the extremely important, hasty, note to an unidentified publisher cannot be dated accurately, as it contains in its few lines some invaluable information, and it would be good to know by which point Beethoven had had such experiences. I have entered it under 5.2.28, in a position two years later than Anderson, for the simple reason that it includes a reference to a 'metronome' that Beethoven was not likely to have owned much earlier than the beginning of 1817.

33 As can be seen from these references - 5.2.27, 29, 37 and 42- he seems to have applied it immediately to marking even minor works; the earliest of these to be published was the song, WoO 149, in 1818/3/31, and this indicates a possible recipient of the note. But it is absolutely inconceivable - in view of the reaction shown in this note - that if Beethoven had discovered such errors only after the printing of the booklets for the 8 Symphonies, Septet and 11 String Quartets in December 1817, that he would not have withdrawn these MTIs for his major master-pieces for revision. We can therefore safely assume that by the time he published his major sets of MTIs, he had undergone the following experiences with the metronome. (The note is given again here for easy reference)

"Please cross out immediately the tempo according to the metronome marking entered in the work delivered to you today. Some tests I have just made have failed; the fault probably lies with my metro[nome]. . ."















A "work" with a single "tempo" indication was involved; it is unlikely to be identifiable, but was probably short. In spite of its not being a major piece, Beethoven took the trouble to retest it after finalising a figure for the publisher. When the tests failed he might well have 'shrugged his shoulders' - instead he immediately ("have just failed") arranged to send a messenger to prevent the MTI from being publicised to the detriment of his music. And he is seen to have had more confidence in his own tempo sense than in the metronome's accuracy.

34 Some uncertainty lingered on - as is revealed in his parenthetical reservation to Ries in 1825 - "however uncertain this tempo indication may be" - (5.2.56), but this said after the immediate context that he will be "delighted" to send the MTIs. If he did, they appear to have been lost.

35 We can then state the following most important conclusion to be derived from the above hasty note - Beethoven had had experience by the end of 1817 that MTIs could be subject to error - to be discovered on later re-testing - but continued to set them, recommend their necessity, and to distribute them, to the very end of his life. The fact that certain major works did not ultimately receive them can easily be explained by a careful reading of the letter extracts in 5.2, rounded off by the intervention of his fatal illness.

Correction of Erroneous MTIs

36 At present I believe that there are no less than seven MTIs of Beethoven's that are widely printed in erroneous form. One involves an error in the numeral, and six are errors in the NV unit to which the figure is applied. It seemed best to include the detailed evidence for such beliefs in the discussion of the individual movements or sections, but the information will be enumerated here for quick reference.

B16	see 5.4.168	Str 4tet F Op 59/1 IV. <i>Adagio ma non troppo</i>	 , not  = 69
B19	see 5.4.153	Str 4tet B ^b Op 18/6 II. <i>Adagio ma non troppo</i>	 , not  = 80
B66	see 5.4.170	Str 4tet F Op 59/1 IV. <i>Presto</i>	 , not  = 92
B75	see 5.4.78	Sym 9 d Op 125 II. <i>Presto</i> [<i>Prestissimo</i>]	 , not  = 116
B76	see 5.4.28	Sym 3 E ^b Op 55 IV. <i>Presto</i>	 , not  = 116
B111	see 5.4.100	Sym 9 d Op 125 IV. <i>Presto</i>	 = 66, not  = 96
B142	see 5.4.103	Sym 9 d Op 125 IV. <i>Allegro assai vivace</i>	 , not  = 84

The first information given in each case is correct.

37 B111 was discovered decades ago, and there is no possible doubt of its inaccuracy; almost no scores today have included the correction. Two others are so clearly wrong that - in spite of the fact that the original MTI listings have vanished - both convention and logic make their correction indisputable; these are B66 and B76, printed correctly in most scores today. Another two are the subject of intense and continuing dispute, and will be examined very closely - B75 and B142, both from Sym 9. The other two - B16 and B19 - are both *Adagio ma non troppo*; both have been subjected to a misinterpretation of the dominant pulse to which the VTI applies. To the best of my knowledge, they have never before been queried.

Analysis of the Listings and Graphs derived from them.

If the reader is to begin by scanning the graphs, bearing in mind the scale of ratio deviation employed, certain reactions are likely to be immediate.

38 Firstly, it is at once apparent that most of Beethoven's music is played by most interpreters at tempi longer than those indicated by the MTIs he set. This is not unexpected, and is obviously what has given rise, first, to the general impression that his MTIs have been set at too high a level, and then to searches for the reasons behind that state of affairs.

39 Secondly, one will notice that there are some MTIs represented by performances that are above the horizontal line indicating in each case Beethoven's figure. If these were too lean, this would have to be explained; the two most striking - B77 and B120 from Sym 9 - have already been mentioned.

40 Next, on closer examination, one may first become aware, and then puzzled, by how startlingly the range of deviation as between different interpreters can vary. In a few cases, the dot groupings are very concentrated (within an area of 15 or 20 ratio degrees), while in others they may range over 60 or more. What this clearly reveals is inconsistency in performing traditions today; many of these ranges are far wider than one might conceive of any composer accepting.

41 But what is important to realise at the point is that each of these groupings nonetheless establishes an absolute tempo range in the view of present-day performers. In many cases all would agree that it is far too wide, but it is often within very close limits. If one searches for the MTIs with the closest such grouping, I think it whimsically appropriate that one of the handful clustering within a basic area as narrow as 10 degrees should be - none other than the movement possibly inspired by the metronome (or chronometer!). I have measured 10 interpretations of this movement - trying to find one that departs significantly from this small 'absolute tempo area' - and found only Pierre Monteux whose light, delicate French approach was +9 leamer. But what is especially fascinating, and will be seen to be of crucial importance in a later context, is that Beethoven's MTI establishes a tempo point here that is plumb centre of the group.

42 This means that in the context of a movement with a highly individualised character, there is effectively universal agreement

among conductors of this century about the tempo needed to allow that character to emerge; I think it safe to say that there could never be a closer alignment than that shown here. But what is important is that that consensus view today agrees with Beethoven's own - made in 1817 - absolutely precisely: Not slightly higher, or lower, but spot on.

43 Next it is suggested that the reader peruses the graph along its entire extent to decide upon that stretch, or group of MTIs, where there is both the least extreme (or eccentric) deviation, and where the grouping hugs most closely the centre line. This is not hard to find - between B125 and B141 (excluding B131, the first MTI of all, for which I could find no recording); the average maximum deviation in this area is no more than 15 degrees. If one now refers to the identical stretch on the later graphs that represent only the nearest approach one will see that for a consecutive stretch of 16 MTIs, none deviates more than essentially 5½% either way, and that fully 11 of these observe the MTI exactly. It was earlier mentioned that no performance in fact maintains a narrower margin than $\pm 5\%$, and so one may state the conclusion:- Analysis shows, that 16 performances of the MTIs falling consecutively between a pulse of 96 and 138 can be found that observe EXACTLY Beethoven's MTIs.

44 Since the reader may not have a clear idea of the statistical implications of this, it may be wise to explain them. The total sample is 145. In no other section of the graph is anything like as long a stretch consistently within close range of the horizontal line (see, for example, B61 to B65), and at no other point can one find more than a handful of figures consecutively before a deviation of up to at least 30 degrees occurs.

45 The implications of this are enormous. To compute the area of statistical probability that this might be purely accidental with any accuracy would be extremely complex: but the odds against it would undoubtedly be astronomical, and totally exclude the realistic possibility of chance. Without doubt, there is a class, or genre, of Beethoven's MTIs (embracing, essentially, fast to rapid triple pulse formations, and including the Scherzo type he made so much his own) where they can be observed to be in precise accordance with contemporary practice.

46 Now - even more important - if a scientist were asked to

Testing of MTI Accuracy by Circumstantial Evidence of Consistency.

49 In the light of Beethoven's evident early 'teething troubles' with the metronome, it seemed a useful method of shedding some light on his consistency in setting MTIs to investigate a sample from each occasion on which he applied it. Some of these works have been chosen to provide taped examples for this very purpose; a survey of those occasions on which MTIs were set follows, ranging from the first to the last - Sym 9, immediately preceding Beethoven's contracting of his final illness. Cross-referencing is to that section in 5.2 giving details of their authenticity, which will not be repeated here.

- 5.2.27 1817/2/15 B130 First printing of WoO 148, the song "*So oder So*", which has an MTI on the Aut.Ms. There are no recordings. (see 5.4.220 and T.Ex.30)
- 5.2.29 1817/5/2 B12 WoO 104, "*Gesang der Mönche*", must date from very shortly after this time. Again there is no recording, and Aut.Ms. has a MTI (see 5.4.219 and T.Ex.29)
- 5.2.37 1817/11/28 Op 137, a Fugue for Str 5tet. Aut.Ms. has a MTI. The two performances measured are at -58 and -54, but the piece is entirely practical and effective at Beethoven's MTI. (see 5.4.197 and T.Ex.26)
- 5.2.38 1817/12 The two booklets of MTIs for all the Symphonies and String Quartets written at that time, plus the Septet, appear. Fully 15 of the 16 MTIs in the highly consistent group analysed above (par.43 foll.) were issued here, and the plausibility of the group as a whole is thus undoubted.
- 5.2.42 1818/3/31 B92 First edition of WoO 149, the song "*Resignation*", contains a MTI. Two performances were measured at -21 and -7/0. (see 5.4.221 and T.Ex.31)
- 5.2.49 1819/9 B1 and B100 Vienna edition of Pf Son in B^b, Op 106 appears. B1 has two precise observations; B100 has two at +9/0 and -4/+6; the other three MTIs for the work are particularly controversial. (see 5.4.207f. and T.Exs.27)
- 5.2.50 1820/3/4 B17 Aut.Ms. date of WoO 150, the song "*Abendlied*"; it has a MTI. There is one measurement at -8/+5. (see 5.4.222 and T.Ex.32)
- 5.2.51 1822/2 B141 First edition of Op 112, "*Meerestille und glückliche Fahrt*". Two readings of the second MTI give -5 and -18; the other is subject to extreme distortion.

54 Without doubt the national school that has established pre-eminence in the interpretation of Beethoven's music is that of the language group to which he himself belonged. The lack of continuity of any authentic tradition - even in Vienna - was discussed in 1.3.2-7, and the point made that what is now thought of as the end-point in a continuous line of authentic interpretation is, in fact, the viewpoint of the German Romantic school as exemplified by Wagner, von Bülow, Nikisch, Richter and Mahler. Whatever remained of previous traditions will have been thoroughly 'processed' during those decades.

55 Wagner's tendency to exaggerate tempo 'opposites' has been presented fully, and should be re-emphasised here. These "opposites" are represented by the *Adagio* and *Allegro* movement corresponding to the antithesis of sustained *cantilena*, and fluid movement. "The sustained note is the law of the *adagio*. . . In a strict sense one may say that an *adagio* cannot be taken slowly enough." Later he asserts that the contrary is also true - that "the pure *allegro* cannot be played fast enough."¹⁷⁶ Wagner undoubtedly put these beliefs into his personal practice with Beethoven, as we can read in Hanslick's review of Sym 3 (the Eroica) in an 1872 concert. Apart from the expected tempo modifications, we can read of "a very fast beginning of the first movement", [*Allegro con brio*] and that he "takes the Scherzo uncommonly fast, almost *presto* - a hazardous undertaking even with a virtuoso orchestra."¹⁷⁷ It is marked *Allegro vivace*, a VTI which enables one to justify almost any degree of leanness, and reference to B138 shows that it tends to be taken leamer than Beethoven's MTI today - by up to +11. Yet a hearing of the superb reading by the Collegium Aureum - at precisely the MTI - reveals a quality of controlled energy and vivacity of character that leamer approaches must lose in proportion to the extent of their deviation.

56 This imposition of an artistic-theoretical point of view upon a composer of another era is common and most hazardous; the above would seem but a typical example of this. Investigation of all observed tempi faster than the MTI (represented on the graph) will, I think, show this tendency of exaggeration in operation; at times, too, one suspects that the temptation to overwhelm by virtuosity, or a kind of animal excitement, has been yielded to.

57 But what of the many faster MTIs by Beethoven that are not approached - even fairly closely? In many cases it would seem

that technical difficulties are a root cause. It is often possible for an excellent orchestra to adopt a tempo where the occasional more demanding passages are a little smudged, and the precision of ensemble necessary for the optimum clarity cannot be maintained. Such tempi can perhaps be felt to be acceptable in the concert hall in a transient performance, whereas in the recording studio rather more demanding standards must be adopted. Sometimes it is likely that a conductor will have to moderate his ideal for such reasons, and I think that occasional live performances do approach - or even equal - the Beethoven MTI for some cases where in studio recordings there is no such example.

58 But one can wonder how hard the performers have really tried on occasion. I have, for instance, read of a number of conductors who consider the MTI, B55, set for IV. of Sym 8 - *Allegro vivace* at $\text{♩} = 84$ - to be particularly problematic. Lawrence Leonard, for instance, in his admirable BBC programme of excerpts from the Symphonies at the MTIs,¹⁷⁸ referred to it as "terrifyingly fast" and said - "We do our best to get it up to tempo, but it really is too fast for the thematic repeated triplets of the first subject." I do not know if he intended to have the two written triplets in the V.I. theme sound as such, and whether that forced a longer tempo upon him and his players, but this sounds like a misconception. (see 5.4.71) I do wonder how many conductors who query this mark have heard Scherchen's absolutely brilliant performance of this movement at -5, and touching Beethoven's $\text{♩} = 84$ exactly for the final bars. The playing is as clear as might be wished - so much so that one feels that orchestra could have managed a 5% increase without any deterioration in quality; it is clear, though, that the players must have had to work - very hard - to achieve this scintillating and supremely '*vivace*' performance.

59 Section 3.15 dealt with the ideal of maximum concentration, and postulated that Beethoven very often - if not always - set MTIs that aimed at that, without of course in any way diminishing the possibilities for achieving the desired character naturally and expressively. The last example, then, happens to achieve maximum vivacity at the very fastest tempo which an orchestra could conceivably manage. But on occasion, the maximum effect of a VTI might be obtained by a particular approach to accentuation, at a tempo that is not the limit of technical possibility.

60 Such a case seems to me to be that *Prestissimo* section in IV. of Sym 9, that has been referred to before as the only section in the work that revealed a slight discrepancy on a re-checking of the MTIs. Beethoven seems to have settled emphatically on $\text{♩} = 132$, and altered the VTI to *Presto* to confirm this tempo. Yet I have placed this MTI last in my ordering of the duple time MTIs, considering it the leamest of all at, in its effect, $\text{♩} = 264$. Why? Musically the theme is derived from its formation on its first appearance, to the same words "*Seid umschlungen*", earlier in the movement - at *Andante maestoso* and $\text{♩} = 72$ in $\frac{3}{2}$ TS. There the heavy accentuation, in *fortissimo*, of the three notes on the syllables of "*um-schlun-gen*" is emphasised by dashes. So when Beethoven employs the same note pattern for that word in *Prestissimo* [*Presto*], he has effected a concentrating diminution of it in time - to a rate of $\text{♩} = 264$, or nearly four times as leam. Each ♩ here should still sound as a major accentuated beat; played and listened to in this fashion, the music appears to be 'forced on' at an extraordinarily rapid pace. Excepting only Stokowski, whose recording at +3 allows one to hear this musical device as Beethoven intended, rather than as part of a general frenzy, all conductors take this section at between +10 and +26; one finds it hard to believe that some of the string writing towards the end of the section has much chance of being executed accurately!

61 So the 'fastest' impression does not necessarily correspond with the leamest pace at which the notes can be executed. Nor, in such matters, is it found that come conductors are free from double standards in the level of reasonable execution that they will demand. One may find intricacy used as a reason to reject a Beethoven MTI, alleging that it will be unable to be played sufficiently clearly, while that same conductor might be willing to accept, for instance, the traditional distortion of the character of B120 - the broadly surging choral double fugue in IV. of Sym 9. I was unable to find a conductor who begins this section at under +6, and many take it much leamer - up to +32! Now this section includes - starting in its 9th bar - rapidly running passages for Cbs. as well as Vcs.; even at Beethoven's MTI this is extremely tricky to play accurately, and these conductors must doubtless be conveniently ignoring here the inevitable messiness in execution. Such passages can be an excellent aid in determining the kind of

tempo a composer could have had in mind as he wrote it, and the difficulties in these ones point inescapably to the fact that Beethoven's MTI expresses exactly the maximum tempo he could have envisaged.

62 A careful examination of details of all the more rapid MTIs set by Beethoven shows that there is no detectable resistance to a good number of them by today's interpreters, thus giving the lie to the claim that their non-acceptability is because of inaccuracy in their setting in terms of implausibility; the true causes in the cases of those that meet with general resistance must lie elsewhere, and require individual explanation.

63 In the cases of tempi in the lower categories, from *Largo* to *Andante*, possible reasons for the adoption of tempi longer than those set by Beethoven are very easy to find. Particularly in live performance, the musician attempting to convey the maximum intensity of emotion is quite naturally going to consider tempo as an expressive factor whose intensification, through overall broadening, will assist his achieving the best (therefore the most intense) interpretation. Some of Beethoven's longer tempi will at first sound unacceptably 'French', as if reluctant to probe beneath the surface, to many listeners conditioned to the 'pure' Wagnerian concept of slow (therefore, intense) music; different musical elements would begin to take priority.

64 It seems sometimes to be conveniently forgotten that there are VTIs to describe those kinds of character where they were in fact desired; Beethoven uses *Adagio assai* and *Adagio molto*, and we may presume that when those intensifying words are absent, he did not wish any exaggeration of 'slowness'. The original meaning of 'easily' as a literal derivative of '*adagio*' might well be remembered and also that - judged by both Mozart's and Beethoven's use of the terms - the distance from *Adagio* to *Andante* is not as great as some might think.

65 That Beethoven feared that excessive slowness might harm the effect of performances is shown in 5.2.8, where he asks the publisher of a song to mark up the VTI from *Andante con moto* to *Allegretto*, fearing that "if you don't, people will sing it too slowly -". The publisher didn't, and on the record I have heard of it, it is nowhere near *Allegretto*, so confirming Beethoven's fear! The most fascinating of these attempts to avoid excessively

lond tempi is shown in the final VTI for the Kyrie of the Mass in C; Aut.Ms. has none, a copy in the Esterhazy archives has *Andante con moto*, while the published version has *Andante con moto assai vivace quasi Allegretto ma non troppo!* This, too, seems to have made little impression on present-day conductors, with almost all of whom an obvious flowing quality here is singularly absent.

66 Misunderstanding of pulse structure is another major factor in causing the adoption of excessively lond tempi; in both the interpreter's conception and the listener's patterns of impulse analysis, it is crucial to apply the VTI or character sensation to the correct pulse unit. With both the MTI errors for *Adagio ma non troppo* VTIs, this will be seen to have happened; the tempi in current interpretation - fully authorised by the erroneous NV unit printed - are in fact identical with those that I postulate as being correct, but the quantity of NVs that are fitted inbetween each pulse was halved. (see 5.4.152 and 168) And in this respect, it is important to re-emphasise that Beethoven could not set MTI figures below 50: we have no way of knowing whether for a tempo of, say, ♩ = 80, he might not have preferred to assign ♩ = 40 or ♩ = 20.

67 This very point did crop up when Karl and his uncle set the MTIs for Sym 9; alternatives that were possible within the range of Beethoven's metronome were discussed.¹⁷⁹ There are two comments - "132 is the same tempo, only in half-notes (in two beats) which would be better", and "Twice 80 would make. . .", which latter was crossed out. These apply to the MTIs B78 and B51 respectively. It has already been emphasised that in listening to an *adagio* of Beethoven's in triple time one will have to be able to feel a regular impulse as lond as 12 or 14 beats per minute (one every five seconds) if one is to sense the tripleness of the rhythmic formations.

68 One might continue indefinitely, extracting further and more detailed conclusions from the data presented earlier, but this is contrary to the purposes of this thesis. The conviction that an individual will only hold to be true that which he has himself experienced to be so is unshakeable for me, and I believe that conviction for the reader will come only as a consequence of his wishing to know for himself the true state of affairs. It is hoped that the most important relevant data, upon which to build

one's beliefs on Beethoven's tempi, have been presented here in easily accessible and intelligible form; this section was intended primarily as a guide to the most important areas of consideration. Some conclusions were stated as my present very firm belief, and the reasons for forming them are clearly laid down. Should any reader oppose the interpretations of the data, it is to be hoped that he is prepared to act upon his conclusions, and further the debate to a point where Beethoven's intentions can be faithfully and enthusiastically practised as a matter of course.

69 We have seen ample evidence of a musician constantly acting in the hope that he could clarify his performing intentions sufficiently to allow his music the best possible chance of an accurate characterisation - through the appropriate tempo area, or point, as MTIs were in his practice. No other musician left so large and varied a body of information about tempo, and a glance at the graphs in the previous section is the saddest possible testimony to the failure of those hopes to be fulfilled. We live in an age where - instead of an acceptable range of deviation of something like 15 or 20 degrees - a well-nigh chaotic inconsistency is the norm in some areas of Beethoven interpretation.

70 It is surely incumbent upon the interpreter who hopes to do justice to Beethoven's compositions to become as fully informed as possible about the facts as we can come to know them, and to attempt to put them into his own practice. The final section on Beethoven will contain detailed information, discussion and argument on all music for which he left MTIs.

5.4 Detailed Examination of Beethoven's Works for which he left Metronomic Tempi Indications.

THE NINE SYMPHONIES

1 The evidence for the authenticity of the MTIs for Syms 1-8 was given in 5.2.38; Nottebohm¹⁸⁰ and Stadlen¹⁸¹ vouch for the fact that the figures in GA and the *Leipziger Allgemeine Musikzeitung* of 1817/12/17 tally exactly with those in the original booklet - as do those for the Septet. They include one unquestionable NV unit error, in B76.

2 The authenticity of the MTIs for Sym 9 - dating from some 9 years later - is exhaustively established by Stadlen, using the surviving conversation book records of the occasion on which they were set as a starting point (5.2.67). There are three widely misprinted errors, in B75, B111 and B142.

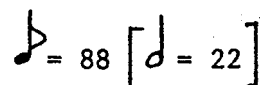
Details of the performers and record numbers for each of the three complete sets of the Nine Symphonies chosen for analysis will be given immediately, and thereafter referred to only by the first three letters of the conductor's name. They are -

Arturo Toscanini	NBC Symphony Orchestra	RCA VIC 8000 - 1/8
Herbert von Karajan	Berlin Philharmonic Orch.	DGG 643 501/8
Rene Leibowitz	Royal Philharmonic Orch.	RCA RDM 20/26

Full information about the source of additional ratios is given only under the earliest movement in the work where a measurement of that performance is included. In each case the ratio deviation follows the interpreter's name (see 3.21.12 for derivation).

Symphony No 1 in C, Op 21

3 B3 I. Adagio molto C (12 bars of introduction)

 = 88 [$\text{♩} = 22$]

Tos -5 Kar -30 Lei -13

To co-ordinate the first bars with the later material, the conductor will have to think to some extent in the pulse of later subdivisions, but the listener will hear them as what they undoubtedly are - strong:weak impulses at $\text{♩} = 22$. This pulse rate of almost 3 seconds is unquestionably what the VTI refers to, and when some later subdivision establishes a subsidiary pulse and character of *andante*, this does not weaken the continuous sense of great breadth that must pervade the whole. There will without doubt be some interpretations which have exceeded the MTI; excessive

londness here is probably due to the conductor's concentration on subdivisions that do not exist in the first bars - both to establish his tempo and ensure good ensemble.

This MTI is an ironic beginning for those who contend that Beethoven's markings are too lean; there is no reasonable way in which the opening of this piece could not sound 'very slow.'

4 B70 Allegro con brio $\text{♩} = 112$ [$\text{♩} = 224$]

Tos -1	Kar -9	Lei 0
Fricsay, BPO	Heliodor 89613	+6/9

The fact that the introductory *adagio* lingers into the opening of this *allegro* was discussed earlier; the wind chords linking the first statements of the vigorous motive should be played in this highly contrasting manner. From the ratio deviations measured it would appear that this MTI is perfectly acceptable today. A subsidiary but important pulse of $\text{♩} = 224$ is established with the animated ♩ s of the V.I.s in the opening theme.

5 B97 II. Andante cantabile con moto $\frac{3}{8}$ $\text{♩} = 120$ [$\text{♩} = 40$]

Tos -20	Kar -14	Lei -22
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Because no performance I have heard approaches nearly the Beethoven MTI, the section up to the double bar was taped for reference.

T.Ex.11 Sym 1, II. Bars 1 - 64.

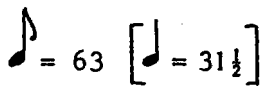
6 The phrasing shows a correspondence with the rhythmic bar unit, which moves here at the relaxed pace of $\text{♩} = 40$. The pulse is ♩ , equivalent to the three *Tempo di Menuetto*-type movements for which MTIs were assigned (B95, B98 and B99 at $\text{♩} = 116, 120$ and 126 respectively), and that dance character is unmistakably present. I feel that Beethoven included the CI '*cantabile*' to avoid too skittish a treatment, but not to give the music an aura of 'deeper meanings' that it does not pretend to. There are one or two expressive moments on this tape that I feel need a relaxed rhythmic expansion that there was no time to rehearse here. In stylistic terms, the Fl. and V.I. triplets, from b.54, sound absolutely idiomatic.


7 B134 III. Menuetto: Allegro molto e vivace $\frac{3}{4}$ $\text{♩} = 108$

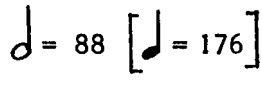
Tos +3	Kar -11	Lei +4
Fricsay +8		
Scherchen, Phil.Stm.Orch.of London	Westminster XWN 18308	-4
Toscanini, BBC Symphony Orchestra	Da Capo C147-50181M	+13


This is one of the closely observed Scherzo 'group'; with excessive speed it loses its tightness, and the tempo drop then

necessary to the Trio is too marked. It is interesting to note the substantial difference between Toscanini's tempi on these two occasions.

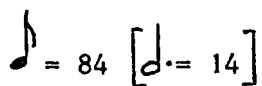
8 B11 IV. Adagio $\frac{2}{4}$ 
 Tos -3 Kar -15 Lei 0

The pulse here is the ; there is never even a note on the second beat of each bar. The character is slyly humorous, not profound; all these readings sound 'slow', and the MTI is good.

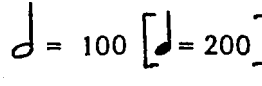
9 B61 Allegro molto e vivace $\frac{2}{4}$ 
 Tos -10 Kar -14 Lei -10
 Fricsay -10


The dominant pulse is surely  = 176; remember that this figure was not on Beethoven's metronome. This is one of those movements where the utmost vivacity would require some extraordinary virtuosity of orchestral ensemble; it is a MTI that will not be reached without diligent individual preparation, and Beethoven may have been over-optimistic by a 'notch' or two.

Symphony No 2 in D, Op 36

10 B81 I. Adagio molto $\frac{3}{4}$ (33 bar introduction) 
 Tos -7 Kar -15 Lei 0/-10

The title page of the arrangement for Pf Trio gives 'by the composer'; this has a VTI of Adagio without the molto. Leibowitz begins at the MTI, dropping below it later. If the breadth obtained by feeling strongly the bar-pulse can be maintained, there is no reason why the MTI should not fulfil completely the implications of the VTI.

11 B68 Allegro con brio C 
 Tos -2 Kar -6 Lei -4

This is the most rapid movement to which Beethoven assigned the TS C ; it is indeed difficult to see how this corresponds with his expressed statement (5.2.13) that this TS implies a longer tempo than C would - in that this MTI seems like an absolute maximum. The tempo must be the limit at which s can be played with adequate definition, as discussed in 4.2.11; once again Beethoven appears to be aiming at the extreme in both playability and energetic effectiveness.

12 B93 II. Larghetto $\frac{3}{8}$

$\text{♩} = 92$ $\left[\text{♩} = 30\frac{2}{3} \right]$ ^{5.4}

Tos -19/+1 Kar -18 Lei -17

Again, the arrangement for Pf Trio (1805), dating from the year after the first performance, has an altered VTI - reflecting an attempt to correct the tempo? Perhaps (as later with the Mass in C (see 5.3.65)) Beethoven feared that tempi too long might be adopted, and added the 'neighbouring' VTI above in the form *Larghetto quasi Andante*. In a certain sense the *Andante* can be felt as applying to the ♩ pulse, while the *Larghetto* reflects the breadth of the bar-pulse at $\text{♩} = 30$. Since no recording begins at anywhere near the MTI, this was taped. T.Ex.12 Sym 2, II. Bars 1 - 64 and fade. . .

13 It was interesting to observe that the MTI tempo - checked with a metronome immediately before beginning each take - was maintained only on the third attempt. In the other two, the natural desire of the players to produce expressive and substantial tone introduced immediately a slight retarding effect; the experience gave a clear insight into why it is that slow movements in the Classical period are difficult to present in a manner that maintains 'long' lines, without dragging tendencies. '*Larghetto*' would seem to indicate an atmosphere as well as a tempo, and the MTI can capture this perfectly without the slightest loss of serenity.

14 B127 III. Scherzo Allegro $\frac{3}{4}$

$\text{♩} = 100$

Tos +3 Kar -5 Lei +5

Scherchen, Phil.Sym.Orch.of London Westminster XWN 18308 -4

Another of the closely observed Scherzo 'group'; the MTI stands as an average of the above ratios and brings the musical elements into ideal balance.

15 B45 IV. Allegro molto ♩

$\text{♩} = 152$

Tos -5/1 Kar -4/1 Lei -6

Konwitschny, Leipzig Gewandhaus Philips PSL 4005 0

Both Toscanini and Karajan reach their -1 ratio at the very end of the movement; Konwitschny's begins at precisely the MTI and fluctuates musically around it. Some of the articulation here is very demanding at the MTI if precise ensemble is aimed at; once again it represents an absolute maximum which - if achieved - generates great excitement.

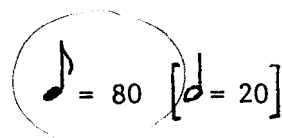
Symphony No 3 in E^b, Op 55 (the 'Eroica).

16 B108 I. Allegro con brio $\frac{3}{4}$ $\text{♩} = 60$
 Tos -15 Kar -20 Lei -5/11
 Weingartner, VPO HMV CHAX 112-123 -10
 Klemperer, Philharmonia Orch HMV 87301 -33
 Coates, 'Sym.Orch.' HMV 1158/62 0/-25
 Karajan, BPO 2740172 -4

Albert Coates does exactly what Hanslick reports Wagner did, in the 1872 concert he reviewed (see 5.3.55); he begins "very fast", at exactly the MTI, and reduces tempo very markedly for the second subject. But is the opening, taken at $\text{♩} = 60$, so very fast, if played with a relaxed character after the loud chords? A comparison with the neighbouring B107 in the listings shows that the 'Hymn of Thanksgiving' in V. of Sym 6 (Pastoral) is marked *Allegretto* for the identical MTI; there is also very marked similarity in their triadic structure and, on the first repetition of the Hymn, the accompaniment effects. The implication of this is that there is no reason at all why the 'Eroica' theme cannot - on its first appearance - be made to sound *allegretto* and not too intense, at the MTI. Only with later developments, then, does the dominant 'con brio' character fully establish itself.

Once again, we find a maximum. Karajan's latest approach makes the smallest deviation since Coates's exact reading; in his notes he states "I think many will be shocked by I. of the Eroica - it is really fast." In this later complete set, he states that he has tried to follow the MTIs very closely, but felt that sometimes "it just doesn't go".

17 B2 II. Marcia Funebre: Adagio assai $\frac{2}{4}$
 Tos -43/2 Kar -43/11 Lei -21/+5
 Weingartner -45/+17
 Klemperer -36/+9
 Collegium Aureum BASF DF 329 017 -12/+11



To illustrate the confusion possible with even the greatest conductors in their development of an interpretation, I quote Weingartner - from the beginning of his discussion of this movement - "The stepping-forward character of this movement must be preserved in spite of the *Adagio assai*. The [MTI] $\text{♩} = 80$ however gives such an alarmingly quick time that it cannot possibly be the right one. I adopt $\text{♩} = 66$ as the normal speed, which can be occasionally increased to $\text{♩} = 72$."

18 What does he do on his recording, made in 1936 at the age of 72, towards the end of a most illustrious career brimful of

22 B138 III. Scherzo: *Allegro vivace* $\frac{3}{4}$ $\text{♩} = 116$
 B74 *Alla breve* (4 bars only) $\text{♩} = 116$ [$\text{♩} = 232$]

Tos +3 Kar +3 Lei +11
 Weingartner +7
 Klemperer -10
 E.Kleiber, VPO Decca ACL35 +6
 Collegium Aureum 0

B74 represents a recalcitrant MTI, given to clarify any possible confusion when - at the repeat of the Scherzo (b.381) - Beethoven breaks into an unexpected duple time transformation of the b.373-6 just heard. The ratios measured are identical for the two MTIs and, because the dynamic is ff and the articulation an accentuated *staccato*, I feel the dominant pulse is certainly $\text{♩} = 232$, pairing off into the MTI form Beethoven gave. A full discussion of the later developments of this rhythmic trend, towards juxtaposition of triple and duple formations, will be given under Sym 9 in par.85. As already expressed (5.3.55) the last example here - at precisely the MTI - produces an ideal result. Klemperer is well-known to have usually preferred longer tempi than his colleagues, and his ratio is quoted here as what appears in context to be a somewhat eccentric view of 'vivacity'; for the rest it can be seen that most conductors think the MTI is TOO LONG - in contradiction of the conventional generalised 'wisdom'!

23 B44 IV. Finale: *Allegro molto* $\frac{2}{4}$ $\text{♩} = 76$ [$\text{♩} = 152$]

Tos -22 Kar -22 Lei -15/10
 Weingartner -35/20 (0 for the opening)
 Klemperer -41/25
 Coates -6/14
 E.Kleiber -7/11

Some examples have been given of the 'upgrading' of tempo leanness in the revisions of *Leonore* into *Fidelio* (3.16.48). It is well known that Beethoven here used the theme first presented in his ballet *The Creatures of Prometheus* (1801) and again in the Pf Vars in E^b (1802) - often referred to, retrospectively, as the 'Eroica' Vars for Pf. That theme, as used in the Symphony (1805), may thus well have been intended to have a more vigorous, intense cast than before; Beethoven did once prescribe a Scherzo (B118) to be played *Più Allegro* on its repetition. Here the three VTIs go - as did those for the opera revisions - in ascending order:- respectively *Allegretto*, *Allegretto vivace*, and *Allegro molto*.

24 Now Weingartner approves, both in print and in practice, the "very suitable" and "extraordinarily quick" MTI for the introductory bars, but recommends an immediate drop thereafter. I suggest that

27 This is a classic example of the tendency to take longer tempi in the pursuit of conveying what Beethoven described as '*innigsten Empfindung*' (Pf Son Op 101, I.) - the most inward sentiment. It is useless to argue that such treatment is ineffective (if it were, conductors would not feel that this was the best way to treat the passage) - and the only counter can be that, if Beethoven had wished for that degree of slowness, to correspond with the degree of intensity he desired, he was perfectly capable of setting the VTI to indicate it.

28 B76 Presto $\frac{2}{4}$

[♩] = 116 [♪] = 232]

Tos -20 Kar -14 Lei 0/+3
 Weingartner -21
 Klemperer -21
 Coates +6
 E.Kleiber -7
 Karajan 0

This coda is a touchstone for the validity or otherwise of the arguments about being able to hear 'every note'. One simply cannot, and I very much doubt if an orchestra could ever be assembled that could play this coda under conditions where each individual player is able to make every pitch 'speak' accurately. The string effects are meant to be just that, and with a large number of players the inadequacies of the individual are going to be lost in the predominantly accurate average of the mass at any given instant.

29 So this coda is proof today that Beethoven was a seasoned practitioner in creating the most exciting possible textures and here, when his MTI is believed and acted upon, the result stands as testimony to the fact that he knew precisely what he was doing. Any decrease in the MTI - however slight - immediately tends to make the bucolic alternating chords at the end unacceptably comical and, even if the particular orchestra has had to adopt a degree of compromise earlier, the tempo here should regain exactly the MTI set.

30 The mistake of a ♩ NV, instead of the ♪ obviously intended, hardly needs discussion, but Beck¹⁸² does present the obvious argument for it that I feel to be superfluous; all the tempi are measured here in the close region of the ♪ alternative to the ♩. This is the first of two indisputable NV unit errors that were in print during the last 10 years of Beethoven's life; one wonders if anyone ever noticed them, or drew his attention to the fact.

reproducing a tempo requirement such as this under conditions where the musicians are concerned to convey emotional committedness in concert conditions. Since I believed it was important to include one example of the calm serenity - intended to eschew emotionalism - that Beethoven's MTIs appear to indicate he was aiming at in cases like this, I have included an excerpt of the rehearsal, which was taken at essentially the MTI (with expansions for expressive reasons). If the listener can overlook the few interjections from the conductor and some lack of co-ordination, I think he will still be able to gain a good idea of the ample expansiveness to be sensed by concentrating on the \downarrow pulse, which embodies the 'tripleness' that must remain intelligible. The repeated dotted figure of the accompaniment sounds, of course, very different from usual here; this should be mentally "kept in the background", and attention focussed on both the smooth flow at $\downarrow = 42$, and the fundamental design framework at $\downarrow = 14$. The serenity attainable under those conditions in a superbly integrated performance would certainly establish a profoundly 'adagio' atmosphere.

36 B128 III. Allegro vivace $\frac{3}{4}$ $\downarrow = 100$
 Tos +7 Kar 0 Lei +5
 Scherchen -1
 Toscanini, BBC Sym Orch Electrola C147-50181 +11

T.Ex.13(d) Sym 4, III. (Scherzo and fade. . .)

37 A short portion of the live concert performance is included to illustrate the high degree of practical consistency in reproducing the MTIs that was attained; the Trio emerged two 'notches' too loud and since there is a measured ratio below that observes it exactly, none of that section will be given. This MTI is another in the closely observed Scherzo 'group'.

38 B122 Un poco meno Allegro (than *Allegro vivace*) $\frac{3}{4}$ $\downarrow = 88$
 Tos +1 Kar -20 Lei +5

Two of these three conductors have proved that it is quite possible to obtain the gentlest *dolce* mood, without dropping farther in tempo than the poco meno Beethoven judged sufficient.

39 B46 IV. Allegro ma non troppo $\frac{2}{4}$ $\downarrow = 80$ [$\downarrow = 160$]
 Tos -11 Kar -14 Lei -12
 Scherchen -5/0

Many musicians so to speak 'pounce' on the '*ma non troppo*' reservation here as 'proof' that the MTI must be wrong - preferring to rely on the "nonsensical" Italian VTI than the "necessary" MTI -

(Beethoven's words!). It is most important to know that he originally marked the movement *Allegro* and added the qualification later in red chalk in Aut.Ms. This means that his thoughts about it, until past the writing out stage, were of it as a normal *Allegro*, and one might bear in mind that for Beethoven '*allegro*' meant 'fast'. I feel that it is no more (nor less) than Quantz's 'standard' *allegro* tempo of c.80 for the 'bar', and that the later addition to the VTI was a necessary warning against an excessive *allegro*.

T.Ex.13(e) Sym 4, IV. (50 bars of rehearsal and fade..) ♩ = 168/164
 (Concert: Exposition and fade...fade in development and ♩ to end) = 160/152

40 The rehearsal excerpt is important for two reasons. Firstly, it was the very first encounter of the players with this tempo, and shows the obvious immediate standard of playability; allowing for individual practice, world-class orchestras could certainly attain even this tempo - one notch leamer than the MTI. And secondly, it shows the dangers for the conductor of setting things off just that fraction too rapidly for the ideal character to emerge.

41 That the movement is intended to sound as a sparkling finale, full of excitement, seems to me obvious. The impression of great activity at the opening is doubtless responsible for the accusation that the result - when played at the MTI - sounds '*Prestissimo*'. And so it does, for the first dozen or so bars, because the ♩s at that point have melodic direction; but in many later passages, the degree of subdivision is absolutely normal for an *allegro* tempo.

42 The exposition repeat made at the concert is faded out; the remainder is complete - including the notorious solo statement for solo bassoon. It might be mentioned as a factor, in judging the practicality of live performances of Beethoven's symphonies at his MTIs, that this work was programmed as a replacement two days before the concert, and there was only one rehearsal possible.

Symphony No 5 in c, Op 67

43 This symphony is that in which the MTIs are most closely observed overall in present-day performance; because of this, complete ratios will be given for Otto Klemperer, Carlos Kleiber, Artur Nikisch, and Karajan's latest interpretation. That observes the MTIs exactly for 3 of the 6 figures, and the other 3 are subject to deviations of -16, -8 and -7 ; in his notes he says -

"The c minor [Sym] is I think the exact metronome marks - and even the Scherzo which is 96 (and not a slow, slow Scherzo)." Nikisch's tempi are included out of the particular interest that it was the first complete symphonic recording ever made - in 1913.

44 B69 I. Allegro con brio $\frac{2}{4}$ $\text{♩} = 108$ [$\text{♩} = 216$]
 Tos -6 Kar -4/0 Lei -4/0
 Klemperer, Philharmonia Orch. HMV 87302 -30
 C.Kleiber, BPO DGG 72183 -5
 Karajan, BPO DGG 2740172 0
 Nikisch, BPO DGG 2563 247 -28/10

The smallest basic pulse here is, I think, as rapid as $\text{♩} = 216$; one might remember Beethoven marking 'longs' and 'shorts' on two Cramer studies at rather leamer tempi even than this (see 3.10E.10) It is also interesting to note that he wrote the VTI 'Presto' at the beginning of the sketch, and that the continuous 'Presto' range on the listings (pulses of 224 to 264) begins slightly leamer than this. The later Karajan ratio of 0, viewed in the context of the first three, establishes the plausibility of the MTI without doubt; once again, Klemperer has a most individual idea of the Beethovenian *Allegro con brio*.

45 B94 II. Andante con moto $\frac{3}{8}$ $\text{♩} = 92$ [$\text{♩} = 30\frac{2}{3}$]
 Tos -16/2 Kar -24 Lei -4/0
 Klemperer -39
 C.Kleiber -16
 Karajan -16
 Nikisch -27/5

One might bear in mind the $\frac{3}{4}$ sketch - labelled *Andante quasi menuetto*, and remember that Beethoven did set leamer MTIs than this pulse for this minuet type. Attempting to articulate the dotted rhythm too sharply will inevitably jeopardise smoothness, and probably hinder the evenly flowing pace; the notational conventions of the time would certainly allow of an execution verging on triplets to create a certain formal courtliness. Leibowitz's recording demonstrates the impressive character that is attainable at the MTI, and shows how that makes the repeated cadences natural rather than laborious - as they so often are at longer tempi.

46 B96 Più mosso (than *Andante con moto*) $\frac{3}{8}$ $\text{♩} = 116$
 Tos -6 Kar -18 Lei -2
 Klemperer -20
 C.Kleiber 0
 Karajan -8
 Nikisch -4

These 14 bars would seem to indicate that, if Beethoven felt substantial changes of tempo were necessary over short periods, he would have marked them as he does here; this implies that such variations in tempo range within a movement are unacceptable unless marked - in that Beethoven's own here define his limits as being of less than the dimension ratio 92:116. The MTI here would seem confirmed by the quoted ratios as plausible.

47 B125 III. Allegro $\frac{3}{4}$ $\text{♩} = 96$
 Tos -3 Kar -9 Lei -4/0
 Klemperer -20
 C.Kleiber -11
 Karajan 0
 Nikisch -14
 Scherchen, Phil.Sym.Orch.of London Westminster XWN 18316 -23

Again, the ratio survey shows the possibility of this MTI being observed very closely. If the tempo is substantially longer than the MTI, the character suffers through acquiring a portentousness, that some interpreters clearly see as desirable. One might remember that '*allegro*' means 'fast' and is unqualified here.

48 B52 IV. Allegro C $\text{♩} = 84$ [$\text{♩} = 168$]
 Tos +5 Kar 0 Lei +2/14
 Klemperer 0
 C.Kleiber +3
 Karajan 0
 Nikisch +4/-4
 Scherchen +12

This is one of the most valuable of the MTIs, in that it is unintelligible if his metronome was inaccurate; outside the consistent Scherzo group it is one of the most closely observed, and the deviations that do occur tend to exceed it. Even Klemperer, with his tendency to unusually long tempi relative to the average, observes it exactly in a superb interpretation that confirms that that music is characterised by a majestic breadth to complement its animated strengths. Opponents of MTIs will, I think, find it hard to explain how Beethoven could have set one here that is so perfectly suited to what present-day interpreters agree is its essence - unless his tempo sense was absolutely sound, and recorded through an accurate metronome.

49 B72 Presto C $\text{♩} = 112$ [$\text{♩} = 224$]
 Tos -12 Kar -6 Lei 0
 Klemperer -17 Karajan -7
 C.Kleiber -5 Nikisch -16

Another maximum set by Beethoven; the lower ratios and Leibowitz's exact and thrilling observation of the MTI confirms its practicality, and once more establishes what type of character '*Presto*' implied for Beethoven.

Symphony no 6 in F, Op 68 (the 'Pastoral')

50 B36 I. *Allegro ma non troppo* $\frac{2}{4}$ $\text{♩} = 66$ [$\text{♩} = 132$]
 Tos -18 Kar -14 Lei -22/10

A glance at the listings shows that this MTI is well below the 'standard' *allegro* tempo of c.80/160; with well-shaped playing there seems no reason why the character might not be rather more animated than the very peaceful approach current today.

51 B101 II. *Andante molto mosso* $\frac{12}{8}$ $\text{♩} = 50$
 (originally. . .*molto moto, quasi Allegretto*)
 Tos -9 Kar -9 Lei -14
 Karajan, BPO DGG 2740172 +4/0

In view of the original VTI, it would seem that the later Karajan recording - in its agreement with the MTI - has established the ideal degree of flow to avoid stodginess; the TS and the long barring cannot be felt adequately at too lond a tempo.

52 B133 III. *Allegro* $\frac{3}{4}$ $\text{♩} = 108$
 Tos 0 Kar -15 Lei -1
 Toscanini, BBC Sym Orch Electrola C147-50182 0
 E.Kleiber, Concertgebouw Orch. Decca ECS 549 -2

Another in the closely observed Scherzo group; too lond a tempo introduces an inevitable daintiness quite inappropriate to "*Landleute*"!

53 B37 *In tempo d'Allegro* $\frac{2}{4}$ $\text{♩} = 132$
 Tos -1 Kar -4 Lei -6/0
 Karajan 0

The expression of the VTI appears to indicate that both MTI and tempo should be identical to that in I.; one must compare e.g. the *Tempo d'Andante* VTI in the Vlc Son, Op 102/1 (where it refers back to the start), and conclude that the correspondence is no accident.

54 It is interesting to see the close observation of the MTI here, and the ratio deviations for the first movement at the same pulse rate; why, though, the MTI does not appear in identical form for both must remain speculative.

Presto

It is curious that this 30 bar section was not assigned a MTI, in view of the fastidiousness shown in some other places.

55 B47 IV. Allegro $\frac{2}{4}$ $\text{♩} = 80$ [$\text{♩} = 160$]
 Tos +9 Kar +9 Lei +8/18
 Cluytens, BPO HMV JALP 1408 0/+11

This example was mentioned among those pieces that begin, in effect, *senza tempo*, requiring that the conductor set up a 'mental' framework, using material not yet heard. Again, it is impossible for those who contend that Beethoven's MTIs are too lean to explain the consistent exceeding of this one in today's practice. The tension of the the storm music can only gain by a deliberateness in the force of its effects.

56 B107 V. Allegretto $\frac{6}{8}$ $\text{♩} = 60$
 Tos -2 Kar 0 Lei -4
 Cluytens 0
 Karajan +15

If the VTI 'Allegretto' is to be considered as expressing character connotations as well, this movement might give that as an ideal; the MTI is not problematic, and it is puzzling that Karajan has now exceeded it substantially.

Symphony No 7 in A, Op 92

57 B15 I. Poco sostenuto C $\text{♩} = 69$ [$\text{♩} = 34\frac{1}{2}$]
 Tos -28/4 Kar -3 Lei 0/-9
 Klemperer, Philharmonia Orch. HMV 87303 0/-13

The tempo impression of this opening was discussed at some length in 3.10C.13, and it is interesting to see the disagreement about how it should be treated.

58 B131 Vivace $\frac{6}{8}$ $\text{♩} = 104$
 Tos +2 Kar -3 Lei +8/15
 Klemperer -12
 Sawallisch, Concertgebouw Orch Philips GL 5809 -8
 E.Kleiber, Concertgebouw Orch Decca ACL 57 +6/-4

This MTI falls into the area of the closely observed Scherzo group; the TS is viewed there as pairings of simple triple bars.

59 B28 II. Allegretto $\frac{2}{4}$ $\text{♩} = 76$ [$\text{♩} = 19$]
 Tos -20/0 Kar -10 Lei -27
 Klemperer -41/30

This movement was discussed at great length in 3.10E.14, and its rhythmic formations analysed. I have heard a televised performance of it by Karajan that began at exactly the MTI, and the processional solemnity at this pace was most striking in its understatement. It is surely best to let the music make its effect by accumulation of this rather than through emphasis of every significant change of harmony, and similar details.

The reader may recall the confusion surrounding Schindler's attempts to present information about the MTIs for this movement, and his contentions - which all turned out to be inaccurate on investigation (5.3.5foll.).

An interesting comparison with this MTI, and the unusual character, occurs in the Vln Son in A, Op 12/2, II., also in $\frac{2}{4}$. An early Simrock edition has the MTI $\downarrow = 80$, an obvious error for \downarrow . And Czerny¹⁸³ gives $\downarrow = 76$, the identical MTI to Beethoven's for the Sym movement. What does the VTI turn out to be? Spanning the two VTIs Schindler claimed Beethoven was vacillating between for the Sym, we find *Andante più tosto Allegretto* and, moreover, that the rhythmic formation of the second thematic strain is strikingly similar to the rhythms in the Sym movement. In present practice, the piece is taken as much as -100 londer than this, or at half the tempo Czerny suggested. In this tape of the first section, the tempo will be identical with that for the Sym movement, so that the character similarities may be examined.

T.Ex.14 Vln Son in A, Op 12/2, II. (First section and fade. . .)

Finally, I think it worth quoting Weingartner's comment on the Sym tempo - "The [TS] tells us that this movement is not to be taken like the customary *adagio* or *andante*. However, the MTI $\downarrow = 76$ nearly gives us a quick march, which cannot have been the composer's intention here. . ." It would all seem to depend on the pulse chosen to step to; I think most people today think of a quick march as something like a pulse of 116-126.

60 B140 III. Presto $\frac{3}{4}$

$\downarrow = 132$

Tos 0

Kar -7

Lei -1

Klemperer -18

E.Kleiber -2

This is the most rapid Scherzo-type movement with a MTI. It is observed by some - recognising the extreme of '*Presto*' - and the fact that it is not exceeded once again indicates a maximum tempo prescription.

61 B119 Assai meno presto (than *Presto*) $\frac{3}{4}$ $\text{♩} = 84$
 Tos 0 Kar -61 Lei -28
 Klemperer -58

This is one of the most controversial MTIs, and in any discussion of the dispute the VTI is of little help in that it says nothing at all about the character of the Trio itself. But certainly a drop from 132 to 84 must fulfil, in anyone's estimation, 'much less quickly'. One reads of unauthenticated traditions that the melody line is derived from a well-known Austrian pilgrim's hymn, and so on; even if it was, why should this preclude Beethoven's using it at the tempo he thought musically appropriate in this context? Conductors will blithely ignore the MTI here on the grounds that "they are too fast", and promptly exceed the MTI set for the finale. In any event, Toscanini's welcome recording establishes its plausibility beyond doubt, in spite of the wilfulness of those who deem that they know more of the origins and purpose of Beethoven's music than its own composer.

62 An interesting comparison which I have never seen pointed out is that between the comparable points in the Trio melody here, and the Ode to Joy theme from Sym 9, as shown below -

Example 33

Allegro assai $\text{♩} = 80$

The image shows two musical staves. The top staff is labeled 'Sym 9, IV.' and is in 3/4 time with a tempo marking of 'Allegro assai' and a quarter note equal to 80. It features a melody with a rising sequence of notes (D, E, F, G) followed by a falling sequence (G, F, E, D). The bottom staff is labeled 'Sym 7, III.' and is also in 3/4 time with a tempo marking of 'Allegro assai' and a quarter note equal to 84. It features a similar melody. Vertical dotted lines connect the notes of the two staves to show identical pitches. Handwritten annotations include 'p' (piano) under the first note of the top staff, '(-)' (pause) above the first note of the bottom staff, and 'p dolce' (piano dolce) under the first note of the bottom staff.

Dotted lines indicate identical itches as the phrases approach the pause on the dominant. Could this be 'pure' accident? Cooke would point out the rising and falling on degrees 1 2 3 (4) 3 2 of the major scale, the fact that in one case the 4 is only lightly touched, and that these pitches do have suggestive connotations in the 'language' of music; I think that the common emotional factors are indisputable, if an identical tempo is chosen for 'singing them over'. Beyond that, the key is identical (a very significant factor in Beethoven), the register is the same, and the tempi are but one notch different in MTIs set some 9 years apart. Anyone who has studied the sketch-books of Beethoven

will not, I think, reject the possibility that these phrases arose from the same inspirational well.

63 B41 IV. Allegro con brio $\frac{2}{4}$ $\text{♩} = 72$ [$\text{♩} = 144$]
 Tos 0 Kar +5 Lei -2
 Klemperer -14

The ♩ pulse is very strong here, as well as the bar-impulse of $\text{♩} = 72$, and one might have expected to find the MTI expressed in that form. I have heard a fair number of live performances of this finale that significantly exceeded the MTI; the temptation to whip up an excitement that is likely to impress by its rapidity rather than its control of inner energy is possibly hard for a conductor to resist in the concert hall. The ratios show the MTI's total acceptability in the average tradition of today, and it seems to me to establish an ideal tempo point in this case.

Symphony No 8 in F, Op 93

64 B112 I. Allegro vivace e con brio $\frac{3}{4}$ $\text{♩} = 69$
 Tos -33 Kar -30 Lei -31
 Scherchen, Phil.Sym.Orch.of London Westminster XWN 2213 -18

Because of the consistent and very marked lower deviation apparent here, the exposition of this movement was taped at a recording session.

T.Ex.15(a) Sym 8, I. (Exposition and fade. . .)

65 Again one perceives this marking as an extreme limit for the string writing, taking excellent playing for granted. The degree of 'vivacity' and 'vigour' that results from its exact observance strikes me as incontrovertibly Beethovenian, and the drama of the 'storm' music in the development would - at this tempo - produce electrifying effects. With more rehearsal time, the second group material might well have been worked at to achieve a more relaxed and light-hearted character; the syncopation causes, on this tape, a degree of tension in the interpretation.

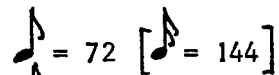
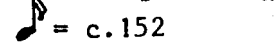
66 B29 II. Allegretto scherzando $\frac{2}{4}$ $\text{♩} = 88$ [$\text{♩} = 176$]
 Tos +2 Kar -2 Lei 0
 Karajan, BPO DGG 2740172 0
 Scherchen -3
 Fricsay, BPO Heliodor 89613 +1
 Weingartner, VPO EMI THS 65076/7 +4
 Monteux, Decca ECS +9
 Jochum, Philips 8397772Y +4
 Ormandy, Philadelphia Orch CBS BLD 12005 +3
 Abbado, VPO (televised) -2

The extraordinary degree of unanimity of concept among these interpreters here has already been commented on; the MTI is, as can easily be seen, a mean of the above ratios - if one excepts the very light approach of Monteux.

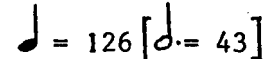
67 Although its provenance is a little doubtful, I have included here the MTI for the little 4-part Canon WoO 162 "*An Mälzel*", with the same theme as this movement (see 5.2.15). If the MTI is authentic, one assumes that it is longer than the Sym movement to allow for the vocal requirements of word enunciation, and some demanding register changes; the singers here were unable to maintain the MTI exactly, and increased tempo to slightly above it.

68 B27 WoO 162 Canon "*An Mälzel*" (no VTI)

T.Ex.15(b) Above and fade. . .

69 B99 III. *Tempo di Menuetto* $\frac{3}{4}$



Tos -9 Kar -41 Lei -3
 Scherchen -5
 Fricsay 0
 Karajan -10

Wagner felt strongly about the tempo of this movement, and expressed his views in his essay On Conducting - ". . .in the 'tempo di menuetto' we are being cheerfully offered an invigorating *ländler*. . .due to the fast tempo at which it is commonly taken, this most charming of musical idylls becomes a veritable monstrosity because of the triplets in the cellos. . . [at his tempo] the minuet proper assumed the right expression of comfortable solidity."¹⁸⁴ And he continues by using his opinion of the 'right' character here to accuse Mendelssohn of insensitivity.

70 What Wagner describes as comfortable solidity generally emerges as awkward lumbering; one imagines - perhaps naïvely - that minuets should retain some degree of gracefulness in spite of the obvious 'roughening' of the style in this case. But perhaps he was confronted with readings leamer than the MTI in his time, as the bar-pulse of $\text{♩} = 43$ does seem too long to suggest a *ländler*. Karajan's ratio on his earlier recording suggests the influence of the 'Wagner' tradition while the later one falls more into line with his colleagues, and the MTI which Fricsay observes exactly.

71 B55 IV. *Allegro vivace* ♩

$\text{♩} = 84$ [$\text{♩} = 168$]

Tos -18 Kar -16 Lei -14
 Scherchen -5/0
 Weingartner -33
 Karajan -10

One notational point about the opening triplets in V.I. and V.II. needs to be clarified immediately. As can be seen from the winds in the ff tutti beginning in b.19, the upbeat pair of triplets should be played as 3 x 2, not - as notated, as 2 x 3; if the players attempt to make that grouping audible, it will inevitably cause a dragging on what must clearly be a character of the utmost vivacity. Of course a great deal of the triplet accompaniment should be heard as it 'looks', as it is a figuration of the \downarrow pulse.

72 As in the coda to the 'Eroica', one questions whether aiming for absolute perfection in the execution of these difficulties is a justification of a more deliberate tempo than the MTI. If individual string players were prepared to practise their parts as if they were a study, it would seem possible to obtain a wholly satisfactory effect at the MTI. As already mentioned (5.3.58), Scherchen's astonishing recording has shown what excitement and puckishness can be obtained by taking a tempo very nearly that; he touches precisely the MTI at the very last page.

73 Why, then, is the movement not marked *Presto*, or *Prestissimo*, if Beethoven wished so apparently headlong a tempo? Certainly the triplets do give such a whirring impression, but a great deal of the other material is not unusual for a 'standard' *allegro*, and the MTI falls centrally within the range Beethoven set for these - identical, in fact, to that for the finale of Sym 5 which is closely observed or exceeded.

Symphony No 9 in d, Op 125

74 B58 I. *Allegro ma non troppo, un poco maestoso* $\frac{2}{4}$ $\downarrow = 88$ [$\uparrow = 176$]
 Tos -20/+5 Kar -35/14 Lei 0/-16
 Leinsdorf, Boston Sym Orch RCA LSC-7055 -14

Toscanini touches his 'peak' in the latter part of the development, at +5, and Leibowitz adopts precisely the MTI for the entire introductory build-up to the statement of the main theme - thus acting in line with Beethoven's written comment that the MTI must (in some cases only?) "*be applicable to only the first measures*" of WoO 148 (see 5.2.27). The fact that these introductory measures will sound largo, even at the MTI, was discussed earlier; misinterpretation here of varying dominant pulse structures has given rise to claims that the MTI is not acceptable.

75 Bearing in mind that Beethoven has used the unexpected $\frac{2}{4}$ notation for a symphonic first movement (unprecedentedly?), one sees that the smallest dominant NV is the ♩ , and that there will be four of these to Quantz's pulse-beat of 80, slightly exceeded. The VTI he applied to music in that category was allegretto, and there are many passages in this piece that will, given appropriate treatment, sound little more animated than that VTI. But when the writing subdivides into NVs double that, at a *forte* dynamic (in b.132), the VTI effect doubles, too, to *Allegro assai* or more.

76 Another point to be borne in mind is the reservation '*poco*,' as applied to *maestoso*; did Beethoven anticipate - correctly - that *maestoso* would imply to the interpreter a broadening to the kind of approach prevalent today?

Discussion of the 'mystery' MTI figures on the first page of Aut.Ms. took place in 5.3.20 of 11.; Tovey does not mention the point that this far longer MTI (of 88) to which he believed Beethoven dropped his original figure(s) is still a good distance from widespread acceptability today; this might well have been able to alert him to realise that these Aut.Ms. figures could never have been intended to apply to the actual tempo here.

77 B137 II. (*Allegro*) *Molto vivace* $\frac{3}{4}$ $d = 116$
 Tos 0/+8 Kar +10 Lei +7
 Scherchen, Vienna State Opera Orch Westminster XWN 2213 -9
 Stokowski, LSO Decca PFS 4183 -6/11
 Furtwangler, Bayreuth Festival Orch HMV ALP 1286 0

The MTI can be seen to be central to the above ratios, placing intensity and control in perfect balance. The '*Allegro*' in brackets indicates that it stands uncanceled before the printed VTI in the Aut.Ms.

78 B75 *Presto Prestissimo* ♩ $[o] = 116$ $[d] = 232$
 Tos -45 Kar -54 Lei -32/38
 Scherchen -67/79
 Boulez (see Stadlen) -21/26

The ratios above tell the reader immediately - if he was not aware of this - that it is probably the most problematic of Beethoven's MTIs, existing still in a state of constant and intense dispute. I do not propose to duplicate here any of Stadlen's brilliant and invaluable argument on the matter, but simply to mention and, hopefully, augment in a practical sense his conclusions.

79 The NV is under dispute; Stadlen has shown how all letters and editions lead one back to the original marking in the conversation book, where the figure 116 stands unmistakably alongside TWO ♩ s. From that point onwards, though, the figure was applied to a single ♩ , and Stadlen concludes that the circumstances as a whole leave no doubt that the figure was intended to apply to the entire ♩ bar, or both ♩ s; those were almost certainly written there by Beethoven himself, merely as a note (for Karl?) of the point in the movement to which the new MTI applied, the moment at which the music alters to ♩ time. Leonard is absolutely wrong¹⁸⁵ in stating that Stadlen established that Beethoven "wrote 116 to the half-bar"; his entire trend of argument moves towards establishing precisely the opposite!

80 Below we will investigate further the relationships of duple to triple time in Beethoven's Scherzi, but for now may we accept that his attention had been drawn to that very figure on the rough listing (illustrated in Stadlen, Pl.III). It is thus exceedingly unlikely that Beethoven, if he had not intended an identical MTI pulse rate for both triple Scherzo and duple Trio, would not have been alerted by seeing clearly these neighbouring and identical figures as he wrote the two ♩ s alongside them. He very likely told Karl that he did wish a precisely identical figure; that, then, is not the point of major dispute, but rather the NV to which it was intended to apply.

81 No-one, I think, could assert that '*Presto*', and even the '*Prestissimo*' that is still faintly visible in Aut.Ms., could conceivably be an appropriate VTI to describe the character of the music if taken at the exact lower alternative of $\text{♩} = 116$. Leonard did just this in his commendable BBC programme, and stated that it "expresses the almost rustic naivety of the Trio to perfection."¹⁸⁶ Against this must be placed immediately the contemporary critical comment on the *première*, which Beethoven supervised on stage, where it was referred to as "a brilliant march"¹⁸⁷ At this point I suggest the reader listen to the musical result at $\text{♩} = 116$, bearing these comments in mind.

T.Ex.16(a) (Scherzo b.396...Trio...Scherzo, 8 bars and fade...)

82 Weingartner considered the music impossible at that tempo, as is clear from these comments - "It is quite out of the question, however, to play the Trio. . .at the rate $\text{♩} = 116$, as a simple experiment with the metronome will soon prove. . .Evidently. . .a very quick time is intended -

not such as would be given by $\circ = 116$, however, as this passes the limits of possibility altogether."¹⁸⁸

83 The reader is left to pass judgment on these statements after hearing the tape. I think it most important to emphasise that this was made after a total of about 15 minutes rehearsal time, and that there are no tape splices; the previous 'take' was only marginally inferior to this one, and was also without marked inadequacies in the execution. The extremely difficult oboe solo was played 6 times consecutively (3 times, with repeats) at this level by Laszlo Bohr - principal oboe of the Cape Town Symphony Orchestra - who I think deserves mention here in thus establishing its playability.

84 The issue of the unprovable NV unit, then, is to be decided purely on these bases - is it in fact possible, and does it give a musical result that suggests the VTIs *Presto* or *Prestissimo*? Other works on the listings that share this MTI region, such as the codas to Syms 3 and 5, might be borne in mind, and a few cross-comparisons will be mentioned in addition.

85 After various experiments in the introduction of duple formations into the traditionally triple time of the Scherzo, Beethoven began to write entire 'scherzo' movements in duple time. As Kolisch says - "the connection with the dance origin is completely broken, and of the original Scherzo only the shell of the form remains, filled with hitherto unknown formations."¹⁸⁹ One of these is II. of the Str 4tet in B^b, marked *Presto*, but the note formations of this very late work do not provide an adequately comparable case.

86 One that does is V. of the Str 4tet in c[#], Op 131, also in C . An ideal tempo for this seems to me $\circ = 120$, and I have heard no performance that falls more than -15 below this; it is also extremely relevant that in a recent Salzburg Festival, Bernstein took the movement orchestrally at $\circ = 108$ with the Vienna Philharmonic Orchestra - in a closely comparable tempo area to the $\circ = 116$ under consideration here.

87 For the duple 'scherzo' in the Pf Son in A^b, Op 110, in $\frac{2}{4}$, Czerny assigned $\text{d} = 120$ for the first Haslinger printing, and left this unaltered when he changed many other MTIs for the second; two later figures of his are again 120, and finally 112. The VTI here is *Allegro molto*, the neighbouring one to *Presto*; the difference in duple notation of $\frac{2}{4}$ as opposed to the C of the Sym 9 Trio is, I believe unimportant here. But there is an almost complete

absence of subdivision of this ♩ = 240 pulse until its own 'trio'; in the following taped example of the Son movement at this tempo, the rapid ♩ movement in the Trio, which seemed to require a slight increase of tempo, should be compared to similar 'running' figures in the Sym Trio.

T.Ex.16(b) Pf Son in A^b, Op 110, II. *Allegro molto* $\frac{2}{4}$ [♩ = 120/132]
('Scherzo' and 'Trio' and fade. . .)

88 Now if anyone should object that Beethoven never wrote comparably rapid NVs, a glance at B74 in the listings should settle that objection; this very point is presented in T.Ex.17(d) below.

The intrusions of duple formations into triple movements at precisely the same pulse-rate must be the next point of investigation. Five other points at which Beethoven did just this are presented in the next taped examples; the musical examples are given in vertical alignment of the 'change-over points', to show the consistency of the metre change as a compositional procedure.

T.Ex.17(a) Str 4tet in a, Op 132, II. *Allegro ma non tanto* $\frac{3}{4}$ [♩ = 72]

89 The opening is presented to establish the pulse, faded, and emerges again at b.203, immediately preceding the bars 210-213 given on the lower stave of the musical examples overleaf; continuing at once on the upper stave one reaches, at *L'Istesso tempo*, 4 bars of rhythmical transformation into duple time of the bars written immediately below. The *L'Istesso tempo* undoubtedly refers to the bar-pulse, not to the ♩ rate; four ♩s are thus to be played here in the time of the previous three. It is interesting to note that in the 4th bar of this duple group, the 4th ♩ should be rather 'stretched' down to the rate of the previous ♩s, to so return this upbeat to the pace of what follows (Tempo I.); the musical impression of the slightest of 'commas', as indicated, would not be out of place.

T.Ex.17(b) Pf Son in B^b, Op 106, II. *Assai vivace* $\frac{3}{4}$ ♩ = 80

90 Next in ascending tempo order is this movement where the same procedure occurs twice. Beethoven omitted to give a MTI for the duple *Presto* section following the Trio, but his pupil Czerny, who studied it with him (see 3.17.25) provides ♩ = 152 - just one notch louder than the identical two-bar pulse I believe Beethoven intended. Again the opening bars are given, faded, and we return at b.71, just before the last bars of the Trio indicated overleaf, to hear the transition to the Presto at the identical pulse of ♩ = 80 = ♩♩ (for the two bars).

Ex.17(a) Op.132 II. *Allegro ma non tanto* [♩=72]

Ex.17(b) Op.106 II. *Assai vivace* ♩=80

Ex.17(c) Op.74 II. *Presto* ♩=100

Ex.17(d) Op.55 III. *Allegro vivace* ♩=116

Ex.17(e) Op.125 II. *Molto vivace* ♩=116

b.214 *L'istesso tempo* [♩=72] *L'istesso tempo*

The bars to be rhythmically transformed (as above) →

♩=80 b.78 *Presto* [♩=80] *Presto* [♩=80] *Tanto I.*

b.165 *più presto* rit. ... dan. ... do

♩=100 b.73 *Più presto quasi prestissimo* ♩=100

tr. unsi

b.377 *Allabreno* ♩=116

The bars to be rhythmically transformed (as above) →

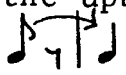
♩=116 b.408 *Presto* [♩=116]

stringendo... il tempo...

derivation of above →

The 'stringendo' illustrated in EXACT PROPORTION.

(♩=116) m.m. → 116 → 116 → stringendo il tempo → 116 → 116

91 On the second occasion in this movement, we fade in at b.159 to hear the pulse before the *ritardando* shown at b.165 begins. Again there is no Beethoven MTI for the 4-bar *Presto*, but this time there is none by Czerny either; but $\text{♩} = 80$ seems wholly suitable, giving again a compression of 4 notes into the time where there were previously 3. As in the return to triple time in 17(a) above, the upbeat should surely be 'stretched' to reproduce again the  rhythm which underlies the entire movement; the rest would seem to demand this action. Here the proportion is not exact as the *Presto* is begun, as the *ritardando* has disturbed the regular pulse, but the return is in an exact relation.

T.Ex.17(c) Str 4tet in E^b, Op 74, III. *Presto* $\frac{3}{4}$ $\text{♩} = 100$

92 This transition was dealt with and illustrated in 3.10B.8; the complete score of this link and the Trio in the amended notation used is given in Appendix 3. Here the MTIs indicate that the identical pulse must be maintained across the TS change. Quartets generally do not keep a basically strict tempo relationship at this link; it is hard to see how the following rhythm is to become immediately intelligible unless this is done.

Here the taped example begins directly with a fade-in at b.62, and is faded out after some 20 bars of the Trio.

T.Ex.17(d) Sym 3 in E^b (Eroica), III. *Allegro vivace* $\frac{3}{4}$ $\text{♩} = 116$

93 With this example we reach the same tempo as the Sym 9 Scherzo. The beginning is briefly heard, and the music fades in again at b.369, just before b.373 illustrated on the lower stave; after the 4 intervening bars from b.377, we hear the duple time rhythmical transformation of the bars indicated immediately below, moving at precisely the tempo on T.Ex.17(a) of the Sym 9 Trio.

T.Ex.17(e) Sym 9 in d, II. *Molto vivace* $\frac{3}{4}$ $\text{♩} = 116$

94 Finally we return to the point that the above examples are intended to support through cross-comparison. The tape begins at b.396 of the Scherzo and fades early in the Trio. The written example illustrates the compression of the bars just before the Trio, reflecting the prescribed *stringendo*, and once again the Trio bar lengths are drawn in alignment with the other examples. The upper $\frac{2}{4}$ version reflects the appearance of the Trio before Beethoven decided to present it in ♩ ; in its previous Aut.Ms. $\frac{2}{4}$ it parallels the notation in 17(b).

95 Immediately below, those accelerating bars are drawn in exact proportion - to show literally the compression in horizontal space of the beats that in fact takes place. The next taped example presents that acceleration and compression at half tape speed to enable the listener to hear exactly how the ♩ beat is being smoothly accelerated until it has reached a tempo of ♩ = 464, at which point four of them will fit into the same bar-length as those in the Scherzo proper.

T.Ex.17(f) The above link at half tape speed.

96 Stadlen rightly argues that the *stringendo* requirement is unintelligible unless the Trio tempo is leamer in its ♩ rate than the Scherzo one (not in bar rate), in that it would produce an absurd anti-climax. But he does make a flawed statement [on p.431] which seriously weakens the presentation of his argument on this important question - "If, then, we have to accept as a *sine qua non* that the first bar of the *Presto* must be faster than the last one of the *stringendo* . . ." A careful look at the diagram mentioned will show that this is inaccurate, although I am certain that he intended to convey exactly what that diagram shows. The ♩s in the Trio are indeed leamer than any previously heard (moving now at ♩ = 464 instead of the ♩ = 348 previously) but because there are now four of them in each bar, the bar-length does suddenly expand as the TS alters. If, during the *stringendo*, the last Scherzo bars have compressed gradually from ♩ = 116 to ♩ = c.150, the first Trio bar will suddenly have to revert to that steady 116 bar-pulse, strongly 'built-into' the listener's consciousness for the duration of the Scherzo. For just this reason, I believe, Beethoven insists on four of what are in effect *sforzandi*, as the Trio begins - to re-establish a steady pulse in the new duple formation.

97 It may have seemed unnecessary to have belaboured what may seem a very obvious rhythmic operation when seen in diagrammatic form, but the astonishing truth is that this entirely natural *stringendo* - to effect a smooth link - has never to date been accurately explained in the literature that I have encountered with even Stadlen, as mentioned, making a crucial error. The return to the Scherzo, on the other hand, is managed much more directly after a brief pause, and on the tape the maintenance of the bar-pulse is clearly perceptible.

I have shown that such rhythmic procedures were paralleled both before and after this work, and that the ♩ = 116 tempo is

Baensch by investigation as long ago as 1925.¹⁹⁰

101 The tempo of the recitatives is of course problematic. First I quote the words of a man who played in the *première* - Leopold Sonnleithner.

"You ask me to inform you, on the basis of my personal recollection, about the tempo Beethoven took in the double-bass recitatives in [IV. of Sym 9] . . . in the spring of 1824 I attended all (or most) of the orchestral rehearsals . . . Beethoven himself stood at the head of the forces, but the actual conducting of the orchestra was looked after by Umlauf, who beat time, and Schuppanzigh as first violin. - I can confirm from my own experience that Beethoven had the recitatives played quickly, that is, not exactly *Presto* but not *andante* either. . . The double bass players had not the faintest idea what they were supposed to do with the recitatives. . ." ¹⁹¹

So much for the tempo itself - what of the strictness of tempo? The score gives "In recitative character, but in tempo," and this was confirmed by Sir George Smart personally in conversation with Beethoven, related to Thayer -

"Beethoven's reply was: 'The recitative in strict time'.

Smart objected that, so played, it was not a recitative nor had words to recite. Beethoven replied, 'he called it so;' and finally closed the discussion with 'I wish it to go in strict time'; which, from a composer, was of course decisive." ¹⁹²

The phrase "he called it so" ties up perfectly with the French words "*Selon le caractère*", and this information as a whole shows that only Leibowitz on all recordings I have heard can in fact be fulfilling anything like Beethoven's wishes at this point.

The MTI, that duplicates the brief reminiscence of I., can obviously be excluded from consideration here.

102	B50	<u>Allegro assai</u>	C	$\text{♩} = 80$	$[\text{♩}] = 160$
		Tos +2	Kar -8	Lei -7	
		Scherchen -43/16			

Once again interpreters prefer to put forward their own conception - following neither the MTI, nor the implications of the VTI. The very opening may indeed sound Moderato, as the sketch indicates; the VTI seems clearly an attempt to prevent the gentle atmosphere from being overdone through an unnecessarily loud tempo.

103	B142	<u>Alla marcia: Allegro assai vivace</u>	$\frac{6}{8}$	$[\text{♩}] = 84$	$[\text{♩}] = 168$
		Tos -40/18	Kar -35/30	Lei -40/32	
		Scherchen -85/35			

If the figure - a 'standard' pulse for *allegro* - is correct

as it unmistakably stands in the rough conversation book listing, then the only possible NV it can apply to is the ♩ . Beside the number in that original source stands only $\frac{6}{8}$, and it seems conclusive that Karl here made his second error in transcribing the MTIs, writing ♩ instead.

The first taped example gives the orchestral introduction, with the 'Joy' theme superimposed on the piano, at the $\text{♩} = 168$ MTI, showing that this variation is in fact moving but one notch leamer than the original statement was marked.

T.Ex.18(a) - As explained above.

104 Next, some cross-comparison will be useful. The march variation in the Choral Fantasia, Op 80, in $\frac{2}{4}$ time, is marked '*Marcia, assai vivace*', and ¹⁹³ assigned by Czerny the MTI $\text{♩} = 80$; in present-day tradition this tempo is entirely acceptable, and I have heard it exceeded by about two notches. Thus it is unacceptable to use such arguments as "people could not do a quick march at 84"; here we see that a Beethoven VTI of identical import to that in Sym 9 is played at that pulse - supported by Czerny's MTI.

105 The next taped example presents, then, an imaginary variation of Beethoven's 'Joy' theme that he might conceivably have written for this point in Sym 9, using as a model the identical Choral Fantasia orchestration and rhythmical devices. The similarity of the two themes is even closer than might be realised superficially; this was examined closely and the most suitable melody line evolved. Since the Choral Fantasia variation was in F, however, the downward transposition necessary has seriously affected the original tonal brightness. The score forms Appendix 2.

106 This *forte* imaginary variation is juxtaposed immediately with the actual Sym 9 variation and this is faded out. The argument, then, is that Beethoven might conceivably have written some such variation and incorporated it adjacent to the actual march variation in Sym 9. Since the VTIs are in effect identical, is it not quite illogical to accept the former (traditional) tempo of c.80/88, and reject the possibility - likelihood, in fact - that the Sym 9 march must go at the same rate? The score of this 'variation' is reproduced in Appendix 2.

T.Ex.18(b) Imaginary march variation - as elucidated above.

T.Ex.18(c) Sym 9, IV. March in B^b, tenor solo and male chorus [♩] = 168
(fade at b.190...repeat b.426f. and fade...)

107 The above performance was prepared in stages - reflecting

Tomeoni, Buchwieser [etc.] . . .and others of a comparable quality. . .our 5.4
time has not produced such great singers . . ."194

112 At any rate on recordings it should be possible to hear today a vocal style and balance that may have been realistic only in terms of Beethoven's 'inner ear'.

113 B90 Andante maestoso $\frac{3}{2}$ $\text{♩} = 72$ [$\text{♩} = 24$]
Tos -15 Kar -18 Lei -16
Stokowski -9
E.Kleiber, VPO Decca ECM 501 0
Weingartner, VPO EMI THS 65076/7 +5

The Kleiber and Weingartner ratios show the possibility of the MTI and, for those who have heard their performances of this section, its perfect appropriateness; and broader tempo simply introduces a quite unnecessary portentousness.

114 B85 Adagio ma non troppo, ma divoto $\frac{3}{2}$ $\text{♩} = 60$ [$\text{♩} = 20$]
Tos -33 Kar -37/22 Lei -30
Stokowski -20
Weingartner 0/+15

The same strictures about unnecessary tempo exaggeration as above are still pertinent; Weingartner's naturalness of declamation in this passage is a model.

115 B120 Allegro energico, sempre ben marcato $\frac{6}{4}$ $\text{♩} = 84$
Tos +13 Kar +14 Lei +28
Leinsdorf +9
Stokowski +19
Scherchen +6/-14
Furtwangler +32
Weingartner +36

Weingartner in his book feels this MTI to be good, and in practice adopts +36! These excessive tempi are frankly a travesty of the intense grandeur Beethoven's MTI would convey; the pulse of 84 simply maintains that same rate the 'Joy' theme has been heard at on previous occasions in the movement. Apart from the inevitable 'glossing over' of the Vlc and Cb passages at b.663, I have wondered how conductors could explain the alto phrase in b.675f. if they favour exceeding the MTI so markedly!

116 B32 Allegro ma non tanto ♩ $\text{♩} = 120$
Tos +4 Kar -6 Lei 0
Stokowski -19

This section illustrates, in the opening string figure of 4 bars, a fascinating point about pulse. A sketch here was marked presto,¹⁹⁵ and so it sounds if one hears the figure for what it is - a compression of the 'Joy' theme. But if it is heard purely as figuration (a view encouraged by the pp dynamic), it falls - as

is evident from the listings - into precisely the category that Quantz labelled *allegro moderato* - pulse of 120 with 4 subdivisions. In any case, three of the above ratios confirm that good musical results can derive from close observance of the MTI.

Poco adagio C

There is no MTI set for these two sections, probably because Beethoven overlooked their positioning in the Aut.Ms. at a point where he appears to have been pressed for time. It might be borne in mind that the TS C prevailing as these sections begin is not cancelled.

117 B77 Prestissimo [Presto] C $\text{♩} = 132$ [$\text{♩} = 264$]
 Tos +10 Kar +23 Lei +11
 Stokowski +3/-6
 Leinsdorf +26

This passage has already been discussed in detail (5.3.19 and 60), and the Aut.Ms. illustrated at the earlier point.

118 B84 Maestoso $\frac{3}{4}$ $\text{♩} = 60$ [$\text{♩} = 20$]
 Tos -100/20 Kar -81 Lei -25
 E.Kleiber 0
 Leinsdorf -25/+20

The differences in approach here are, to say the least, extraordinary. The MTI is observed literally only by Kleiber, with excellent results that integrate the surroundings most intelligibly. Leinsdorf achieves his +20 in attempting to bridge the tempo gap to the last *Prestissimo*; stylistically, the *staccato* string accompaniment seems convincing only if treated within a very narrow tempo margin on either side of the MTI, thus linking the writing with that continued in the next section.

119 Prestissimo C

The image shows a handwritten musical score for five staves. The tempo marking is Prestissimo in common time (C). The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are several annotations: a large handwritten 'Prestissimo' on the left side, and various markings on the staves, including '1.', '2.', '3.', '4.', and '5.' which likely refer to different editions or versions of the music. The score is somewhat messy and appears to be a working draft or a personal study score.

This VTI, illustrated overleaf as it appears in Aut.Ms., appears to have been added after the scoring was completed, and was evidently overlooked in the setting of the MTIs. Perhaps the reason for excessive speed in performances of the same VTI just before (B77, par.117) lies in attempts to find an identical tempo for both sections; but if Beethoven intended that, he is surely likely to have emphasised it by the words *Tempo I.* added to the VTI. Here the writing suggests a tempo of $\text{♩} = 144-168$, to allow the final effect in the winds to be convincing.

120 Until the parts used at the *première* have been checked for this, it is impossible to say at a few points in what precise form Sym 9 stood when that took place. In particular, the question of repeats in the Scherzo pre-occupied Beethoven until the end of his life, and the orchestral introduction to the March in the finale was only added after completion of the Aut.Ms., and may not have been included then.

But in view of Beethoven's own emphatic statement (1.1.21) that it had taken 45 minutes, one must explore the question of timings. Below, in the left-hand column are those sections that would seem indisputably to have been played then, and in the right are the doubtful passages. It is unlikely that the 'A' section of the Scherzo was repeated in the reprise thereof, as was Beethoven's final expressed wish.

Total Timing of Sym 9

I.	12'	15"			
II.		5"	Introduction		
	1'	12"	link	1'	12" 'A' section repeated
		4"			
	1'	58"	link	1'	58" 'B' section repeated
		6"	link	6'	link
	1'	45"	Trio		
		4"			
	1'	12"		1'	12" 'A' section repeated
		4"	link		
	1'	58"			
		19"	Coda		
III.	9'	58"			
IV.	20'	12"		30"	Introduction to March
	51'	12"		4'	48"

121 The timings are based very closely on the MTIs but, as will have been seen, there are some passages in the finale that are recitative-like, or have no MTI; in those cases I have tried to make a musically informed trial, and timed that. The results

show that unless, e.g. the *Adagio* was taken at a still more flowing tempo than the MTI indicates, ~~the~~ result* (allowing for pauses between movements) would have been at least 52 minutes. This would seem to indicate that Beethoven was stating a rough timing to contrast with Smart's (see 1.1.21); but Richard Strauss's 45 minute version should not be forgotten, and if this is what did occur at that first performance, it shows that the MTIs as a whole for the Sym are insufficiently lean! What does appear quite certain is that present-day traditions in this work would have been strongly opposed by Beethoven in the light of all the above evidence.

Overture, Coriolanus, Op 62

122 This work was included in the concert described in 7.3 as an experiment in the practical validity of cross-comparisons; it is presented at this point so as not to disturb the sequence of the Nine Symphonies.

123 The tempo effect of the opening has already been used to prove that a VTI does not necessarily apply to the very beginning of a work as regards audible character (3.10C.9), and to show how a conductor will sometimes find it essential to think ahead to the impending rhythmic formations not yet taking place.

Although its bars are twice the length of those in I. of Sym 5, *Coriolanus*, in its key and general character, seems to have undeniable parallels; the identical tempo of $\text{♩} = 108$ was aimed at in the concert. In rehearsal, though, the tempo for an extended stretch from the start to cue E ranged between 116 and 112, and I prefer to present that section, which I feel captured exceptionally well the distraught anguish traditional interpretations so often replace with unpleasant stolidity.

T.Ex.19 Coriolanus (Rehearsal to cue E and fade. . .)

124 Those who know those traditional interpretations will appreciate the altered intensities. Very few of Beethoven's works end bleakly as this one does, with a composed dispersing of the material that needs no further tempo exaggeration; it is evident that experiencing it was never intended to be 'enjoyable'. This work should be as 'tight' as possible in the characterisation, and still allow good definition of the material; for this end, the exactly comparable MTI B69 from Sym 9 is ideal and, with more rehearsal than was possible here, might be exceeded slightly to great effect.

ELEVEN STRING QUARTETS, Op 18/1-6, Op 59/1-3, Op 74 and Op 95

125 In that the average musician will be far more familiar with the material, the symphonies were discussed in far more detail than will be the quartets. Only problematic sections will be discussed here, or particular principles illustrated; the MTIs falling into the closely observed Scherzo 'group', too, will be pointed out where they occur.

126 Again, the source of these MTIs is a booklet described in 5.2.38; Stadlen vouches for their accuracy as reproduced by Nottebohm from that source, and mentions additionally B88 - misnamed in the original Steiner source. In this group, B66 will be readily accepted as an obvious NV unit error, and I propose here (I think for the first time) that there are two others, B16 and B19.

127 Four complete sets of recordings have been analysed throughout here; details are given below, with the abbreviations used hereafter. As with the symphonies, any additional recordings sampled for special interest have details given only under the first movement of the quartet where it is mentioned. The sets are -

Hungarian Str 4tet (Hung)	HMV 85701/5
Amadeus Str 4tet (Amad)	DGG 138 891/6
Juillard Str 4tet (Juil)	CBS D3M 30084 and 34094
Fine Arts Quartet (F Arts)	M.H.S4355

String Quartet in F, Op 18/1

128	B103	<u>I. Allegro con brio</u>	$\frac{3}{4}$			$\text{♩} = 54$
		Hung -35/15	Amad -19	Juil -13/4	F Arts -14/8	
129	B83	<u>II. Adagio affettuoso ed appassionato</u>	$\frac{9}{8}$			$\text{♩} = 138$ [$\text{♩} = 15$]
		Hung -30	Amad -15	Juil -38/23	F Arts -31	
130	B135	<u>III. Scherzo. Allegro molto</u>	$\frac{3}{4}$			$\text{♩} = 112$
		Hung -3	Amad -3	Juil -5	F Arts -8	
		Budapest Quartet	CBS 3236 0023	-4/0		

One of the closely observed Scherzo 'group'.

131	B34	<u>IV. Allegro</u>	$\frac{2}{4}$			$\text{♩} = 120$
		Hung -9	Amad +10/14	Juil 17	F Arts +7	
		Budapest	0			

The sketch was marked *Allegretto*: the excessive tempi indicated above seriously hinder the *grazioso* element from making its fullest effect.

String Quartet in G, Op 18/2

132 B30 I. Allegro $\frac{2}{4}$ $\text{♩} = 96$
 Hung -9/0 Amad -15/0 Juil -10/0 F Arts -9/+6
 Budapest Quartet CBS 3236 0023 0/+7

This is the londest MTI in duple time for an *allegro* movement.

133 B78 II. Adagio cantabile $\frac{3}{4}$ $\text{♩} = 72$ [$\text{♩} = 12$]
 Hung -12 Amad -9 Juil -29 F Arts 0/-14
 Endres Quartet Vox SVBX 516 0

This is the londest MTI in triple time, and is observed at the opening by two of the above groups - giving the lie to claims that Beethoven did not set 'very slow' tempi. The triple group forming the bar-pulse is as slow as $\text{♩} = 12$, and must manifest itself throughout.

134 B40 Allegro $\frac{2}{4}$ $\text{♩} = 69$ [$\text{♩} = 138$]
 Hung -7 Amad -4 Juil 0 F Arts +2
 Budapest +4/0

135 B102 III. Scherzo: Allegro $\frac{3}{4}$ $\text{♩} = 52$
 Hung 0/-8 Amad -4 Juil 0 F Arts +2
 Budapest +4
 Endres -2

One of the closely observed Scherzo 'group'.

136 B65 IV. Allegro molto quasi Presto $\frac{2}{4}$ $\text{♩} = 92$ [$\text{♩} = 184$]
 Hung -7 Amad -21/10 Juil -5/8 F Arts -12

String Quartet in D, Op 18/3

137 B33 I. Allegro ♩ $\text{♩} = 120$
 Hung -8/16 Amad -29/22 Juil -10/22 F Arts -12/25

138 B22 II. Andante con moto $\frac{2}{4}$ $\text{♩} = 92$ [$\text{♩} = 46$]
 Hung -19 Amad -30/15 Juil -26/3 F Arts -53/27

139 The first 23 bars of this movement were taped to give an example of an MTI for *Andante con moto*, which emerges as rather more flowing than many might expect. A mental note of its character should be made, as it will later be related to what I believe is an error in Op 18/6, II. *Adagio ma non troppo* - a VTI just beneath this - and a section of this movement will be juxtaposed there in cross-comparison.

T.Ex.20 Str 4tet in D, Op 18/3, II. (To b.23 and fade...)

140 B126 III. Allegro $\frac{3}{4}$ $\text{♩} = 100$
 Hung -6/0 Amad -12 Juil -11/3 F Arts -12
 Budapest Quartet CBS 3236 0023 0

One of the closely observed Scherzo 'group'.

141	B143	<u>IV. Presto</u>	$\frac{6}{8}$				$\text{♩} = 96$ [$\text{♩} = 192$]	
		Hung	-14	Amad	-26	Juil	-14/5	F Arts -20
		Budapest	-12/0					

One of the most rapid MTIs of all. The Juilliard touch -5 between b.336-348, and the Budapest play at precisely the MTI in b.1-9 and 211-219; if a superb quartet were to set out to achieve this exact MTI, my impression is that it would be just possible.

String Quartet in c, Op 18/4

142	B51	<u>I. Allegro ma non tanto</u>	C				$\text{♩} = 84$ [$\text{♩} = 168$]	
		Hung	-18	Amad	-25	Juil	-9	F Arts -27
143	B106	<u>II. Scherzo: Andante scherzoso quasi Allegretto</u>	$\frac{3}{8}$				$\text{♩} = 56$	
		Hung	-4	Amad	-18	Juil	-12	F Arts -24
144	B118	<u>III. Menuetto: Allegretto</u>	$\frac{3}{4}$				$\text{♩} = 84$	
		Hung	-19/9	Amad	-27	Juil	-11/6	F Arts -47/35

This is one of the movements discussed in 4.3.47 in the context of the correct tempo for this type of minuet; the lower deviation here is very considerable. It is also the one occasion where Beethoven prescribed the same music to be played at two different tempi, with the reprise of the Scherzo *Più Allegro*

145	B38	<u>IV. Allegro</u>	C				$\text{♩} = 66$ [$\text{♩} = 132$]	
		Hung	0	Amad	+4/0	Juil	+9	F Arts +7
146	B57	<u>Prestissimo</u>	C				$\text{♩} = 84$ [$\text{♩} = 168$]	
		Hung	-10	Amad	-15	Juil	-5	F Arts -3/0

String Quartet in A, Op 18/5

147	B132	<u>I. Allegro</u>	$\frac{6}{8}$				$\text{♩} = 104$	
		Hung	-8	Amad	-9	Juil	0	F Arts 0
148	B115	<u>II. Menuetto</u>	$\frac{3}{4}$				$\text{♩} = 76$	
		Hung	-18	Amad	-35	Juil	-22/13	F Arts -36




The other Str 4tet minuet discussed in 4.3.47; again the lower deviations are consistently wrong, and considerable.



149	B23	<u>III. Andante cantabile</u>	$\frac{2}{4}$				$\text{♩} = 100$ [$\text{♩} = 50$]
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In each case here, the bracketed ratio is that for Var 2; no tempo change is indicated, but Czerny's comments indicate that this was contemporary practice.

Hung	-11(+25)	Amad	-10(+25)	Juil	-12(+14)	F Arts	-19(+27)
Budapest Quartet	CBS 3236 0023				0(+27)		



see that what has happened is that the error in NV has led to a radical misinterpretation of the pulse unit, and then of the *adagio* type involved here.

155 In the first three bars the accompaniment establishes a  pulse - as does the articulation marked in the very first bar for V.I.; we hear immediately, then, Quantz's standard *adagio cantabile* pulse of $\text{♩} = 40$, with 4 subdivisions. In accordance with the harmonic rhythm, these pair off into strong:weak alternations at $\text{♩} = 20$, and the impulse-rates so set up should be maintained right through the piece with some exceptions. Two 'framework' examples of the first 8 bars will precede the tape of the complete movement to illuminate this fully. In (a), V.I. plays the basic melodic shape in s - a form evidently too naive to have been considered as a first statement; in (b), this is subdivided into Beethoven's s, but the ornamental turns are still omitted, and in (c) the whole movement is given. I feel that the tape was not fully successful in maintaining the predominant larger pulses, tending rather to reveal excessive small-scale accentuation and phrase shapings; I would ask the listener to try to mentally 'think across' the largest possible spans - viewing the intricacies of the string writing as purely ornamental. The stylistic plausibility of much of the writing is at an optimum at the pace, and in particular the written-out trills (with concluding turn) in the last 5 bars expose the absurdity of such employment of language by Beethoven, as presented in the readings listed above. The V.I. chromatic scale in b.43, too, sounds quite implausible as language at any significantly longer tempo than this.

T.Ex.20(a)	Op 18/6 II.	'Framework' 1, in  movement
<u>20(b)</u>	"	'Framework' 2, in  movement (omitting turns)
<u>20(c)</u>	"	Complete




156 The writing for V.I. throughout this quartet is exceptionally demanding - even more so if the MTIs are realised exactly. Here, the ideal is an aristocratic command of the most delicate filigree ornamentation that will not disturb the rapt stillness that an *adagio* mood presupposes - players who can fulfil this have probably always been rare.


In the listings, this piece falls at a transitional point, between *adagio* and *andante*, and important cross-comparisons can be made in this respect. An extract from Op 74, II., marked with the identical VTI, will be given at 5.4.184. An extract from II. of Op 18/3, *Andante con moto* at $\text{♩} = 92$, b.77-90, will be given here,




followed immediately by b.21-34 of this movement, at  = 80. The key of the former is B^b; this one is closely related - E^b. The accompanying interweaving around the dominant material takes place in s in both, and the key of e^b is used both times. The stylistic similarity appears undeniable, and the MTI difference of 92 - 80 corresponds quite logically with the VTI 'drop' from *Andante con moto* to *Adagio, ma non troppo*.

T.Ex.20(d) Extracts as explained above.


157 This detection of an error that reveals that the music is being played today at half the intended tempo was not arrived at overnight; I found myself vacillating to and fro on the issue until it had been tested in practice; but even then one had to make a radical adjustment in reconsidering the implications of the musical language in a piece one had come to know very differently.

158	B109	<u>III. Scherzo: Allegro</u>	$\frac{3}{4}$			 = 63
		Hung -8	Amad -15	Juil -5		F Arts -4
159	B7	<u>IV. La Malincolia. Adagio</u>	$\frac{2}{4}$			 = 58 [ = 29]
		Hung -35	Amad 0	Juil -41		F Arts +2



These ratios show an extraordinary inconsistency in concept! Here, not in II. above, are the true slow movement depths to be found - the more effectively because the formal positioning is so unexpected; taken at the MTI, which is effectively  = 29, a true *adagio* character is easily established.

160	B123	<u>Allegretto quasi Allegro</u>	$\frac{3}{8}$			 = 88
		Hung -25	Amad -31	Juil -11		F Arts -26
		Endres Quartet	Vox SVBX 516	-47		
161	B88 b.271	<u>Poco adagio</u>	$\frac{3}{8}$	(4 bars only)		 = 69 [ = 23]
		Hung -10	Amad -4	Juil -28		F Arts 0
		Endres	+44!!			

This is the MTI misnamed *Tempo I^{mo}* in Steiner; Kolisch reproduces this actual page in his article. The Endres deviation is extraordinary, when seen in comparison with the others.

162	B136	<u>Prestissimo</u>	$\frac{3}{8}$			 = 112
		Hung -13	Amad -12	Juil +4		F Arts +3
		Budapest	-4/0			

String Quartet in F, Op 59/1

163	B59	<u>I. Allegro</u>	C			 = 88 [ = 176]
		Hung -10	Amad -3/0	Juil 0		F Arts -16

164 B104 II. Allegretto vivace e sempre scherzando $\frac{3}{8}$ ♩ = 56
 Hung -5/0 Amad 0 Jul 0 F Arts 0

The amazing consistency of observation of this MTI suggests a tempo point that Beethoven was able to 'pinpoint' exactly in 1817 as wholly valid in our conditioning as well.

165 B4 III. Adagio molto e mesto $\frac{2}{4}$ ♩ = 88 [♩ = 22]
 Hung -15/+18 Amad -27/+20 Jul -22/0 F Arts 0/+22

Unlike B19, for II. of Op 18/6, where I have postulated a NV unit error, this movement is in Quantz's *adagio assai* category, moving at effectively half the tempo of the other piece, i.e. ♩ = 22. The agreed necessity among all the above groups for moving the tempo on a little in later passages should be noted.

166 B5 b.72 '*molto cantabile*' ♩ = 88 [♩ = 22]
 Hung 0 Amad 0 Jul 15/2 F Arts +3/0

Both the fact that this MTI was assigned for a point during the course of a movement where there is no new VTI, and the very consistent observation thereof, are worth noting.

The reasons for Beethoven's having done this must be speculative.

167 B35 IV. Thème Russe: Allegro $\frac{2}{4}$ ♩ = 126
 Hung -5/12 Amad -16/10 Jul -5 F Arts -9/17

168 B16 Adagio, ma non troppo $\frac{2}{4}$ (10 bars only) [♩] = 69 [♩] = 34½
 Hung -100 Amad -50 Jul -138 F Arts -77

This is almost certainly another NV unit error. One is once again alerted by the very wide deviation ranges occurring here - two of them well above the printed NV. Here, though, the section is so short, and the material so susceptible to widely varying treatment, that certainty will be impossible. The case for the NV being an error of ♩ for ♩ rests on the context - this is a last, tender and 'inward-looking' presentation of the Russian theme, and the pulse drop from 126 previously to 69 here is amply sufficient to effect this and account for the VTI given. To me the 'half-speed' version has all the characteristics of 'slow-motion' sound, and to overdo the functional effect of this passage seems wrong. The taped examples are both linked to the closing 9 bars, which are marked at an MTI containing another (but this time indisputable) NV error in the original source - of a ♩ instead of a ♩. The first is at the leamer tempo I believe to be right, and the second at that found in the printed source.

T.Ex.21(a) b.442 of above to end, as explained. (♩ = 69)
21(b) " " " " (♩ = 69)

169 B66 Presto $\frac{2}{4}$ $\overset{5.4}{[d]} = 92$ $[d = 184]$
 Hung 0 Amad -15 Juil -7 F Arts -4

170 This NV unit error is mentioned in the comments above; all the ratios here confirm amply what musical commonsense indicates as a *Presto* range; the taped examples above both end with this section at the corrected tempo.

String Quartet in e, Op 59/2

171 B121 I. Allegro $\frac{6}{8}$ $J = 84$
 Hung -20 Amad -30 Juil -5 F Arts -19

172 B9 II. Molto adagio C $J = 60$ $[d = 30]$
 Hung -22/4 Amad -18 Juil -30/15 F Arts -20/0

The Fine Arts touch 0 at b.79-83 only. A tape of this movement up to b.21 is included to give an example of a MTI for a VTI of *Molto adagio*; the pulse is clearly $d = 30$, in that the chorale-like melody moves almost exclusively in those NVs.

T.Ex.22 Op 59/2, II. (to b.21 and fade. . .)

173 B113 III. Allegretto $\frac{3}{4}$ $d = 69$
 Hung -30 Amad -27 Juil -17/13 F Arts -38

174 B62 IV. Presto C $\circ = 88$ $[d = 176]$
 Hung -14 Amad -10 Juil -10 F Arts -12

175 B73 Piu presto C $\circ = 112$ $[d = 224]$
 Hung -8 Amad -13 Juil -11 F Arts -6

The pulse of $d = 224$ is particularly marked here; this extremely animated MTI tempo represents another maximum.

String Quartet in C, Op 59/3

176 B87 I. Introduzione: Andante con moto $\frac{3}{4}$ $J = 69$ $[d = 23]$
 Hung -25 Amad 0 Juil -23 F Arts -4

The inappropriateness of the VTI to the musical result has been mentioned previously (3.16.52). The dominant pulse is the $d = 23$, and the VTI seems intended to preclude the chance of total misunderstanding if, say, *Largo* had been used as a truly appropriate indication of actual character.

177 B60 Allegro vivace C $J = 88$ $[d = 176]$
 Hung -17 Amad -17 Juil -13 F Arts -28
 Busch Quartet EMI Dacapo IC 181-01 82M 0/-10

The Busch recording adopts the MTI exactly for the V.I.'s

quasi-introductory solo statements only, before the movement proper gets under way at b.43; if Beethoven's MTIs were indeed intended to apply to the beginning of a movement only (which I do not personally believe), this recording fulfils completely that requirement.

178	B105	<u>II. Andante con moto quasi Allegretto</u>	$\frac{6}{8}$	$\text{♩} = 56$
		Hung -12	Amad -14	Juil -10
				F Arts 0/-6
179	B95	<u>III. Menuetto: Grazioso</u>	$\frac{3}{4}$	$\text{♩} = 116$ [$\text{♩} = 38\frac{2}{3}$]
		Hung -12(+3)	Amad +4(+9)	Juil -10(0)
		Busch 0		F Arts -7/0(+4)

The bracketed figures are measurements for the Trio in the cases where given: they are indicated graphically without linking lines; generally Trios are taken londer than the surrounding minuet or Scherzo - this is an exception.

180	B56	<u>IV. Allegro molto</u>	♩	$\text{♩} = 84$ [$\text{♩} = 168$]
		Hung -17	Amad -24	Juil -6/3
		Busch -9/+4		F Arts -11

The Juillard ratio of -3 applies to the last two pages; the Busch +4 is reached in the very last bars, and the fact that they aim at this level of excitement there would surely support the contention that the MTI is another (and a realistic) extreme.

String Quartet in E^b, Op 74 (the 'Harp')

181	B10	<u>I. Poco adagio</u>	C	$\text{♩} = 60$ [$\text{♩} = 30$]
		Hung -36	Amad -5	Juil -25
				F Arts 0
182	B53	<u>Allegro</u>	C	$\text{♩} = 84$ [$\text{♩} = 168$]
		Hung -8	Amad -18	Juil -5
				F Arts 0/-14
183	B89	<u>II. Adagio, ma non troppo</u>	$\frac{3}{8}$	$\text{♩} = 72$ [$\text{♩} = 24$]
		Hung -28	Amad -33	Juil -50
				F Arts -24

T.Ex.23 Str 4tet Op 74, II. (Fade at b.36. . .)

184 The first 36 bars are given here - as performed at the MTI - in view of the serious deviations apparent above, and to give the reader an opportunity to judge Beethoven's VTI *Adagio ma non troppo*, as reflected in exact observance of his MTI; comparison with the VTI for II. of Op 18/6, where a serious NV unit error occurred, is valuable. If the $\text{♩} = 24$ pulse is felt as dominant, those bar-impulses begin to group naturally into 4-bar phrases, and if the listening focus is applied in the right way, great breadth can still result.

185 B129 III. Presto $\frac{3}{4}$ $\text{♩} = 100$
 Hung -6 Amad -14 Juil 0 F Arts -4

The last 16 bars of this Scherzo begin the next taped example, and its first 12 are heard in reprise after the Trio; they are presented alongside the Trio in amended notation in Appendix 3 (see also 3.10B.8).

T.Ex.24 Str 4tet Op 74, III. (end of Scherzo:Trio:Scherzo and fade)

186 B144 Più presto quasi prestissimo $\frac{3}{4}$ $\text{♩} = 100$ [$\text{♩} = 200$]
 Hung -12 Amad -26 Juil -7/4 F Arts -9

The Juilliard ratio of -4 occurs at the very beginning, and their tempo then drops; the taped example observes the MTI very closely - at between 100 and 102. The rhythmic problems this notation caused Beethoven were discussed in 3.10B.8; certainly it is doubtful if he ever wrote anywhere else ♩ s as fast as these at 600! Although the triple quality of the rhythm will inevitably sound like triplets here to some extent, these very small-scale configurations should still be accented in the interpretation.

As in II., the Eulenburg miniature score has here a wrong NV.

187 B31 IV. Allegretto con Variazioni $\frac{2}{4}$ $\text{♩} = 100$
 Hung 0(+12) Amad +4(+15) Juil 0(+20) F Arts -3(+14)

Again the bracketed figures refer to the ratios in a variation - No 3; again no altered VTI or MTI has been given.

188 B42 Un poco più vivace $\frac{2}{4}$ $\text{♩} = 76$ [$\text{♩} = 152$]
 Hung -12 Amad -29 Juil -10/5 F Arts -7/0

A comparison of the MTIs here will show that this tempo is rather more than 'Un poco' increase over the previous one; Beethoven may have felt a larger contrast necessary when he metronomised the piece 8 years after he wrote it.

189 B54 Allegro $\frac{2}{4}$ $\text{♩} = 84$ [$\text{♩} = 168$]
 Hung -27 Amad -31 Juil -2 F Arts 0

String Quartet in f, Op 95

190 B63 I. Allegro con brio C $\text{♩} = 92$ [$\text{♩} = 184$]
 Hung -27 Amad -31 Juil -19 F Arts -21

The fact that the TS is C rather than ♩ is interesting in view of Beethoven's statement that they imply different tempi (see 5.2.13); the MTI gives an extremely intense tempo and would produce an utterly distraught tempo if observed; these ratios are far below.

191 B26 II. Allegretto ma non troppo $\frac{2}{4}$ $\text{♩} = 66$
 Hung -12/4 Amad -11/4 Juil -22/14 F Arts -12/+3
 Busch Quartet HMV Dacapo IC 181-01823M 0/+5

There is strikingly little similarity between the characters of this movement and the main body of IV.; both are marked *Allegretto* but qualified in different directions, but I think that no musician could ever have suspected the common basic VTI. Once again, it would seem that Beethoven has prescribed a VTI that will exaggerate the degree of animation desired to discourage too long a tempo. It is especially interesting to note that (both here and in some later ratios) the Busch quartet, with its European traditions, exceeds the tempi of the American groups, Juillard and Fine Arts.

192 B114 III. Allegro assai vivace ma serio $\frac{3}{4}$ $\text{♩} = 69$
 Hung -11 Amad -21 Juil -10 F Arts -23/15
 Busch 0/+4

The discrepancy here between the Busch and the others is particularly noteworthy.

193 B117 Più allegro $\frac{3}{4}$ $\text{♩} = 80$
 Hung -14 Amad -31 Juil -21 F Arts -23
 Busch -2

194 B2 IV. Larghetto $\frac{2}{4}$ $\text{♩} = 56$ [$\text{♩} = 28$]
 Hung -56 Amad -50 Juil -100 F Arts -27

The extreme deviations shown above made a testing of this MTI essential; the breadth maintained on this taped example sounds amply sufficient for the VTI *Larghetto*. A reference to B93 will show that Beethoven regarded this as immediately below Andante.
T.Ex.25 Str 4tet in f, Op 95, IV. (Introduction and fade. . .)

195 B124 Allegretto agitato $\frac{6}{8}$ $\text{♩} = 92$
 Hung -12 Amad -17 Juil -14 F Arts -18
 Busch -12/8

An extraordinary cross-comparison exists between this piece and Chopin's *Etude Op 10/9* in f, which has a similar marked duple pulse in $\frac{6}{8}$ time; the VTI there is *Allegro molto agitato* at $\text{♩} = 96$, and his Aut.Ms. is marked at $\text{♩} = 92$ - the identical MTI set here by Beethoven. It would be instructive to hear the above at exactly the MTI, followed by the Chopin, to compare the validity of both.

196 B64 Allegro $\text{♩} = 92$ [$\text{♩} = 184$]
 Hung -26 Amad -11 Juil -13 F Arts -18

One wonders whether the identity of pulse for the Coda was intentional. Such matters are easily sensed by sensitive listeners.

202	B82	III. <i>Tempo di Menuetto</i>	$\frac{3}{4}$	5.4	$\text{♩} = 120$ [$\text{♩} = 40$]
		Berlin Phil Octet -26		VPO Winds -13	
		VPO Kammerensemble -13		Toscanini 0	
203	B25	IV. <i>Tema con Variazioni. Andante</i>	$\frac{2}{4}$		$\text{♩} = 120$ [$\text{♩} = 60$]
		Berlin Phil Octet -7		VPO Winds -19	
		VPO Kammerensemble -5		Toscanini +10	
204	B139	V. <i>Scherzo: Allegro vivace</i>	$\frac{3}{4}$		$\text{♩} = 126$
		Berlin Phil Octet -4		VPO Winds -12	
		VPO Kammerensemble -9		Toscanini -6/2	

Beethoven apparently considered the V.I. part of this movement to be very demanding - at the MTI, it is! Perhaps the MTI he set is slightly optimistic, but the effect would be most exhilarating if it could be reached with full control.

205	B18	VI. <i>Andante con moto, alla Marcia</i>	$\frac{2}{4}$		$\text{♩} = 76$ [$\text{♩} = 38$]
		Berlin Phil Octet -7/0		VPO Winds -15	
		VPO Kammerensemble -12		Toscanini +29	

The funereal connotations of this introduction were fully discussed in cross-comparisons involving a large group in 3.10E.21.

206	B71	<i>Presto</i> ♩			$\text{♩} = 112$ [$\text{♩} = 224$]
		Berlin Phil Octet -12/20		VPO Winds -27/35	
		VPO Kammerensemble -22/17		Toscanini 0	

Piano Sonata in B^b, Op 106 (Sonate für das Hammer-Klavier)

207	B39	I. <i>Allegro assai</i>	♩		$\text{♩} = 138$
		Artur Schnabel	Seraphim 1C-6066-1	+4/-4	
		Alfred Brendel	Philips 6500139	-19	
		Charles Rosen	CBS S61173	-7	
		Daniel Barenboim	MNV 79412	-52/17	
		Claudio Arrau	Philips A02330L	-18/6	

The authenticity of these MTIs is essentially unquestioned (see 5.2.45foll.); paragraph 47 there shows that two NV units are erroneously given, but since they appeared correctly in the Vienna edition over which Beethoven must have had far greater control, the need to check those two NVs in the original letter (now disappeared) is removed. It must be remembered that Czerny studied the sonata with Beethoven personally (3.17.25); he reproduces without question all these MTIs except that in IV., B1, presumably omitted by error, thus authenticating them from first-hand experience.

Schnabel begins at exactly $\text{♩} = 138$, and in his edition he reproduces this figure for the opening and some later passages; in other sections he feels - justifiably, I think - that some relaxation of that tempo is allowable. In the above references, we have seen

Czerny refer to its exceptionally fast and fiery character; an extract from the development was presented earlier in 4.3.35 in the context of comparing 'allegro' tempi in Mozart and Beethoven. 208 A few words are necessary about the taped example of I., complete and with exposition repeat. In order to provide the listener with as little disturbance as possible in assessing the character resulting from exact observance of the MTI, this tape has been assembled employing some 30 tape splices. On the other hand, no attempt was made to repeat tiny sections of a few bars until total note accuracy had been obtained; this would have made possible a note-perfect assemblage. I have come to believe that for a pianist of really exceptional technical gifts, with sufficient time for preparation, an accurate and extremely impressive live reading of the piece would be possible; certainly much of it would have been a good deal easier on the lighter touch of the foretpiano, and the smaller key-widths would have alleviated some passages very noticeably in respect of technical demands.

209 Certain passages, such as b.239f., that could justifiably benefit from greater relaxation than I have allowed them on this tape, were played in a nearly strict tempo area to preclude the charge being laid by a listener sceptical of the MTI that this was because of their technical impossibility; I do personally believe, then, in a wider tempo range than I used in making this tape.

T.Ex.27(a) Pf Son Op 106, I. (Complete)

The tape of this example will have been faded during its course, and the second side will begin with a fade-in from that point.

210	B116	II. Scherzo: <i>Assai vivace (Scherzoso)</i>	$\frac{3}{4}$	$\text{♩} = 80$
		Schnabel -16	Brendel -8	Arrau -19
		Rosen -8	Barenboim -27	
		Friedrich Gulda	Decca LXT 2624	+7

'Scherzoso' is the CI that Beethoven uses in his letter to Ries (5.2.47). The fact that Gulda exceeds the MTI is a clear indication of its practicability; the taped example is at the MTI, and marginally faster on the reprise. It adopts the identical tempo pulse of $\text{♩} = 80$, or $\text{♩} = 160$, for the *Presto* (without MTI) straight after the Trio, as elucidated diagrammatically in 5.4.90. The final 4-bar *Presto* is also taken at that pulse - as is shown in the same earlier reference.

There is more evidence than some musicians would like to believe that programmatic inspirations underlie many of Beethoven's works, and in this case a curious cross-comparison is apparent.

The mysterious swirlings - alternately canonic - that are clouded in pedal and at a low dynamic area, in the tonic minor for the Trio, suddenly give way (if the tempo relationship is kept exactly to $\text{♩} = 80$), to 'pattering raindrops' and a pianistic 'deluge' in a very similar but compressed way to the Storm in Sym 6 (the Pastoral). At b.11 there, the key is e^b , and the tempo is identical, at $\text{♩} = 80$ (the NVs there are halved). If, as Kolisch states, similar musical character manifests itself in similar configuration¹⁹⁶ (and key?), then these pieces of music mean similar things.

T.Ex.27(b) Pf Son in B \flat , Op 106, II. (Complete)

211	B92	<u>III. Adagio sostenuto</u>	$\frac{12}{8}$		
		Schnabel	-27/+4	Barenboim	-53
		Brendel	-31	Arrau	-39
		Rosen	-35	Gulda	-15/+9

It is important to analyse accurately the rhythmic structure here. Essentially the pulse is triple, and sketches show that Beethoven was undecided about whether those groups should agglomerate into $\frac{6}{8}$ or $\frac{12}{8}$ bars; I feel that it is critical that the ♩ -pulse of $30\frac{2}{3}$ is viewed, and listened to, as the *adagio* pulse. With the 'upbeat' bar to the main theme (that Beethoven added later) this long pulse is unmistakably established.

212 In the above ratios, Gulda plays the elaborated reprise of the main theme (b.87f.) at precisely the MTI, but begins at -15. Beethoven did not use the term *appassionato* often, and it appears from contexts that he used it in its literal meaning of "imbued with passion (=suffering)"; I feel that observation of this CI rather freer tempo adjustment than usual, and that the still, remote character often aimed at is precluded by those words - '*appassionato e con molto sentimento*'. The taped example, then, does not employ strict time, and allows noticeable fluctuations for purposes of intensification.

T.Ex.27(c) Pf Son Op 106, III. (To b.29 and fade. . .)

213	B1	<u>IV. Largo</u> C			
		Schnabel	-17/0	Barenboim	-29/0
		Brendel	0	Arrau	-26/0
		Rosen	0		

I would suggest that this must be the 'slowest' music written by Beethoven. I have included a tape of the first lines - not because of non-observation of the MTI - but as an example of *Largo* in a work whose MTIs are frequently alleged to be "far too fast";

this section is thus included in what appears to be a loose reference to the MTIs for the first three movements only. In spite of Beethoven's advice about counting in ♩ s throughout, the style would seem to demand a certain freedom in conception.

T.Ex.27(d) Pf Son Op 106, IV. ($1\frac{1}{2}$ bars and fade. . .)

214 The '*Un poco più vivace*' following this is usually taken '*Molto più*', and, like the succeeding *Allegro* and *prestissimo* sections of this improvisatory introduction as well as the two *Presto* sections in II., lacks any MTI for further analysis. When Beethoven sent the MTIs to Ries in England, he did say "Forgive these muddled indications."

215	B100	<u><i>Allegro risoluto</i></u>	$\frac{3}{4}$	$\text{♩} = 144$
		Schnabel +9/0	Barenboim -4	
		Brendel -5/9	Arrau -4/+6	
		Rosen 0/-5	Gulda +6/-2	

This MTI can hardly be considered unsuitable in the light of the above ratio analysis, and it should be borne in mind - by those who feel that Beethoven's metronome was very likely inaccurate - that the figure for I. is the neighbouring 'notch' below this one. The reflective episode at b.250 would best be characterised by some such VTI as *Andante* in view of the lack of any subdivision of the ♩ pulse there and in that the character is *dolce*, *legato* and *una corda*.

VOCAL WORKS

All these works are relevant in testing the consistency of Beethoven's setting of MTIs, as explained in 5.3.49, in that they must have been set on different occasions.

Meerestille und Glückliche Fahrt, Op 112

(A calm sea and a prosperous voyage)

216	B20	(<i>Poco</i>) <i>Sostenuto</i>	♩	$\text{♩} = 84$ [$\text{♩} = 42$]
		Thomas, London Sym Orch	Columbia M33509	-90/68
		Leitner, Vienna Sym Orch	DGG 643667	-53/25

The MTI source is given in 5.2.51. Consideration of the basic pulse as being $\text{♩} = 42$, with larger pairings into $\text{♩} = 21$, places this MTI fully into the *adagio* category. I feel it would be important to demonstrate the perfect audibility of this MTI, but could not arrange a taped example.

The '*Poco*' is bracketed because it does not appear in GA.

to bear in mind Beethoven's oft-quoted Aut.Ms. comments here about the MTI applying to "only the first measures", and "feeling" also having "its tempo".

T.Ex.30 Song, So oder So, WoO 148 (Verses 1, 5 and 6)

Song, 'Resignation', WoO 149

221 B91 In gehender Bewegung $\frac{3}{8}$
[Andante]

$\text{♩} = 76$ [$\text{♩} = 25\frac{1}{3}$]

Fischer-Dieskau DGG 643 663 -21
Wunderlich DGG 139 125 -7/0

The MTI source is given in 5.2.42. This minor masterpiece, reflecting sentiments that were undoubtedly most immediate to Beethoven at times, is to be sung "with feeling, yet resolutely, well accented and declaimed". Deviation slightly below the MTI for these reasons was impossible to avoid, but as a basic tempo in the preparation of the tape it felt ideal.

T.Ex.31 Song, Resignation, WoO 149 (Complete)

Song, 'Abendlied', WoO 150 (Evening Song)

222 B17 Ziemlich anhaltend C
[Poco sostenuto?]

$\text{♩} = 76$ [$\text{♩} = 38$]

Fischer-Dieskau DGG 643 664 -8/+5

The MTI source is given in 5.2.50. This moving song is an autobiographical document, knowledge of which amplifies one's understanding of Beethoven's character. But the intensity of mood must not be exaggerated through broadening and losing the flow. In spite of deviation employed to convey such verbal content as, in verse 3, "Upon the Earth storms rage. . .", we found, in the preparation of the tape, no difficulty in returning to the basic MTI. The *andante* pulses of $\text{♩} = 76$ pair into definite strong:weak relationships at $\text{♩} = 38$.

T.Ex.32 Song, Abendlied, WoO 150 (Complete)

difficult man when crossed; not one to react by confrontation, but by a breaking off of communication.

4 The tales of his incompetence as a conductor in his last years are unlikely to be exaggerated, but in considering them it is essential to remember that they were the outward signs of a creeping and fatal brain illness. The pianist who, but for his early crippling hand injury, might have become one of the foremost in the world, speaks of a practical competence that was later confirmed in some of the most brilliant music criticism of all time.

5 In considering Schumann's music in the light of its great susceptibility to character transmutation through tempo manipulation, and remembering the sad truth that its expressive currency can be disastrously devalued through an over-sentimentalised approach, one must accept this enormous competence, and his practical capacity to notate intelligibly the most elusive effects. Every contact that I have had with what must be the bulk of the surviving Aut.Ms. material consolidated the beliefs formed from acquaintance with printed editions - that he imagined in the strongest possible colourings the musical effects desired, and expended a great deal of energy in providing the data to ensure that performers would not misinterpret his intentions. In relation to the musical minds who perform his works today, it will surely be readily conceded that he was a giant, and it is very easy to decide where to place one's reliance when conflict arises between composer's and performer's wills.

6 As in the case of Beethoven, there are the usual distortions and misconceptions about the reliability of the many MTIs that he set, and a major part of the following must necessarily be directed towards rectifying that state of affairs as far as possible.

6.2 Relevant Data and Conclusions.

1 In the case of Beethoven, knowledge of his correct MTIs is fairly easy to establish; one must nonetheless bear in mind the problem of errors in writing and communicating the correct form thereof. With Schumann, though, access to this absolutely fundamental information is difficult, and the situation is seriously confused - both by the effects of his illness on MTIs set during his last years, and by the doubtless well-intentioned but highly erratic MTIs published by his wife, which often displaced his without any acknowledgment that this had been done. But in this complex situation, one must begin at the very beginning, before even the Op 1 Abegg Variations.

2 The reader may remember the promises, made by a considerable number of prominent composers in the early years of the marketing of the metronome in Austria, to dispense with VTIs and replace them with MTIs (see 5.2.35); probably because the very early models were expensive and did not sell well, this proved to be impractical. But the very first MTI I have traced by Schumann indicates that something of that desired precision was in him from the start; both Op 1 and Op 2 have MTIs without any VTI or even CI in some cases; the entire Kinderszenen has only MTIs.

3 The earliest of Schumann's five sketch-books¹⁹⁷ contains two MTIs; that the book pre-dates Op 1 is shown by the presence there of sketches for three of those variations. On p.26, assigned for the Finale of what seems clearly a Pf Conc in F, one sees $\text{♩} = 92$, without any supplementary VTI; more remarkably, earlier on p.3, on a treble stave with no more than 14 notes written upon it, we read "*Allegro. Mälzl* $\text{♩} = 132$ "! This fascinating, and conclusive, evidence, that in his formative years Schumann set MTIs on occasion as he began the sketching stage of a work; this does not, of course, indicate that this ever happened again, but it does show an early interest in (and extraordinary employment of) the metronome.

4 Thereafter, with the exception of a hiatus between the Op 3 Intermezzi (1832) and Op 14, the Pf Son in f (1835/6), MTIs were set frequently and regularly for all types of composition (except the songs) throughout his life - a period of 22 years, from 1831 to 1853. The reason for that hiatus might have been simply a practical one - that, like Beethoven's was on at least two occasions, his machine was out of order. The least plausible, and wholly unlikely, explanation is dissatisfaction with the MTIs he had set

10 Contrary to the widely accepted legend of excessive leanness, Schumann's earliest MTIs (for Op 1 and 2) are mostly adjudged by present-day performers to be too long - if one goes by the evidence of their practice. These works will be closely examined, with examples, in 6.3.

11 In those last years in Düsseldorf friends observed, to their great concern, a considerable deterioration in Schumann's contact with reality; he was prone to bouts of quite exceptional 'disconnection' from surrounding events. In the biography by Frederick Niecks, these details yield some specific information on this question of distorted tempo perception. As his brain illness progressed, "the disease was gaining ground without Robert or Clara realising it. Robert had written of 'nervous troubles' to Wasielewski, who describes the manifest symptoms. Above all there was the increasing heaviness of speech. . . He carried himself heavily, and in intercourse, in spite of his amiability, an unmistakable apathy made itself felt. . . Then all tempi seemed to him too fast, and he was obviously unable to follow a quick tempo. . ." ¹⁹⁹ Joachim, who worked with Schumann in those last Düsseldorf years, told Niecks that "In later life he found all tempi too fast, and beat time with his foot, keeping back his wife's pace, for instance." Niecks knew well Julius Tausch, who in 1853 became Schumann's conducting substitute; he related how, when Clara Schumann was performing the Pf 5tet "nothing pleased Schumann, the tempi he thought all wrong (one of the symptoms of his condition), and he said to Tausch: 'You play it, a man understands that better.'" ²⁰⁰ But in some reminiscences published over 30 years before the book, Niecks placed the incident in the Leipzig years, and tells us that "the composer, to prevent the great pianist, his wife, from hurrying the tempi, beat time on her shoulders." ²⁰¹ Even if the same incident - transposed in Niecks's memory - we can still accept that the substance here is true.

12 It is this phenomenon that the one line in the letter powerfully confirms - "all the tempi appear to me far too quick." Of course, they may have been a little fast in actual fact, but Schumann's word is "far"; in the picture seen as a whole, by far the greater probability is that this was simply another case of his mental incapacity in operation.

13 Of course, the most convincing evidence of all that this was occurring lies in the MTIs of this period themselves, many of which are far longer than any present-day interpreters appear to consider even plausible. I have tried to establish the point at which the

possible circumstantial evidence that there was none; but it does seem clear from the context of the above that she had raised the idea, giving the 'inaccurate metronome' as her explanation of the conflicting MTIs, while Brahms expressed his belief that such attempts to set MTIs were bound to be unreliable in themselves.

17 Brahms will certainly have come into contact with at least three such sets of altered MTI figures within a few years of Schumann's death; presumably, since he was prepared to express an opinion about the cause of these puzzling MTIs, he had based that view on a knowledge of the situation, i.e. he had looked at them.

The most serious discrepancy occurs in a work that he must have played through often - the 4-hand arrangement of Sym 1, published by B & H in 1842/6, when he was a boy. This contains one serious error - for III. *Molto vivace* stands $\text{♩} = 138$, and a misprint for the *Allegro* of I., where *secondo* has $\text{♩} = 152$ and *primo* $\text{♩} = 52$! In the copy owned by Schumann himself, this latter figure is strongly crossed out, but the Scherzo marking stands untouched. Presumably both Clara and Schumann himself knew how this piece should 'go', and because the MTI never needed to be referred to no-one ever noticed the error; a quick test will show that this MTI is wholly implausible. Brahms will very likely have seen it, though, and in addition compared the MTIs for the entire symphony with the altered MTIs that appeared in 1853 in the first edition of the full score, which he would certainly have possessed.

In 1862, the year after the discussions with Clara, he gave the first public performance of the Pf Son in f, No 3, in Vienna; and it is inconceivable that he would not have studied this most important work earlier than this. We know, too, his expressed belief that Schumann's original conceptions were superior to the later revisions in almost all cases (he and Clara later experienced unpleasantness over this very point). So he is certain to have compared the two versions, and noticed the differing MTIs. This very sonata is the one work in the Collected Edition that reveals one of these serious changes between an original edition (1836) and a revision (1853) 17 years later; full details will be given, with taped examples, in the next section under that work. For now it is important to know that Brahms must have noticed them.

18 But he had even more striking evidence in his own possession - in the alterations Schumann himself wrote in the Aut.Ms. of the *Overture, Scherzo and Finale, Op 52*, which Brahms owned all his life.

Again, full details are given under the work itself, but it is important to know that the alterations are - in three of the four MTI changes - extreme.

19 Word of Clara's theory must have spread among musicians who perhaps, like Schindler, were not fully informed about the exact principles involved and, above all, were ignorant of the possibility of any alternative explanation. Soon it became 'fact'. Joachim, like Clara, blamed the metronome, in writing to E.Tetzel -

"Schumann used for years on end a metronome which gave false indications, and thus brought about many a wrong conception." ²⁰³

20 Hans von Bülow referred to this belief in considering the original Cramer MTIs for the Studies, when he came to prepare his famous edition of them in 1869 - stating in the preface that Schumann was supposed to have used a defective metronome "throughout an entire creative period." His tentative explanation was that the inaccuracy would have functioned proportionately - as with two differing temperature scales.

21 Within 20 years of his death, then, the inexplicable MTIs of Schumann's last period had been widely noticed, but the wrong explanation for this state of affairs was being given. "Proof" of the inaccuracy of that explanation will of course have to remain circumstantial, but in my investigations of this issue there has been no evidence at all in conflict with the explanation I have outlined. For, most importantly, if it had been the metronome that was at fault, then reversions to the absolutely convincing MTIs such as those given for the *Gesänge der Fruhe* would have been inconceivable.

22 How Clara Schumann then acted to have her theory put into practice - through the two major editions published in succeeding years by B & H - has been comprehensively and conclusively analysed by Kämper (see Abbreviations). The Collected Edition appeared between 1878 and 1887, and a small number of MTI changes was made - all without acknowledgment of the differences, let alone any account of the reasons for making them. Since this edition is the most accessible source of the original MTIs for those works that have not appeared in recent *Urtext* editions, I think it important to reproduce here details of those changes as analysed by Kämper.

MTI Alterations in the Schumann Collected Edition

- 23 Op 14 (2nd Ed) Pf Son in f, No 3 I. has $\text{♩} = 76$, as in the 1st Ed., instead of $\text{♩} = 58$; this may simply have been carried over in error from the earlier edition given just previously. IV. has $\text{♩} = 96$ instead of 94, an unimportant adjustment to the nearest 'notch'.
- 24 Op 15 Kinderszenen All Schumann's MTIs are omitted in the CE, in spite of the advice Brahms gave her in a letter in 1879/4 - that she should "*Indicate to Härtels that the pedal and metronome markings in the Scenes from Childhood must remain.*" I have examined Brahms's own copy of this work, and there are no MTI changes in it; this - and the above quotation - support his sceptical view about MTIs expressed in the letter in par.15 above.
- 25 Op 17 Fantasy in C III. has $\text{♩} = 60$ instead 66.
- 26 Op 23 Nachtstucke MTIs for Nos 2 and 3 are omitted, perhaps in error.
- 27 Op 82 Waldscenen No 2 has $\text{♩} = 76$ instead of 78
 No 5 " $\text{♩} = 144$ " " 160
 No 6 " $\text{♩} = 132$ " " 130

Here Clara has again adjusted the figures between the notches, such as Schumann fairly frequently set, and made only one significant alteration in nine pieces.

- 28 Op 140 Ballade I. has $\text{♩} = 126$ instead of 100
Ballade II. has $\text{♩} = 104$ " " 102

29 As can be seen, these changes are few and mostly minor. The serious confusion of the situation began with the preparation of a complete edition of the piano works - intended to be available as individual pieces. The title claimed the kind of authentic editing one might have expected from the wife of the illustrious composer, who had died over 30 years before:- "*Schumann's Collected Piano Works. Instructive Edition provided with Fingering and Performing Indications. Edition by Clara Schumann in accordance with the Manuscripts and Personal Tradition.*" Publication began in 1887; it included a very high percentage of altered MTIs - again with no acknowledgment that this had been done. Kämper calculated the percentage; ²⁰⁴ of 137 MTIs in the sample he chose, no fewer than 56 - or 41% - were different, many substantially so!

30 In a sense, what Clara may have thought about the interpretation of her husband's works does not concern us directly in trying to discover what Schumann's intentions were, but of course her comments are of great interest and value if one can feel certain that her individuality has not intervened. Schumann's approval of

her playing was not always unreserved, and at times he could be very severe, but reports of his attitude to it should be treated cautiously in that he seems to have been an exceptionally moody individual, and therefore unpredictable.

31 It seems that Brahms did his diplomatic best to discourage her venture; it seems clear that she had never, in letters or even conversation with him, asserted definite evidence for her theory. In the letter of 1861/4/25, he had gone on to say -

"...to immediately metronomise dozens of works, as you wish, does not seem possible to me. At all events you will naturally have the work in hand for at least a year and take it up from time to time. Each time then, you will write different figures and finally have the best selection. Remember also that one cannot have choral and orchestral works played through for this purpose - and on the piano, due to its lighter sound, everything plays decidedly livelier and faster, also allowing easier tempo changes. I advise you to leave this alone, because sensible people will give little regard to your hard work and make little use of it."

32 Again when, 18 years later, in 1878/3, she was about to embark finally on the project, he wrote - "I wish you much fun with the metronome! But don't torture yourself too much, it is really not necessary. Apart from obvious mistakes I would endeavour to retain as correctly as possible everything approved by your husband." It seems clear from a comment in the above that Brahms did feel that there were "obvious mistakes" amongst Schumann's MTIs - see par.17 and 18 above.

33 This advice was ignored, as the percentage of changes - great and small - given above shows clearly. The MTIs were established, one can deduce, by timing passages played over, but on what scale this was done and whether they were thoroughly checked we cannot know. The figures for *Carnaval* show signs of having been sadly affected by the tension and disillusionment revealed in the letter below; in any event, MTIs set under conditions which produce this sort of state of mind are hardly likely to be well-judged. Many of them will be presented for aural examination in 6.3. Replying to Brahms, Clara writes on 1878/5/7 -

"Carnaval and the Fantasiestucke are at last sent off to Härtels, after I had tortured myself for days with the metronome. I furnished myself with a [watch with a] second hand, and The End of the Song [Fantasiestuck No 8] is - that I give up! You are right, the work is torture - one doubts oneself. Whoever understands these matters will take the pieces correctly, and those that don't are unimportant."

The last sentence sounds like a paraphrase of the fabricated outburst against the metronome that Schindler attributed to Beethoven (5.3.16); perhaps she had been reading the biography! This is almost a confession of an unstable tempo sense in these works; she does not say whether she remembers her husband having this kind of trouble in setting his very frequent MTIs.

34 By careful analysis, Kämper showed that the inconsistent ratio deviations in both directions totally preclude any chance that Clara's alterations reflect simply a correction of errors brought about by an inaccurate metronome. Sometimes she would make few - and slight - alterations, where an inaccurate machine would undoubtedly have given consistently wrong readings, as in the *Waldscenen* figures in par.27 above. Only one piece in nine in the set has a significant change.

35 Clara set these figures decades after Schumann's death - presumably with the best of intentions. But she was an independent artist in her own right, and no mean composer as well. It must be self-evident that some of her individuality will have penetrated and affected what may well have been a closely authentic range of interpretations during Schumann's lifetime.

36 But the extent and nature of the changes in what has become (in her Instructive Edition) a composite view of the original, will inevitably remain speculation; some of her MTIs appear obviously afflicted by arithmetical error in calculation as well, and it is thus difficult to be sure that they reflect accurately what she intended.

37 There is, though, one case which I feel must amount to - if not quite a kind of dishonesty about her husband's wishes - at least a knowing willingness to allow an incomplete and misleading impression to be publicised. In scrutinising her personal first edition of *Carnaval* (preserved in the Schumann-Haus in Zwickau), I noticed hitherto unpublicised pencilled MTIs for no less than 15 of the 22 pieces in the set. All but two differ (some markedly) from those figures she sent to B & H for inclusion in the Instructive Edition; there is one case only where the pencilled figure is not legible with certainty.

38 That these MTIs stem from Schumann himself is extremely probable - for a number of reasons. Firstly, because they are incomplete, they are very unlikely to originate from Clara herself as part of her plan to metronomise the work. She refers in her

letter (par.33 above) to "days" of torture; so if they date from that time they would likely be complete, and certain to correspond much more closely than they do, with signs of erasure, adjustments, and so on. Secondly, they appear very well worn, to a degree unlikely to have taken place in the last 20 or so years of Clara's life in her copy of a work she must have known by heart long before that. Thirdly, and to clinch the case, the first MTI is $\downarrow = 136$, a figure between the metronome 'notches' of 132 and 138; we have already seen that Clara's inclination was to adjust Schumann's marks back, to the nearest notch, and she never set such a figure herself. The earliest case of this unusual habit of Schumann's, used frequently since by Bartok alone among other major composers, is in the Aut.Ms. of the Op 14 Pf Son in f, where in the Variations he twice assigned a MTI of $\downarrow = 68$, while another variation was given the neighbouring figure of $\downarrow = 69$. This cannot have been accidental; the relevant bars from the Aut.Ms. are reproduced under that work in 6.3.42 for examination.

39 The appropriateness of a cross-section of these MTIs will be examined alongside those stemming from Clara, in 6.3; nowhere does it appear to me that Clara's published MTI is in any way superior, in the delineating of character, to those pencilled figures; the overwhelmingly supported conclusion after considering the above arguments and a testing of the figures in practice is that they must derive directly from Schumann himself. They remain in his wife's copy in Zwickau - in mute contradiction of the distorted misconceptions that she, perhaps well-meaning even here, propagated so widely.

40 An example of her ineptitude in matters metronomical is shown in analysis of Schumann's first and last published piano compositions, both of which will be comprehensively illustrated with taped examples in 6.3. For the moment we will consider purely the figures used, and leave detailed examination to that point in the thesis. For the six MTIs in Op 1, the Abegg Vars, Schumann gives 108, 104, 112, 80, 126 and 80; Clara 'irons these out' into 104, 104, 104, 104, 96 and 96! Apart from the sheer unlikeliness of six radically different conceptions finding their ideal tempo realisations at two pulses only, the second last MTI is a major distortion that one would like to think is simply a miscalculation - but if it is, even the most superficial check should have revealed it to be so.

41 In the Op 133 *Gesänge der Fruhe* she does just the same. Schumann's MTIs are 73, 190, 93, 72 and 68; Clara makes these 76, 92, 92, 92, and 92! In the former case it might be argued (quite unjustifiably!) that the fact that the work was a set of variations made it desirable to have a certain degree of tempo uniformity; here the pieces are entirely independent.

42 Her action in thus adjusting different figures by Schumann to identical ones in her Instructive Edition finally destroys any credibility that her theory of the inaccurate metronome might have had for - if it were true - all Schumann's figures would have had to be changed in the same proportion.

43 The survey of a selection of Schumann's compositions will be undertaken in the order of (1) Solo piano works, (2) Orchestral works and (3) the Pf Conc. These chosen pieces will hopefully illustrate the entire plausibility of Schumann's own authentic markings, and in a few cases will posit the likelihood - even certainty - of both figure and NV unit errors.

44 I mentioned much earlier how I had come to form a misconceived idea of the orchestral style favoured by Schumann. His fondness for rich textures (brought about by the doublings that many find unpalatable) is often commented upon, but his predilection for similar colourings in his piano works is less often related to this: various speculative reasons are proposed for this later thickening of his textures. This style led me to view the apparent desire for longer tempi in this genre as being wholly consistent with his sound images when writing in this medium.

45 After research, involving access to many original editions and Aut. Mss., the pieces of the puzzle that had seemed in some ways so contradictory finally (and quite suddenly) fell into shape, and a consistent and surprisingly simple solution emerged. I had viewed the leamer and therefore highly animated tempi that occur in a few movements as almost certain MTI errors. The MTI of $\text{♩} = 170$ for the finale of Sym 2, in particular, gives a character so unexpectedly intense and vibrant in its jubilation (as compared to similar orchestral movements) that I was convinced that this must be a figure error, brought about by Schumann's notoriously poor writing. (see 6.3.45). When a photographed copy of the now lost Aut.Ms. showed conclusively that it was not, the search led naturally to now most obscure piano and Pf duet arrangements for confirmation of

those orchestral MTIs. When these did not always correspond, the dating of these arrangements was probed, and a new picture emerged.

46 The seriously distorted situation was brought about by the unfortunate datings of Schumann's revisions of many of his major works. In ways that will be fully elucidated in the information on the individual works concerned, the later MTIs (flawed in that they were set during his deteriorating mental state) have come down to us as apparently definitive ones, whereas MTIs set during the 'unaffected' years in which the works originated remained unpublicised; they did survive, but obscurely. No published article has, to my knowledge, brought these facts to light and even Schlotel (in his valuable article on Schumann and the metro-nome - see Abbreviations) bases his analysis of interpretations of Sym 1 on the later (flawed) figures, stating - "Schumann's own metro-nome speeds are taken from the first edition of the full score, which was seen through the press by the composer himself, and published by [B & H] in 1853."²⁰⁵ The earlier markings (dating from the year of composition) are not mentioned, and neither is it suggested anywhere that the 1853 MTIs derive from a period of pronounced mental instability.

47 For easy reference the works involved, the dates of composition, and of the first and later sets of MTIs are given here; in one case, I could not establish the exact year of the Pf version.

		<u>Date of Composition</u>	<u>Date of MTIs</u>
Op 14	Pf Son No 3 in f	1835	1836 and 1853
Op 38	Sym No 1 in B ^b	1841	1842 and 1853
Op 52	Overture, Scherzo and Finale	1841	c.1847 and 1853
Op 61	Sym No 2 in C	1845/6	1848 and 1853?

My misconception of the orchestral works arose from the fact that that the currently published MTIs thus derive from the following years:- Sym 2 (1848), Sym 3 (1851), Sym 4 (revised 1851/12), Sym 1 (1853) and Ov, Sch and Fin (1853). The exceptions to the pattern of londer, 'broad' tempi thus formed were in Sym 2, I. and IV. (the earliest date of the above listing), and in the later arrangement for 4 hands, these two MTIs were both substantially reduced as well. By 1851, Schumann's style as a whole was changing, and Sym 3 (the Rhenish) has no movement susceptible to extreme animation in any case. The revision of the 1841 Sym in d, as Sym 4 in 1851 is, as suggested above, the first case of the mental problem appearing to

manifest itself - but for fast music only: the MTIs in the other two orchestral works were revised when the phenomenon was severe.

48 That the problem affected only rapid music to a serious extent is shown by the fact that all the movements of Sym 1 were reduced except II. *Larghetto*, and that the opening of I. *Andante un poco maestoso* was reduced only from ♩ = 76 to ♩ = 66.

49 In every case it seems clear that interpreters today should revert to these hitherto unpublicised markings and that (in the light of careful study of these cases) judicious adjustment should be made to all other cases where the phenomenon appears to have affected the MTI. In certain works of 1853, as for instance the posthumously published Vln Conc which I have checked in Aut.Ms., the problem is particularly bad, with MTIs for the outer movements which would produce pitiful 'slow-motion' results; all performers of these affected sections today take leamer tempi than those that Schumann indicated.

50 There are thus two major sources of confusion in the MTI question - and hence the tempi of his works - apart from the ever-present danger of clerical error. He himself gave numerous mis-judged MTIs in his last two active years as a composer (1852 and 1853) - a substantial number of which will have appeared to us, on a superficial examination, to have originated at the time of composition. In a well-meant attempt to correct this situation, and having incorrectly identified the cause, his wife Clara embarked on a thoroughgoing revision of the MTIs of the piano works which was carried out in an apparently incompetent way, and without any public acknowledgment at any time of the changes she had made.

In this process she seems unquestionably to have transferred into her MTIs some of her own interpretative individuality as well as some bad arithmetic. The widespread belief about Schumann's metronome having been inaccurate is thus seen to be absolutely baseless, and was in any case so unspecific that agreement could not even be reached about whether it was supposed to have given excessively high or low readings!

51 Finally, what did Schumann himself have to say on tempo, and in particular that of his own works? Almost nothing. The valuable letter where he confirms that he had checked his own metronome, and that his tempo sense was becoming unstable, was quoted in par.6 of

this section. One interesting quotation can be taken from an extended essay -

52 "You know how little patience I have with quarrels over tempi and how for me the movement's inner measure is the sole determinant. Thus the relatively fast Allegro that is cold sounds always more sluggish than the relatively slow one that is sanguine. In the orchestra it is also a question of quality - where this is relatively coarse and dense the orchestra can give to the detail and to the whole more emphasis and import; where this is relatively small and fine, as with our Firlenzer, one must help out the lack of resonance with driving tempi. In a word, the Scherzo of the symphony [Beethoven's 4th] seemed to me too slow; one noticed this quite clearly also in the restlessness with which the orchestra sought to be at rest. Still, what is this to you in Milan - and, strictly speaking it is to me, for I can after all imagine the Scherzo just as I want whenever I please. . .Eusebius."²⁰⁶

53 This extract shows an intermingling of the various factors influencing the emerging characterisation, of which tempo is but one - albeit a crucial one. One assumes then that by setting his MTIs at a tempo point, Schumann was hoping for the requisite degree of "sanguineness" from the interpreter to match the tempo prescribed. The fact that examination of Aut.Mss. reveals that some changes in MTIs took place at that stage (they are not, of course, reflected in the printed editions) indicates that Schumann took care over the matter of precise tempo setting; as will be seen, some of the changes are very slight.

54 At the same time, he was not always scrupulous about ensuring that every section of a work that moves at a new VTI tempo was assigned its corresponding MTI; I. of the Pf Conc is a good example of this. Sometimes, too, provision was made for a MTI to be added later (by the writing of the NV and 'equals' sign), but the MTI was never filled in.

55 And finally, the complete extract of that section of the wedding-diary that he kept jointly with Clara, from which the quotation heading 6.1 was taken. Schumann is in effect replying to a previous entry of hers, where she 'bares her heart' about the 'dangerous rival', Rieffel, whose playing of his own pieces Schumann seemed to have preferred. Some further discussion had evidently intervened before Schumann referred to interpretative principles in some detail on 1840/9/27.²⁰⁷

56 "Once we argued about conceptions of my works on your part. But you are wrong, little Clara. The composer, and he alone, knows how his compositions must be presented. If you believed that you could do better, that would be the same as if a painter e.g. wished to make a better tree than God created. He can make a more beautiful one - but then it is a different tree than he wished to conceive. Short and sweet, there it is. No-one would of course like to stand in the way of isolated interesting exceptions, coming from very significant individuals. But it is always better that the Virtuoso presents the Art Work rather than himself."

57 It is left to each individual interpreter today to decide whether he would qualify in Schumann's eyes as one of the very significant individuals (*"ganz bedeutende Individuen"*) considered exceptions; but he goes on to say that he would always consider it better to place the composition first. In the light of the above, one can only contemplate wryly what he might have had to say about much of the wilful distortion of his music that is prevalent today.

58 As with Beethoven, the ultimate test of his MTIs will be absolutely practical - can it produce a plausible, effective or, hopefully, ideal character if closely observed? I have come to believe that Schumann's can, and that his MTIs should form the basis of a great deal of informed experimentation, to effect a gradual change in the seldom questioned traditions that seem to determine which character will be adopted in interpretation.

7 The following extract, at Clara's tempo, is faded after 3 bars, more than enough to display the disastrous character mutilation, and the technical impracticality of the delicate filigree - this MTI is surely an arithmetical miscalculation that could never have been checked in practice!

T.Ex.34(f) As explained above, at Clara's tempo (3 bars and fade!!) ♩ = 96!

T.Ex.34(g) FINALE alla Fantasia Vivace $\frac{6}{8}$ (30 bars and fade) ♩ = 80; CS ♩ = 96

8 Again, Clara's MTI seems to aim at surface brilliance, while Schumann's allows for a higher degree of expressive elegance.

9 The above 6 MTIs are - if anything - on the slightly loud side for the characters to be conveyed, and they give the lie at the very start of Schumann's published works to allegations that he used a metronome that gave excessively lean readings.

Op 2 Papillons

10 Composed 1829/31, and published in April 1832; I have carefully checked the MTIs from Aut.Ms.²⁰⁷ This is the second work to receive MTIs, and also the last until the Aut.Ms. figures in the Pf Son No 3 in f, in 1835/6. There are two most significant MTI changes in the Aut.Ms., in Nos 2 and 7, and a number of unit errors in both that and the first edition; all are given below. Here Clara (CS) left 6 of the original MTIs untouched in her I/A (again refuting the inaccurate metronome theory by her practice) and added 7 others at points that have none by Schumann, where tempo changes are clearly required. Here we see the contradiction - between the care Schumann took in revising the entire notation of No 7, and two MTIs, and his omitting to metronomise as many as 7 sections.

11 Seven of the *Papillons* are presented on tape in various tempi; of particular value in assessing the reliability of the MTIs are those for the first four pieces which, although of contrasting successive characters, have figures of $\frac{112}{120}$, 116, 120 and 108 - all in a very small range on the metronomic scale. As will be seen, Clara (and today's traditions) accept the tempi for Nos 2 and 4, but reject the other two; the tapes are presented to enable the listener to judge the suitability of Schumann's instructions.


INTRODUZIONE *Moderato* $\frac{3}{4}$ (Schumann none) CS ♩ = 138


T.Ex.35(a) No 1 . . *dolce* . . $\frac{3}{4}$ (complete) CS ♩ = 152



12 The first 'waltz' is first heard at Clara's MTI, +27 leamer than Schumann's definitive one on T.Ex.35(d) below.

T.Ex.35(b) - extract from *Op 9, Carnaval - 'Florestan'* - $\frac{3}{4}$

13 These two 'remiscences', in another work, of the above waltz from *Papillons* are marked on both appearances with the VTI 'Adagio'. Bearing in mind the character of the above, played in observation of that VTI, the following examples may be heard; the first is at the Aut.Ms. MTI of ~~112~~, in ink and deleted, and the second the pencilled replacement at 120, which appears in the first edition. The fact that Schumann took the trouble to mark so slight a tempo change surely places a responsibility on the performer to attempt to observe his precise final opinion to the best of his ability.

T.Ex.35(c) No 1 (complete) . . .at MTI deleted in Aut.Ms. . .  = 112

T.Ex.35(d) " " . . .at definitive MTI. . .  = 120

T.Ex.35(e) No 2 *Prestissimo* $\frac{2}{4}$ (complete)  = 116; CS  = 116



14 The appropriate passage Schumann underlined in his copy of Jean Paul's *Flegeljahre* (the last scene of which inspired this work) was "Punch room. . .ballroom. . .full of zigzag figures moving towards each other." This figure stands between the two set for No 2 above, but the greater pulse subdivision at the ff dynamic creates a *Prestissimo* character.

15 One wonders whether it is purely accidental that this MTI - with its fourfold subdivision - is identical with the tempo area used by Beethoven for the same rhythmic configurations at the VTI? The sketch (see 6.2.3) was written in $\frac{2}{4}$ TS, but in ♩ s; the VTI there was *Presto*.

T.Ex.35(f) No 3 . . .no VTI or CI. . . $\frac{3}{4}$ (complete)  = 120; CS  = 144

16 The underlined words here are - "sliding about, a gigantic boot wearing and carrying itself." At Schumann's prescribed tempo - although a MTI, the only indication of his wishes - the inspiration is perfectly matched by the music in a way suggesting a weird anticipation of Moussorgsky's *Pictures at an Exhibition*! At learner MTIs the character begins to change to a more overtly 'pianistic' effect in octaves.

17 The relationship of the MTI to those both preceding and succeeding is particularly important.

T.Ex.35(g) No 4 *Presto* $\frac{3}{8}$ (complete)  = 108; CS  = 108

18 The passage in *Flegeljahre* assigned to the above certainly seems a mistake; it would suit the next one, No 5, well, but seems totally incompatible with this animated piece - "simple nun with a half-mask and a sweet-smelling bunch of auricula."!!! The MTI is non-controversial.

applicable words here were "exchange of masks", for an animated 16 bar section which leads into

Più lento $\frac{3}{4}$

$\text{♩} = 138; \text{CS } \text{♩} = 160$

23 After 8 *ff* bars, repeated, the music abruptly changes its character to "floatingly gliding up and down. . .butterflies of a faraway island. Like a rare lark's song in late summer. . ." Schumann's third beat accents here need time to be felt, and Clara's rather leamer tempo begins to take the music into an altogether more prosaic world than that suggested by the above words from Jean Paul which Schumann underlined after composing the music.

No 11 . . .no VTI or CI. . . $\frac{3}{4}$

$\text{♩} = 112; \text{CS } \text{♩} = 112$

24 This animated and brilliant Polonaise shows, as do the lively tempi given by the MTIs for Nos 2, 4 and 9, that there is no lack of extremes in either MTIs or the resulting characters in this work; this is the last MTI set by Schumann in *Papillons* - once more approved by Clara.

Più lento $\frac{3}{4}$

$\text{CS } \text{♩} = 84$

No 12 . . .no VTI or CI. . . $\frac{3}{4}$

$\text{CS } \text{♩} = 163$

$\frac{4}{4}$

$\text{CS } \text{♩} = 152$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

(6 bars identical to the opening)

$\text{CS } \text{♩} = 184$

Più lento ($\frac{3}{4}$)

$\text{CS } \text{♩} = 152$

25 Schumann gives no indications of any kind to his inclusion here of the traditional last dance of the evening - the *Grossvater-tanz* - perhaps because he assumed all musicians would wish to play it according to their personal predilection, and that it would not matter in any case. It is interesting to see that Clara marks a leamer tempo for the return - confirming this kind of freedom. She then gives the identical tempo for the repeat of the theme from No 1, a slow waltz there in both of Schumann's MTIs. But that tempo need not be reproduced here exactly since it is now magically intermingled with the fading strains of the Grandfather dance; the two tempi have thus to be co-ordinated, and Clara's $\text{♩} = 152$ would seem ideal for that purpose.

26 There are in this work no less than 5 points where there is no VTI, and the MTI then becomes the only prescription of tempo. We have seen how Clara felt she knew better than her late husband how many sections should be characterised, and the issue for present-day interpreters is whether to recognise her, or the composer, as the definitive authority in this matter.

31 Here the tempo difference is slight, but the leamer MTI sounds more effective for being that shade less deliberate.

Eusebius *Adagio* $\frac{2}{4}$

Here the pencilled figure is rather indistinct; it would appear to be definitely $\text{♩} = 60$, but might be the same as Clara's $\text{♩} = 69$. Both would suit the piece well.

T.Ex.36(e) Florestan *Passionato* $\frac{3}{4}$ (to b.23 and fade) $\text{♩} = 80$
 " " " " CS $\text{♩} = 69$

32 This is the scene from which the waltz in *Papillon* was extracted; its reminiscence is marked *Adagio* and (*Papillon?*). The leamer tempo here clearly achieves the more *passionato* character; I would again suspect Clara's arithmetic in reaching her MTI from her 'second-hand' reading (see 6.2.33)

Coquette, Réplique and Sphinxes (not to be played in any case) have no pencil MTIs, and will thus not be discussed.

Papillons *Prestissimo* $\frac{2}{4}$

The pencil MTI of $\text{♩} = 138$ will produce a more satisfactory excitement than Clara's $\text{♩} = 152$ which gives the unclear jumble one frequently hears today.

A.S.C.H. - S.C.H.A (Lettres dansantes) $\frac{3}{4}$

The pencil $\text{♩} = 92$ is marginally leamer than Clara's $\text{♩} = 88$.

33 Chiarina is omitted, Chopin has only $\text{♩} =$ (as Schumann did on later occasions - were the figures thus written in by him??), and Estrella again has none.

Reconnaissance *Animato* $\frac{2}{4}$

The pencilled MTI is $\text{♩} = 92$; Clara's is $\text{♩} = 100$, giving a more virtuoso treatment.

Pantalon et Colombine *Presto* $\frac{2}{4}$ has the identical MTI of $\text{♩} = 126$

Valse Allemande has none.

Paganini *Presto* $\frac{2}{4}$ has the identical figure of $\text{♩} = 104$

T.Ex.36(f) Aveu *Passionato* $\frac{2}{4}$ (complete) $\text{♩} = 80$

CS $\text{♩} = 112!!$

Another very likely miscalculation by Clara; the londer MTI above is ideal for the implied character. Hers is ridiculous.

Promenade *Comodo* $\frac{3}{4}$

Clara's $\text{♩} = 176$ is marginally londer than the pencilled $\text{♩} = 60$.

Pause *Vivo* $\frac{3}{4}$

The pencilled MTI is $\text{♩} = 84$; Clara's aims for maximum brilliance with $\text{♩} = 104$, and loses coherence and articulation.

T.Ex.36(g) Marche des 'Davidsbündler' contre les Philistins

Non allegro $\frac{3}{4}$ (to b.21 and fade)

" " "

$\text{♩} = 120$

CS $\text{♩} = 152$

34 This triple time March achieves an incomparably more irresistible elan at the broader MTI; at the following *Molto più vivo* this tempo can, of course, be much increased.

There does not appear to be a single example in the above comparisons, including consideration of those not illustrated, where it is not easy to see the musical advantages in the pencilled MTIs that I believe stem directly from Schumann himself.

Op 12 Fantasiestücke

35 Mention should be made here of two serious MTIs errors in Clara's I/A; Schumann did not set MTIs for this opus. I have never seen them commented on - probably because musicians who come across them believe, as I did for a long time, that they emanate from Schumann himself. And so the legend about his MTIs gains yet further credence! These MTIs stem from the sessions she described in her letter to Brahms (6.2.33), and may well be due to simple misreadings of her handwriting; both are absolutely implausible, as the hastiest of rough checks should have revealed.

36 No 2 Aufschwung $\frac{6}{8}$ *Sehr rasch* is marked at $\text{♩} = 160!!$ Cross-comparison with No 9 of Op 2, *Papillons*, (*Prestissimo*) would suggest a comparable absolute limit of that piece's $\text{♩} = 112$. 160 could very possibly be a misreading for 100, which would be a good tempo.

37 No 4 Grillen $\frac{3}{4}$ *Mit Humor* has $\text{♩} = 122$ - a very likely misprint of $\text{♩} = 192$, a figure which is marked on the metronome, and sets an ideal character. Remember that Clara altered such MTIs to the 'nearest notch' habitually, and is not likely to have set one herself.

What is reprehensible is not that these errors were made, but that they were allowed to be propagated for so long without question. Certain MTIs were changes in later editions of the I/A but, since they were undated, it would be very difficult (and pointless) to establish accurate details of this. These are the only MTIs I have seen in I/A for these pieces.

Op 14 Piano Sonata No 3 in f (Concert sans Orchestre)

38 This work dates from 1835/6; I have examined the Aut.Ms. carefully²⁰⁹ The two editions of 1836 and 1853 show two serious

MTI changes, as manifestations of Schumann's ongoing mental deterioration in his last years (see 6.2.11 and 46f). Two of the taped examples here will provide very obvious evidence of this phenomenon that was occurring in his tempo sensation.

<u>T.Ex.37(a)</u>	<u>I. Allegro</u>	C	(to b.31 and fade)	1st Ed (1836)	$d = 76$
<u>37(b)</u>	"		(to b.14 and fade)	Clara's I/A	$d = 126$
<u>37(c)</u>	"		(to b.31 and fade)	2nd Ed (1853)	$d = 58$

Clara has set a tempo between the two given by Schumann. No comment is necessary on the above examples; that the last emerges as a pale, laborious shadow of the young man's passionate intensity in 37(a) is all too painfully obvious.

<u>II. Scherzo: Molto comodo</u>	$\frac{3}{4}$	(movement <u>omitted</u> in 1st Ed; Aut.Ms. <u>none</u>)	
			Clara's I/A $d = 126$
			2nd Ed (1853) $d = 116$

Clara has here set a leamer tempo than Schumann's badly affected $d = 116$; the performances I have heard have been substantially in excess of even that. There is no Aut.Ms. MTI from 1836 for comparison.

<u>T.Ex.37(d)</u>	<u>III. Quasi Variazioni: Andantino de Clara Wieck</u>	$\frac{2}{4}$	$d = 104$
	(Theme, 8 bars of Var 1, and fade)		

39 This first excerpt is played at the original Aut.Ms. MTI of $d = 104$ - altered by Schumann, I feel certain, while composing the movement. I postulate that he set the MTI at the time that he wrote down the theme but that, on considering the juxtaposition of this with Var 1, decided to recast his musical thought into a more funereal mould. I have included, as well, 8 bars of Var 1 at that original MTI to illustrate its inappropriateness for that section. The Aut.Ms. illustration below is magnified x 2 (as are all the later ones) so that the figures may be clearly examined; in the original there is no doubt about the deleted MTI being 104.

Quasi Variazioni. $d = 104$.

Handwritten musical score for "Andantino de Clara Wieck" in 2/4 time, marked "p sempre". The score shows a piano introduction with a tempo of 104. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of a single melodic line with some rests and a final cadence. The tempo is indicated as "p sempre" and the tempo value "d = 104" is written above the staff.

40 A cross-comparison of the character of this theme, acquired on reduction of its tempo to ♩ = 84, with the main theme of Chopin's *Marche Funébre in c, Ms. 1829*, was presented with other funeral marches in 3.10E.21; the Chopin MTI for this was also ♩ = 84! It is interesting to compare aurally here the character emerging from this piece, with that which Schumann's use of Clara's theme acquires when its tempo is reduced to the identical pulse.

T.Ex.37(e) Chopin: *Marche Funebre* (1829) *Tempo di Marcia* ♩ = 84 [♩ = 42]
(first section complete)

41 The next excerpt is continuous until faded in Var 4, b.18. Since 3 of the MTIs have been included in only one edition I have seen (Augener's), and two of them show the earliest setting by Schumann of MTIs not corresponding with the gradations on the metronomic scale, all three are illustrated.

MTIs from Aut.Ms. of Pf Son No 3

Var 2

Handwritten musical score for Var 2. It consists of two staves. The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are some scribbles and corrections in the top left corner. The tempo marking "Moderato (♩ = 68)" is written in the middle of the score. Below it, "ms. 1829" is written. The score is enclosed in a hand-drawn rectangular frame.

Var 3

Handwritten musical score for Var 3. It consists of two staves. The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are some scribbles and corrections in the top left corner. The tempo marking "Allegretto. ♩ = 69." is written in the middle of the score. Below it, "Tardissimo" is written. The score is enclosed in a hand-drawn rectangular frame.

Var 4

M.M. ♩ = 68.

The image shows a handwritten musical score for 'Var 4'. It consists of several staves of music, heavily annotated with scribbles, lines, and other markings. At the top, there is a handwritten tempo marking 'M.M. ♩ = 68.' The score is dense and appears to be a working draft or a study score.

42 They also show an almost exact consistency of pulse in the successive figures - 68 (now Var 2), 69 (Var 3) and 68 (Var 4); on Aut.Ms. the deleted VTI for Var 3 appears clearly to be *Allegro molto*, fully supporting the learner than traditional MTI Schumann assigned.

T.Ex.37(f) II. Quasi Variazioni. (Theme, Vars 1, 2, 3 and 4(18 bars))

Theme $\frac{2}{4}$ ♩ = 84; Var 1 unchanged; Var 2 Moderato ♩ = 68; Var 3 Passionato (*Allegro molto*) ♩ = 69, and Var 4 (no VTI, but *espressivo*) ♩ = 68

T.Ex.37(g) IV. Prestissimo possibile $\frac{6}{16}$ (90 bars and fade) (1836) Aut.Ms. ♩ = 108
1st Ed. ♩ = 112

43 The difference between these 1836 MTIs is negligible; what is interesting is that Schumann should have altered the first Aut.Ms. one at all, when only 'one notch' was involved! The tempo suits the desperate and emotionally tormented character of the work to perfection.

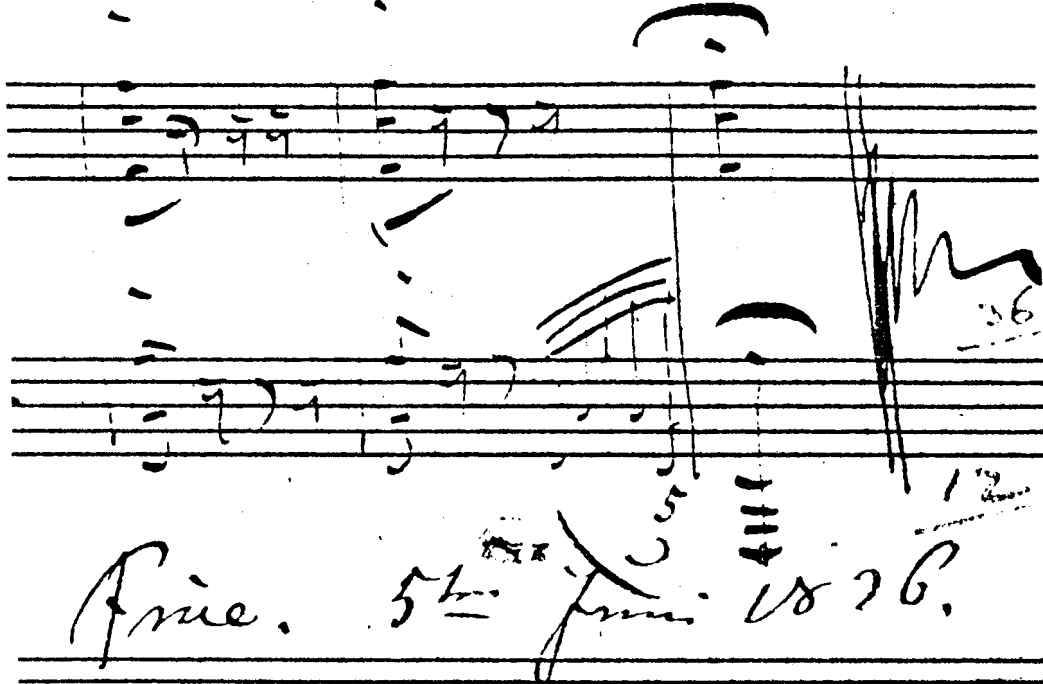
T.Ex.37(h) As above, but notated in $\frac{2}{4}$ (77 bars and fade) (1853) 2nd Ed ♩ = 94

44 Clara amended slightly Schumann's later MTI - to 96 here. In comparison to 37(a), this sounds - frankly - like slow practising. None of the textures is able to form effectively, and deliberate resolution emerged from my taping of it in spite of all I could do to avoid this. Here, I think, the disturbed tempo sensation occasioned by Schumann's illness is apparent at its very saddest.

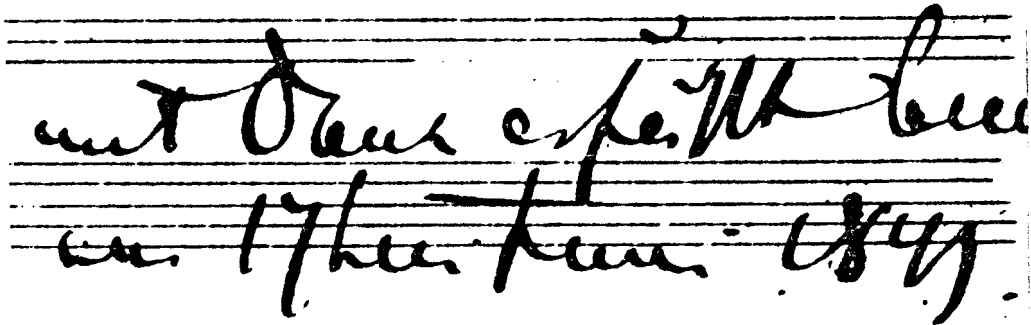
45 Because Schumann's notoriously poor handwriting might well be responsible for some as yet undetected figure or NV errors in his MTIs, this seems an appropriate point to present three comparative samples of datings at the ends of compositions - beginning with that for this Sonata. All are enlarged x 2; no-one to whom I

have shown these reproductions has been able to identify correctly all the figures!

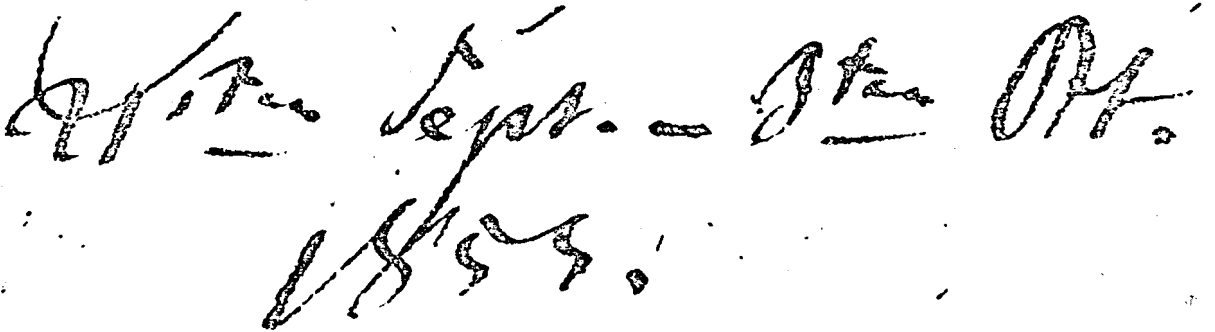
Signed dating of Pf Son No 3 in f - "5th June, 1836"



Signed dating of Paradise and the Peri Op 50 - 17th June, 1843"



Signed dating of the Violin Concerto in d (Op.post.) - "21st Sept. to 3rd Oct., 1853."



46 These illustrations might be closely examined, and the very realistic possibility of misreading of an MTI figure borne in mind; on the other hand, none of those MTIs that I have seen in the surviving Aut.Mss. was particularly problematic in that respect.

Op 15 Kinderszenen Easy Pieces for the Pianoforte

47 These were composed in 1838 and published in the following year; Aut.Ms. is at present untraced. The 4 pieces I have chosen here for illustration were selected in response to specific criticism levelled against their MTIs by Ferguson (see Abbreviations).²¹¹ The reader may compare Schumann's original with both Clara's and the MTIs adopted by two of her pupils who recorded the work - Fanny Davies (abb. FD),²¹¹ and Adelina de Lara (abb. AdeL).²¹² Ferguson is discussing the subject of "Tempo: Metronome marks"; the criticism of each of the 4 pieces will be reproduced under that. He says -

48 "When a figure is given, it *may* supply a valuable clue to the composer's intentions. On the other hand, it may equally well be totally misleading.

Schumann seems to have been particularly unreliable in this respect. In his *Kinderszenen*, Op.15, for example, it is often quite impossible to reconcile the metronome marks with the moods implied by the titles. (There are no normal tempo indications). Thus in the very first piece. .[see below.]. .Most of the remaining [MTIs] in *Kinderszenen*, and many of those in Schumann's other works. . seem equally improbable. If they were consistently either too fast or too slow it would be less puzzling, for then one would assume that Schumann's machine had been wrongly regulated; but as we have already seen, this is not so. Such apparently capricious markings are hard to account for, unless the explanation of them as is simple as that given by a present-day composer concerning his own works. When asked about his somewhat unexpected [MTIs] he replied, 'Are they wrong? I never thought of testing them with a machine.'

49 A little later he refers to "Schumann-like quirks." By what logic - or fairness - Schumann should be implicated, 'through juxtaposition', by the MTIs of some unnamed composer whose procedure in setting them is clearly stated by his own admission to be idiotic, is hard to fathom. But the reader will by now have some idea of the plausibility of those MTIs (dating from his very first applications of them) and we will go on to appraise the fairness of Ferguson's comments. Remember, he implicates Schumann as "particularly unreliable" in setting "totally misleading" MTIs, and gives these 4 examples as cases where it is "often quite impossible" to reconcile the MTIs with the moods implied by the titles. (My underlining in both cases here).

50 On that matter, we may remember Schumann's words in a letter to Dorn on 1839/9/5:- ". . .but of course the superscriptions came into existence afterwards and are, indeed, nothing more than delicate directions for the rendering and understanding of the music."

T.Ex.38(a) Novelette Op 21/1 Markirt und kräftig Trio (16 bars and fade) ♩ = 108

51 This piece is presented first as a cross-comparison with No 1 of *Kinderszenen*; its Trio moves in similar triplet accompaniment at the identical MTI. As I believe the Aut.Ms. excerpt from *Kinderszenen* illustrated in Schumann²¹³ shows, ♩s in both must coincide with the third ♩ of a triplet - rather than following it with a rhythmic 'click'; this will certainly introduce a bumpiness and rigidity into the first of the *Scenes*, where it has no place.

Immediately afterwards, the tape moves straight into

T.Ex.38(b) Kinderszenen No 1: Of Strange Lands and Peoples $\frac{2}{4}$ ♩ = 108; CS ♩ = 108

52 Ferguson says - "the marking seems considerably too quick and matter-of-fact to convey the intended atmosphere of 'once-upon a-time'. But Clara prescribed, in her I/A, the identical MTI to Schumann's and, as we have seen, she would not have been reluctant to make radical changes if she had so wished. FD takes it at 86, and AdE at 100. One should, I think, bear in mind the effect of the repetition involved if the marked repeats are observed at too long a tempo, and I made them on the tape so that this could be judged.


53 Now that Ms copy mentioned above (on view in the Schumann-Haus) was written out in dedication (for Marie, his eldest daughter?), and has a VTI that the published edition lacks. This fits perfectly the character that emerges in an interpretation at the MTI - 'Allegretto'.



T.Ex.38(c) Kinderszenen No 2: A Curious Story $\frac{2}{4}$ ♩ = 112; CS ♩ = 132




54 Ferguson says:- "A Curious Story", which follows, becomes flat-footed and humourless if played as slowly as Schumann's ♩ = 112." Here Clara agrees, as do her pupils FD at 126 and AdE at 138. To me its quaintly lilted whimsy is only attainable at that original MTI which, it should be noted, is but one notch above that of the preceding piece. But even if one were to prefer the learner approach, the MTI is hardly implausible, let alone "totally misleading."




T.Ex.38(d) Kinderszenen No 7: Dreaming C ♩ = 100; CS ♩ = 80


55 Ferguson feels that this piece at the MTI "would sound far from dream-like." I disagree wholly, but it is the perfect opportunity for sentimentalising! FD employs a maximum of c.84 and AdE one of c.75 - both playing very freely. The pulse structure seems clearly d = 50, and if that is felt as the rhythmic point of focus, the effect emerging can be one of gentle musing, imbued with occasional rocking sensations; it is important not to play the tape at too

high a dynamic level, as the impact of each note then becomes excessive, and gives a strengthened weight to the subdivisions of that  pulse.

T.Ex.38(e-g) Kinderszenen No 10: Almost too Serious $\frac{2}{8}$  = 69; CS[] = 104
(three successive versions)

56 Ferguson thinks that Schumann's MTI here "seems so absurdly fast as to make one think that it must be a misprint for  = 69." A misprint did occur in I/A, where  became , giving a tempo considerably leamer than Schumann's.

57 There are 3 successive versions presented here, to illustrate the notational methods Schumann has used to reproduce his desired improvisational style. First, it must be emphasised that the pulse is the , for the bass notes in each bar of $\frac{2}{8}$ make this sensation unavoidable. In T.Ex (e), the LH plays that bass note (alternating with the other three notes as a chord), and the melody is displaced back by a , onto the beat. In 38(f), the piece is played as written except for the constant shifting of RH back by a  onto the beat; the melody thus synchronises with the LH beats. Schumann's rhythmic inspiration here sounds incomparably more Romantic and improvisatory as written, and is given complete in 38(g). In a sense, his effect sounds more as if the LH has been notated as a kind of slow *acciacatura* played before the beats, which coincide with the melody.

58 Clara's pupils may well observe the tempo they were taught, FD at up to  = 100, and AdE at up to 116. But I have heard Alfred Cortot play this piece, quite magically, at the MTI, and I cannot see that any musician could categorise the result on this tape as anywhere near 'fast'!

59 Finally, it is worth emphasising that this is the one work in the standard Romantic repertoire which does what Beethoven once promised to do - to use MTIs only throughout as tempo indications. The one exception here is minor - the '*Schneller*' in No 11. To use this work for examination of the Schumann MTIs (as Ferguson chose to) - where there are no VTIs for any kind of valid comparisons to be drawn, is illogical to say the least; and then to use the 'titles' in judgment is unacceptable. In a strict sense, for instance, we would have no way at all of being quite sure that 'dreaming' did not suggest for Schumann music of a very flowing character, much leamer than he in fact marked No 7 - no matter how unlikely this might seem.

Op 16 Kreisleriana

60 The work dates from 1838, both in composition and publication. There were, for reasons that are probably going to remain unclear until Aut.Ms. is traced, only two MTIs in 8 pieces - both of them marked with the VTIs *Sehr langsam/ Molto lento*.

T.Ex.39(a) No 4 *Sehr langsam* C (11 bars)

$\text{♩} = 66$; $\text{CS} \text{♩} = 66$

61 The main reason for presenting this is for comparison with the character of the next piece; the MTI here was 'approved' by Clara through not being altered, and certainly sounds perfectly suitable for 'very slow' music.

T.Ex.39(b) No 6 *Sehr langsam* $\frac{12}{8}$ (complete)

$[\text{♩}] = 84$ $[\text{♩}] = 42$

62 The best way for the musical conviction of this tempo to be judged would be to conceal from the listener the VTI, and hope that he did not know the work well! Clara felt, as I think almost every musician would, that the printed MTI was considerably too loud, even for '*sehr langsam*'; she raised it from $\text{♩} = 84$ to 108, or +28. That would be a musically convincing tempo, until one reached the *Etwas bewegter/ Poco più animato* section, where a literally 'slight' tempo increase seems the only effective possibility. But that material is in a vein that seems peculiarly characteristic of Schumann - compare, for example, the Finale of *Carnaval*, where the phrase derived from the Finale of Beethoven's '*Emperor*' Pf Conc is used similarly in sequence in a highly animated way. In this piece, both the character and keyboard writing here sound implausible unless the tempo ($\frac{6}{8}$ for this section) is about $\text{♩} = 96-104$, as on this tape. Returning to the start, one finds that (to allow for the slight increase requested) would hardly be of the order of '*Sehr langsam*.' Or perhaps it just might be, if viewed in a particular way?

63 Schumann asked that the piece should be played "softly [or faintly] throughout" - that is, excepting the parts marked at higher dynamic levels. The word is '*leise*', and taking that in its meaning of 'faintly', one can extend that to mean 'as if in the distance'. The effect at the opening, then, would be of an intrinsically lively phrase overheard from afar in the immediate context of soft and very slow chordal colour - at $\text{♩} = 42$, a definitely adagio tempo. That distant but lively music only approaches the listener closely in the '*bewegter*' section, and recedes again for the close.

64 I cannot feel anything like certainty about this, and would find it very strange that Clara did not correct the MTI much more radically than she did if what I suggest as possible is true - that Schumann's $\text{♩} = 84$ should be $\text{♩} = 84$, or three times as lean. But I feel that the above 'explanation' makes good musical sense, and that a most appealing little work does emerge. The dynamic level, though, should again be kept very low on listening to avoid contradicting the '*durchaus leise*' instruction and, if the work is known to the listener, a state of exceptional open-mindedness must be established first!

Immediately afterwards on the tape are the first 12 bars, played at the NV printed in the original edition. In every way, both stylistically and texturally, this seems implausible. The vagueness of VTIs is brought home vividly here, when one remembers that 'very slowly' could be extended downwards to any conceivable level without becoming untrue!

T.Ex.39(c) No 6 Sehr langsam $\frac{12}{8}$ (12 bars and fade) $\text{♩} = 84$; CS $\text{♩} = 108$

Op 133 Gesänge der Frühe (Songs of Dawn)

65 These works are included to demonstrate my belief that Schumann's susceptibility to the effects of his brain illness on his tempo sensation was erratic, in that it varied somewhat in the degree of its effect. In general slower music was unaffected, and in this work it would appear not to have been in operation at all; if it were, the MTI for No 3 would be quite inexplicable.

66 The MTIs published by Clara in her I/A will also be given to illustrate, as was clear earlier in 6.3.1foll, the utter absurdity of 4 successive pieces of totally differing character having the identical MTI pulse. And a reminder is given once again that, if the cause for her alterations was an inaccurate metronome, they would have to be done in a consistent proportion.

T.Ex.40(a) No 1 Im ruhigen tempo (21 bars and fade) $\text{♩} = 73$; CS $\text{♩} = 76$

67 This MTI is unproblematic; the opening dynamic level is pp - the resulting flow is entirely convincing.

T.Ex.40(b) No 2 Belebt, nicht zu rasch C (complete) triplet $\text{♩} = 190$

68 The character is not decisively set by the type of writing in the first lines, but the *staccato* chords beginning at b.14 match the MTI ideally. In setting her MTI, Clara seems to have considered her animated tempo for the first lines only, and failed to take

(2) Orchestral WorksOp 38 Symphony No 1 in B^b (the 'Spring')

75 The Aut.Ms. of this Symphony was completed in early 1841; it is in the Library of Congress, Washington, and contains no MTIs whatever. Mendelssohn gave the *premiere* in Leipzig on 1841/3/31, and it is possible that the substantial changes from Aut.Ms. were made in the light of this: they are included in the orchestral parts published by B & H that December: I was unable to ascertain whether they have any MTIs, but it would seem extremely unlikely. The first source for these then that can be dated with accuracy is

[A] - Piano Duet Edition, B & H, June 1842.

76 Schumann noted in the copy of the full score Aut.Ms., which he retained, some 42 performances by 1853, when the 1st Ed of the orchestral score appeared. Ms. copies must clearly have been prepared and used for those performances; two of them that I have seen contain MTIs which I speculate were not derived directly from Schumann, but from [A] above (with its one numerical MTI error). They are -

[B] - Ms. Full Score (British Museum, Add.Ms.31803) - date unknown.

[C] - Ms. Full Score (Archiv of the Gesellschaft der Musikfreunde, Vienna XIII 21539) - date unknown.

The orchestral score appeared only in 1853; all MTIs but one were altered, and these figures from Schumann's last sane year have been universally propagated as reflecting his definitive wishes ever since then - quite reasonably.

[D] - Full Orchestral Score, B & H, 1853

77 The MTIs in each of the above sources are compared next in table form, to clarify the situation fully.

		[A]	[B]	[C]	[D]
I. <i>Andante un poco maestoso</i>	$C \downarrow =$	76	76	76	66
<i>Allegro molto vivace</i>	$2 \downarrow =$	<i>Seconda Prima</i> 152/52	152	(132)	120
II. <i>Larghetto</i>	$3 \downarrow =$	66	66	66	66
III. <i>Molto vivace</i>	$3 \downarrow =$	138	138	138	88
<u>Trio 1: Molto più vivace</u>	$2 \downarrow =$	144	144	144	108
<u>Trio 1:</u> - none -			- none -		
IV. <i>Allegro animato e grazioso</i>	$\phi \downarrow =$	116	116	116	100

78 The MTI in [A] for the *Allegro* of I. was clearly a misprint, as mentioned in 6.2.17; I have seen this figure strongly crossed

Proof incontrovertible that such things can indeed happen - even on neighbouring pages of the same edition!!!

82 The taped studio recording made of this movement to test the plausibility of that postulated $\text{♩} = 108$ could not be maintained at quite that pace, dropping to 104 and even slightly below that; I feel that it does achieve the '*Molto vivace*' demand of the VTI extraordinarily well, and that practice could bring it up to that figure. The Trio 1 was included as well, to test the effectiveness of one of the other early figures set by Schumann for orchestral work in relation to this error. Trio 2 has neither MTI nor VTI in any source - implying that, unless some omission has been made, it should continue at the same tempo as the adjacent Scherzo. The tempi adopted here range equally widely in present practice from well below to well above the postulated $\text{♩} = 108$, providing further confirmation of its rightness for both sections.

T.Ex.41 Sym No 1 in B^b III. Molto vivace $\frac{3}{4}$ (complete) $\text{♩} = 104$
Trio 1: Molto piu vivace $\frac{2}{4}$ $\text{♩} = 144$
Scherzo returns and fades. . .

Op 52 Overture, Scherzo and Finale

83 This under-rated composition was also completed in 1841, and premièred in Leipzig on 1841/12/6 by David. Aut.Ms. is the only one of the major orchestral works that indicates all the MTI changes exactly as they manifested themselves in the printed editions of Schumann's lifetime; as mentioned, Brahms owned it, and must have thus seen them and wondered why they took place.

84 The earlier figures are reflected in the Kistner publication in 1847 of the Pf Duet arrangement by Schumann himself; the later ones appeared in both Kistner's Pf arrangement for two hands (also "by the composer"), and the full orchestral score from the same publisher in the same year. All 4 MTIs were altered - two of them radically - and they again reflect the inability of the composer to accept his own original livelier tempi in his last sane year.

85 The superb recording of this work by Georg Solti²¹⁴ observes closely the earlier set of MTIs, with results that support totally their aptness, and for this reason the tempi observed there will be mentioned.

I. Overture *Andante con moto* C 1847 $\text{♩} = 80$
1853 $\text{♩} = 60$
con moto

86 Aut.Ms. shows this VTI change - *Andante* ~~*animato*~~ and the ink

Op 61 Symphony No 2 in C

89 The full score and parts of this work were published by Whistling in Leipzig in 1847, the year following its completion. The same firm later issued a piano duet arrangement "by the composer" which, because of the alterations of two MTIs to rather londer figures, I postulate was made between the end of 1851 and 1853, probably the latter, when Schumann made the other reductions considered so far. The British Museum catalogue gives a date of 1848, identical with that for the full score which has an almost identical title page. That date is most unlikely because no other alterations of MTIs appear to have taken place before 1853. I have been informed that the date of publication of this arrangement was as late as 1861, a perfectly possible delay in releasing it, but I cannot confirm this.

90 These changes have remained obscure because in this case the full score was available first; as well as MTI changes, all the VTIs are converted to German equivalents, and it may be of value to reproduce these too in amplification of the Italian.

I. <i>Sostenuto assai/ Langsam</i>	$\frac{6}{4}$	$\text{♩} = 76$
<i>Allegro, ma non troppo/ Energisch, lebhaft</i>	$\frac{3}{4}$	1847 $\text{♩} = 144$
	$\frac{4}{4}$	1853? $\text{♩} = 120$

91 This is the first alteration; there are very fine interpretations at the former MTI available today on record, and the emergent character suits perfectly the German VTI.

II. <u>Scherzo</u> : <i>Allegro vivace/ Sehr lebhaft</i>	$\frac{2}{4}$	$\text{♩} = 144$
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It is surprising that I., with the identical MTI figure, was lowered, but that this MTI was left untouched. It is very widely observed today.

III. <i>Adagio espressivo/ Langsam</i>	$\frac{2}{4}$	$\text{♩} = 76$ [$\text{♩} = 38$]
IV. <i>Allegro molto vivace/ Sehr rasch</i>	♩	1847 $\text{♩} = 170$ [$\text{♩} = 85$]
		1853? $\text{♩} = 150$ [$\text{♩} = 75$]

92 This extremely animated original MTI is widely questioned, and yet it belongs to the 'standard' *allegro* category into which many Beethoven movements fall. The later German VTI confirms the extreme character intended, and two recordings I have heard have exceeded the MTI of 170 for the last pages - so raising the question of whether it is in fact unsuitable for the movement as a whole.

93 Schlotel calls the setting of this MTI "surely. . .carelessness", and asserts that the "breathtaking speed of $\text{♩} = 170$ would certainly ruin the Symphony's effect even if the players could take the semi-quaver swirls at that pace." 215

This immediately raises the issue of just how clearly they were meant to be executed, or whether Schumann was not aiming at an orchestral effect that would form a kind of *portamento*. This is a classic case, though, where I fear conductors will apply double standards - they will use those "swirls" as a reason to justify a favoured tempo that is longer than Schumann's, but will cheerfully 'overlook' the "effect" when precisely identical scales covering an octave occur at the very start of the Finale of the Pf Conc! In the Sym, the time available for them is one beat at 170; in the Conc it is one beat at 216, and this tempo is in practice substantially exceeded almost without exception.

Aut.Ms., incidentally, has '~~stringendo~~' crossed out 12 times in bar 140f., and replaced by the present '*marcato*'.

Op 97 Symphony No 3 in E^b (the Rhenish)

94 There are no MTI problems in this work, but some of these authentic figures are too often seriously disobeyed. The work dates from 1850/9, when Schumann's style was in any case undergoing a steady broadening, thickening process, and excessively animated tempi would be basically unsuited to the style of the whole.

95 The MTI for III. *Nicht schnell* (that most unhelpful of all MTIs!) was clearly ♩ = 60 in Aut.Ms. before being deleted and replaced by ♩ = 116. As in the Finale of Op 52, the conversion is not arithmetically exact, but we do have here a double confirmation from Schumann's own pen that the traditional treatment of this movement is far too magnified in its expressive orbit.

96 For IV., originally titled in Aut.Ms. as "~~In the character of an accompaniment to a solemn ceremony,~~" Schumann deleted the CI '*Feierlich*', and then replaced it! At the TS change to $\frac{3}{2}$ there is a deleted "~~Etwas schneller~~ ♩ = ", replaced by '*Die Halben wie vorher die Viertel*' - one of those proportional NV relationships of which Schumann grew increasingly fond in his later scores.

97 V. shows the slightest of possible MTI changes - the original pencilled 116 for the ♩ was deleted, and replaced by the figure just one 'notch' leamer - 120.

Op 120 Symphony No 4 in d

98 It is well known that this work is a revision of the Sym in d, composed in 1841, but with the entire II. left untouched. I believe the MTIs for this work - which seem from their appearance in Aut.Ms. to date from the time of composition - 1851/12 - show the very first signs of Schumann's tempo instability; those for the main body of I. (*Lebhaft*), III. (*Lebhaft*) and, to a slight extent, IV. (also *Lebhaft*) are too loud. To determine the best MTIs for this work would be a very difficult process. The revision entails many changes in orchestration, of a nature that simply cannot be effective at much higher tempi than those set by Schumann at this point, and the original version has no MTIs whatever to make any comparisons possible.

(3) Op 54 Piano Concerto in a

99 My final selection for an investigation of Schumann's MTIs is a major work in which all four MTIs given are traditionally deviated from to a marked extent. The present locality of Aut.Ms. is unknown, but before its recent 'disappearance' Malcolm Frager traced it to Germany for the specific purpose of checking the MTIs; the results of this visit were publicised in an article²¹⁶ which also told of his discovery that the original version of I., dating from 1841 (when it was also rehearsed by Clara in Leipzig before being shelved for 4 years), differs in some important respects from the piece as published in 1846 - a year after the addition of the two further movements that expanded the *Fantasie* into a traditional Concerto form. That earlier version will be used in the extract presented here.

<u>T.Ex.42(a)</u> I. <i>Allegro affettuoso</i>		$d = 84$
<i>Animato</i>		-
<i>Andante espressivo</i>	6	$d = 72$
<i>Tempo I. Allegro</i>	4	$[d = 84]$
<i>Più animato</i>		-

(to recapitulation and fade. . .)

100 The meaning of '*affettuoso*' in a German-Italian dictionary dating from the time of this concerto was '*leidenschaftlich*' - not as defined today 'affectionately' or 'with warmth'.²¹⁷ That German word, too, should be understood in its derivation from '*Leiden*' (suffering) rather than in the ambiguous sense of 'passionately'. Suddenly - if this be borne in mind - the opening theme is transfigured in concept from the conventional tender and melancholy

dreaminess into the restless and disturbing utterance that its *sforzando* marking should in any case have alerted the interpreter to.

101 The MTI is essentially ignored in every performance I have heard. The opening flourish is, of course, presented in bravura and assertive fashion, but the tempo at once drops to an *andante* - even *adagio* - in a way that it is quite inconceivable for Schumann not to have indicated had he wished it. Schlötel singles this movement out, along with IV. of Sym 2, as being particularly problematic²¹⁸ - "Another very difficult mark is the $\text{♩} = 84$ at the head of the Piano Concerto. For the first pages it seems impossibly fast. One can only wonder if this intended to refer to the *Animato* in which the music settles down from bar 67 - for this it is perfectly satisfactory." Comments such as this totally ignore the traditional treatment of that flourish when it returns, for development in A^b at cue C; here $\text{♩} = 84$ is very closely observed by almost everyone, so what prevents its being taken for the opening is a mystery!

102 In general this movement is prone to all manner of exaggeration of its expressive nature. There are a number of points at which Schumann might well have added further MTIs, but I have faded this taped example only at the recapitulation, to enable the reader to judge the two that he did set in I. in their context. The general intensity of the expression is raised, and the *Andante espressivo* section - when felt in large phrasing spans - can still communicate as the most serene contrast to that surrounding intensity.

T.Ex.42(b) II. Intermezzo: Andantino grazioso $\frac{2}{4}$ (complete) $\text{♩} = 120$

103 Adelina de Lara conveys Clara Schumann's teaching on this movement - "In the second movement, if we tried to be at all sentimental, *Frau Doktor* would have none of it. She said it was an impassioned conversation between the orchestra and the soloist, though at times very gentle and kindly."²¹⁹ The title 'Intermezzo' should be borne in mind, and the scale of the whole adjusted accordingly. The first section needs rather stricter adherence to the MTI area than the extremely Romantic warmth of the lyrical central part.

T.Ex.42(c) III. Allegro vivace $\frac{3}{4}$ (12 bars and fade...12 bars before cue G, to the end) $\text{♩} = 72$

104 Adelina de Lara is interesting about the finale, whose MTI matches perfectly the essential waltz character that Clara insisted upon. "The wonderful third subject in cross-rhythm in the finale raises another point of phrasing. It is sometimes played as though the time had changed to a $\frac{3}{4}$ motion twice as slow as the prescribed speed, but the player should continue

to think of it as going on at the original quick $\frac{3}{4}$ pace - a very subtle and elusive difference, but there is a difference. One should be able to waltz through the whole movement, which at that particular moment assumes the character of what the French call a *valse à deux temps*. (I refer, of course, to the waltz of the old days, when it was danced very quickly, particularly in Germany)."

105 There does seem to be but one tempo for this latter syncopated cross-rhythm - one that can be infallibly reproduced at will; in cross-comparison with THE famous waltz in Gounod's *Faust*, I found that the MTI for that is precisely the same, $\text{♩} = 72!$ This tempo enables both this section, and all the succeeding passage-work on the keyboard, to make their full effect, and allows the clever interweaving of one brief phrase from the *Intermezzo* time for its melodic impact to register. To enable those opening "swirls" (see 6.3.93) to be heard, I have given some 12 bars at the start of the Finale; the extract is then 'picked up' again 12 bars before the recapitulation in D major, and continued unbroken to the end to present the coda in full. In Aut.Ms., one finds, 26 bars after cue L, the cancelled ~~*sempre più animato*~~, which I mentioned earlier as effectively precluding interpreters from doing this - now that they know that Schumann had both considered and then rejected it. Maintaining the tempo of $\text{♩} = 72$ right to the end enables the pianist's last rising *arpeggi* to register as derived from the earlier passage-work, and 'obeys' the injunction that one should be able to "waltz through the whole movement."

106 The above excerpts from major Schumann works may initially shock the listener if he is conditioned to the traditional treatment; adjustment would necessitate both a willingness for that to take place, and considerable exposure to a 'new' but in fact old approach which is no more than an attempt to present Schumann's music in close accord with the MTI instructions which he never retracted or denied. Although, in an advanced state of illness he revised some of them with disastrous results, we can, now that that phenomenon has been identified, easily avoid the distortions by reverting to the original MTIs where these exist, or making careful adjustment of the others. I hope that the above has been helpful in convincing the listener that the least that can be done is to give these detailed tempo instructions a fair trial before any kind of judgment is contemplated.

valuable the reactions will be. These musicians would then be invited to study the material over a suitable period and declare where they stand in the matter of putting the clearly defined views of these composers into their practice. Their reply, it might be suggested, could take the form of a fairly brief and generalised statement of where they stand, or involve the most detailed musicological expansion of any points of disagreement. Each performer would understand that dissenting views would be published unedited in a later edition, incorporated at the most suitable points in the material, and that the names of all those who found it convenient to ignore a body of evidence that undermined their non-accountability would be - politely, but firmly - thus publicised as musicians who had declined to justify their dissenting view from any of the material, however briefly.

6 This operation might be completed within, say, a year. Music-lovers would be able to see with ease the attitude of the musicians responsible, and I emphasise responsible, for bringing them into contact with the composer's works. They might wish to form their own judgments as to which performers approach their mission with humility and disinterested dedication, and which of them is using the composer's inspirations for, frankly, self-aggrandisement. No musician needs to be ashamed of having been unwittingly ignorant, but to insist on a wide area of interpretation as being his 'personal preserve' - in the fact of a composer's clearly expressed denial of that as a valid area for the interpreter - will be judged for what it so obviously is.

7 One would then like to see a situation develop where all performers would feel it incumbent upon themselves - if they wished to continue presenting an interpretation that deviated from the composer's intentions - to justify themselves in that respect in the programme notes for that concert, thus both making the concert-goer aware that a deviation will in fact be taking place, and giving reasons for its adoption.

7.2 Correction of Prevailing Misconceptions and Erroneous Data.

1 The previous section postulated a plan for effecting this publicising process in practical literary terms - a practical method whereby recognition of research conclusions and a declaration of the performer's attitude to them would be established in the shortest possible time, and an improvement in the situation might occur.

2 The correction of prevailing misconceptions as disseminated in print and - moving from there - into the overall picture the individual carries with him, is rather more problematic. It is impossible to retract, retrospectively, erroneous information, or to insist that corrections and rebuttals are included in books by others - no matter how desirable that might be! The reader will have seen (quoted earlier in this thesis) a number of examples of mis-statements of fact and interpretation by some of the most eminent scholars and writers; those books are now often out of print, and those libraries that are going to acquire them will have done so long ago.

3 The bibliography, then, will contain many sources which - if referred to after a reading of this thesis - will contain somewhat contradictory information. Some of that will have been rebutted here and, if the reader has remembered the details, he will be in a position to know that it is erroneous. But clearly every such mis-statement cannot have been dealt with.

4 The most practical course, then, is for a book to be prepared that would - as do the first three sections of this thesis - deal with general principles and analysis of the musical issues involved. The remainder of the relevant information, such as that in sections 4 to 6 on the specific composers, might be printed in a loose-leaf format that could fit standard files and, as further research made amplification and correction necessary, this material could be expanded or replaced at minimum cost, so bringing it into easy reach of the widest possible group of musicians.

5 Experts on individual composers might be invited to prepare sections on them, and any musician with data that amplified or opposed this would be encouraged to send this in - for correlation and inclusion with due acknowledgment. The virtue of such a method would be that the accumulated storehouse of available information from all musicians could be correlated as rapidly as possible.

6 Supplementing this could be sections that investigate and, if necessary, correct existing standard references and source materials; for readers of those, then, this material would be readily accessible and able to be co-ordinated with the original as that article or book was worked through.

7 The most important erroneous data is, of course, performances and recordings that disobey the composer's tempo and thus character wishes. The previous section outlined a plan of action that would be most beneficial in improving the situation in live interpretations, but the enormous body of recorded performances could only be counteracted by an energetic and very extensive project by a major recording company - to issue recorded interpretations that were marketed as being faithful to the composer's tempo indications, in order to distinguish these from recordings that reflect predominantly the personal predilections of celebrities. This would clearly be a lengthy and very expensive operation, but in view of the current positive climate regarding authenticity, the financial inducement might well be sufficiently great for it to be undertaken.

7.3 A Practical 'Experiment with Time.'

1 The title of this section was suggested by the headline to one of the reviews of an experimental concert described below - itself clearly suggested by the title of J.W.Dunne's famous book "An Experiment with Time". In order to test the practical results attainable with an orchestra of predominantly professional musicians, conditioned to traditional concepts of the chosen works, in tempi that seemed to accord with the results of my research - four well-known orchestral works were selected. The taped results were to be used to provide illustrations for this thesis, amplified by material from a further orchestral recording session, and various other taped performances.

2 The Cape Town Symphony Orchestra provided the entire string section and all other principal players; these 27 professional musicians, led by Artemisio Paganini, were supplemented by 5 students to help reduce expenses. There was one rehearsal only - giving 2¼ hours actual rehearsal time for the very substantial programme - and it was held in Hiddingh Hall, University of Cape Town, on the evening of 1977/3/15.

3 Due to my indisposition, the two concertos I had planned to play on that occasion were replaced by Mozart's *Don Giovanni* Overture, and the complete Beethoven Sym 4, at just two days notice, and the effect of this on the achievements of both conductors and players should be borne in mind in appraising the results.

4 Substantial extracts from all four of the works have already been heard in the body of the thesis, and were referred to as being live performances on each occasion; the very high degree of success of the conductor, Allan Stephenson, in reproducing the desired tempi under live conditions was referred to, and reasons given for deviations from intended tempi where these did occur on a small scale.

5 The full programme-notes prepared by me for that occasion are included in Appendix 5, including those for the two concertos that had to be cancelled, and a supplementary insert giving a general survey of the tempo problem and the intention of the concert is also reproduced there for reference.

6 In that the three critical reviews of the venture appearing in the Cape Town daily newspapers have considerable relevance in reflecting a cross-section of the kind of reaction such changes in traditional tempi might meet with on a larger scale (if the critic has been informed that such changes have a thoroughly researched

basis) - all three reviews are reproduced here in full. That appearing in "Die Burger" has been given in an absolutely literal translation to convey accurately the original meaning; it is especially interesting in its reaction. In spite of the presence in the programme of the insert, and the most unusual nature of the notes for each work, the purpose of the concert was totally misunderstood by this critic as an attempt to consolidate the standing of a new chamber orchestra in the city, and his comment reflects the most conservative resistance to deviations from tradition - typical of the hostile and unsupported opposition that widespread attempts to rectify the present tempo distortions would be certain to meet with from a small, traditionally orientated section of the critical community. The reader will have had ample opportunity to judge for himself whether these comments on both interpretation and performing standards apply to the taped extracts that he will have heard.

Review - Cape Times, 1977/3/17

EXPERIMENTS WITH TIME

MUSICOLOGY, or at least an important part of it, is concerned with authenticity in performance, and as such has a vital part in communicating a composer's art to the listener.

Doubtless, many people will be surprised to know that such esoteric studies are not [the] prerogative of dusty European *savants* in dustier archives, but have a lively existence right here in Cape Town, some of the fruits of which were revealed on Tuesday night in Hiddingh Hall.

The concert was presented by the University of Cape Town College of Music, and featured the Cape Town Chamber Orchestra, conducted by Allan Stephenson.

Unfortunately, the indisposition of the soloist, Stewart Young, necessitated a last minute change in the programme, and Beethoven's Fourth Symphony and Mozart's "Don Giovanni" replaced Beethoven's Third Piano Concerto and Schumann's Piano Concerto in A minor, Op 54.

The concert might well have been entitled "An Experiment with Time", for part of the object was to investigate the original tempi of the works involved.

The evening began with Beethoven's "Coriolan" Overture in a tempo that many concertgoers would regard as "fast", though according to the programme notes, this was probably the intended speed. Certainly it was highly effective, and none of the essential drama was lost.

the Beethoven 4 and the famous Mozart Symphony 40 at their 'original' tempi.

The Symphony No 4 was conducted with a great deal of promise by Allan Stephenson. The pace chosen allowed for flexible margin of feeling. I thought this a fine reading.

'The variable metres of parts of Mozart's Symphony 40 were not able to be reflected in the notation available to Mozart" say the programme notes and with a brave pen Stewart Young ran the risk of lèse-majesté in the version heard at the Hiddingh Hall.

Each movement in the Mozart spun with the assurance of a whirling top, but I felt there was not enough contrast between the movements."

ANTOINETTE SILVESTRI

Review - Die Burger, 1977/3/17

"Chamber music?"

SURPRISES IN ABUNDANCE

For the audience that turned up the night before last at the Hiddingh Hall to listen to a performance of the so-called Cape Chamber Orchestra, there were many surprises, and unfortunately, not always pleasant ones.

Firstly, the scheduled soloist, Stewart Young, was indisposed. Thus the two orchestral works with piano were cancelled and they were replaced by Beethoven's 4th Symphony and Mozart's Giovanni Overture.

It seems unfair to me to judge these works on the merit of this performance, as one can assume that the rehearsal time was too short for a well - prepared interpretation. Unfortunately, the two other works also fared badly.

The second surprise was the programme choice. One would expect that the Chamber Orchestra - in essence a reduced Cape Town Symphony Orchestra - would choose works that are entitled to the name Chamber Orchestra-works. This was not the case with any of the four works; they were all works for a full symphony orchestra.

The third unusual thing was the anonymous programme notes. It looked like an excerpt from a thesis on musical tempi. For me the concert was rather an illustration of the notes than vice versa.

It is not appropriate to discuss here the remarks on tempo, but the concert was for me as music historian as well as practical musician unsatisfactory.

It seemed as though Allan Stephenson, who was responsible for the direction of the orchestra, raced like a raving train driver with a Karoo express through the musical plains, so that neither the musical panorama, nor the mountains, valleys and resting places were apparent.

As a result there were no traces of refined phrasing, of harmonic and melodic clarity and dynamics, and at some places even of purity [correct notes, exactness].

I hope that a subsequent performance will be able to erase the failure of this concert.

But without an aiming for a refinement of sound and phrasing, dynamics and expression - (the most important characteristics of a real chamber orchestra), without consideration of the appropriate repertoire and especially without a more inspiring and better technical direction as was now the case - there is a big difference between giving the beat and conducting - I do not see a rosy future for this ensemble."

AREND KOOLE

NOTES FOR VOLUME TWO

- 133 And., LA221 Vienna 1809/8/c.1, to B & H.
134 And., LA5 1793/8, in the country.
135 And., LA1410 Baden, 1825/8/11.
136 TK II, p.307.
137 And., LA1292 to Dietrichstein.
138 And., LA130 Vienna 1806/5/8, to F.R.Mayer.
139 In the translation given in Kolisch, p.177.
140 Schindler, p.423fn.
141 TK II, p.216.
142 TK II, p.233.
143 See 93.
144 TK II, p.234/5.
145 Schindler.
146 TK II, p385/6.
147 TK II, p251.
148 TK II, p233.
149 TK II, p233.
150 TK II, p259.
151 TK II, p385.
152 TK II, p386.
153 TK II, p368.
154 NB I, p.133.
155 TK II, p384/5.
156 Harding, p.26n.
157 Mosel, *Allg. Wiener Musikzeitung* No 124, 1843.
158 TK II, p385.
159 TK II, p386.
160 TK II, p387.
161 NB I, p133.
162 NB I, p131.
163 NB II, p520foll.
164 NB I, p133.
165 Rothschild, p103ff.
166 NB I, p133.
167 NB I, p133.
168 K.Benyovszky, J.N.Hummel, *Der Mensch und Kunstler*, Bratislava 1934, p151f.
169 Schindler, p.425f.
170 Schindler, p.210.
171 Beethoven's *Konversationshefte*, ed.Schunemann, Berlin 1943, iii, p.12.
172 Stadlen, p.333n.
173 Edwin Fischer, *Beethoven's Piano Sonatas*, Faber & Faber, London, 1959.
174 Czerny, p.9.
175 Beethoven, D.F.Tovey, OUP, 1944, p.64.
176 Wagner, p.159-161.
177 See 40.
178 Transcript of talk, 'Beethoven and the Metronome', BBC, 1978/5/28.
179 Stadlen, p.333.
180 NB I, p.131.
181 Stadlen, p.181.
182 See 118: p.38.
183 Czerny, p.70.
184 Wagner, p.156.
185 See 178.
186 See 178.
187 Karl Nef, *Die Neun Sinfonien Beethovens*, B & H, 1928, p.304.
188 Weingartner, p.202.
189 Kolisch, p.305.
190 "Zur Neunten Symphonie", in *Neues Beethoven Jahrbuch*, Augsburg, 1925,, p.145.

- 191 *Allg. Musikzeitung*, No 14 1864/4/6, Leopold Sonnleithner.
- 192 TK II, p.209n.
- 193 Czerny, p.111.
- 194 Schindler, p.288.
- 195 NB II, p.185.
- 196 Kolisch, p.183.
- 197 Bonn Univ. Bibl.- Schumann 13.
- 198 Schlotel, p.110.
- 199 F.Niecks, 'Robert Schumann', J.M.Dent, London, 1925, p.287.
- 200 op.cit., p.270.
- 201 op.cit., p.302.
- 202 Letters- 2te Bde, Leipzig 1922, Bd I., p.359.
- 203 Quoted in Kämper, p.142.
- 204 Kämper. p.148.
- 205 Schlotel, p.118.
- 206 Enthusiastic Letters, in Source Readings in Music History, Oliver Strunk, Faber & Faber, London, 1952, p.837.
- 207 Ms.315 in the Bibliotheque Nationale, Paris.
- 208 Notes to Orfeo AdLP.2.
- 209 British Museum Add.Ms.37056; reproductions with their permission.
- 210 Ferguson, p.7.
- 211 Columbia L2321/2.
- 212 Orfeo ADLP 4.
- 213 Schumann, p.116.
- 214 With the Vienna Philharmonic Orchestra, Decca SXL 6486.
- 215 Schlotel, p.117.
- 216 Current Musicology 1973, p.83f.
- 217 Information from Malcolm Frager.
- 218 Schlotel, p.218.
- 219 Music & Letters, July 1945, p.147.

APPENDIX ONE

Beethoven Sym 9, Trio. in amended notation.
Presto [Prestissimo] [♩] = 116

This block contains the musical score for the Trio section of Beethoven's Symphony No. 9. It is written in 3/4 time and marked Presto [Prestissimo] with a tempo of 116 beats per minute. The score is divided into several systems of staves:

- Woodwinds:** Flutes, Oboes, Clarinets (C), and Bassoons.
- Brass:** Horns (F), Trumpets (C), Trombones (Alto and Bass), and Timpani.
- Strings:** Violins I and II, Viola, Cello, and Bass.

The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *p*), and articulation marks. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support and accents.

This block shows a continuation of the musical score for the Trio section. It features three staves with complex rhythmic and melodic lines, likely representing the woodwind and string parts. The notation is dense, with many notes and rests, indicating a fast and intricate passage.

This system of musical notation includes staves for Flute (F), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Violins (Vns), Violas (Va), Cellos (Vc), and Contrabass (Cb). The woodwinds and strings are active throughout, with various dynamics such as *pp*, *p*, and *mf* indicated. The brass section (F, Ob, Cl, Fg) has a more sparse presence, with some notes and rests. The score is divided into measures by vertical bar lines.

This system of musical notation includes staves for Flute (F), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Violins (Vns), Violas (Va), Cellos (Vc), and Contrabass (Cb). The woodwinds (F, Ob, Cl, Fg) are mostly silent, with only a few notes in the Clarinet staff. The strings (Vns, Va, Vc, Cb) are active, playing a rhythmic pattern. The brass section (F, Ob, Cl, Fg) is also mostly silent. A section marker 'A' is present at the beginning and end of the system. Dynamics like *sp* and *p* are used.

B

Fl.
Cl.
Fg.
Vn.
Va.
Vc.

fp

B

Fl.
Cl.
Fg.
Vn.
Va.
Vc.

p

[*mf*] *p*

3

C

Handwritten musical score for a symphony orchestra, featuring staves for Flute I, Flute II, Clarinet, Bassoon, Trumpet, Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings like 'cresc.' and 'f'. The notation is dense and includes various musical symbols such as notes, rests, and slurs. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 17. The first system includes a 'C' in a box at the beginning and end. The second system includes a 'C' in a box at the end.

The image shows a page of a musical score, likely for a symphony, divided into two systems labeled "1." and "2.". The instruments are arranged in three groups:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bs).
- Brass:** Trumpet (T), Trombone (Tb), and a section of Violin (Vl), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb).

The score includes various musical notations such as notes, rests, dynamics (p, f, fp), and articulation marks. The page number "5" is written at the bottom center.

This page of musical score is divided into four systems, each containing two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *cresc.*, *f*, and *dim.*. The first system features a complex texture with many sixteenth notes. The second system includes a *cresc.* marking and a *dim.* marking. The third system has a *cresc.* marking and a *f* marking. The fourth system includes a *cresc.* marking and a *f* marking. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

D

Handwritten musical score system 1, consisting of five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. Dynamics include *mezzo*, *mezzo*, *mezzo*, *mezzo*, and *mezzo*. The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 2, consisting of five staves. Dynamics include *mezzo*, *mezzo*, *mezzo*, *mezzo*, and *mezzo*. The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 3, consisting of five staves. Dynamics include *mezzo*, *mezzo*, *mezzo*, *mezzo*, and *mezzo*. The system concludes with a double bar line and a repeat sign.

D

Ritard.

Handwritten musical score for a string quartet, page 8. The score is divided into three systems, each with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' and 'p'. The tempo marking 'Ritard.' is present at the top right.

APPENDIX THREE

Beethoven Str 4tet Op 74, III: excerpt in amended notation.

Presto d.s100

P
P
P
P

pp
sempre pp
pp
sempre pp
pp
sempre pp
pp
sempre pp

f
2
2
f

3
2
2
2

First system of a musical score, consisting of three staves. The top staff features a complex melodic line with many beamed notes. The middle and bottom staves provide harmonic support with chords and bass lines. A large number '3' is written vertically in the middle of the system. The word *tempo ff* is written above the top staff in the right-hand portion of the system.

Second system of the musical score, also with three staves. It continues the melodic and harmonic development. The word *sempref* is written above the top staff in the middle and right-hand portions. A large number '2' is written vertically on the right side of the system.

Third system of the musical score, with three staves. The top staff has a more active melodic line. The bottom staff features a dense bass line with many beamed notes.

Fourth system of the musical score, with three staves. The word *tempo L* is written above the top staff in the right-hand portion. The system concludes with a double bar line and repeat signs.

APPENDIX FOUR

First Violin Part in amended notation for Mozart: Sym in g, I.

Molto Allegro

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Molto Allegro'. The score is divided into 12 staves. Dynamics include piano (p), forte (f), and accents. Performance instructions include 'v' for vibrato and 'b' for breath marks. A boxed 'A' is located at the end of the fourth staff, and a boxed 'B' is at the end of the eighth staff. The piece ends with a fermata and the word 'Yes' written above the final measure.

A handwritten musical score consisting of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *ligato*. There are several boxed annotations: a box containing the letter 'D' on the 7th staff, and another box containing the number '2' on the 4th staff. The music is written in a single system across the page.

v. 5.

A handwritten musical score for guitar, consisting of 12 staves of notation. The score is written in a single system and includes various musical notations such as notes, rests, and dynamic markings. The notation is dense and includes many slurs and ties. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several dynamic markings: *sf* (sforzando), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also some markings that look like *nv* and *v*. A box containing the letter 'E' is present on the third staff. The notation includes many slurs and ties, suggesting a complex melodic line. The score ends with a double bar line and a final chord.

APPENDIX FIVE

Programme Notes and Insert for Concert described in 7.3

PROGRAMME

OVERTURE "CORIOLAN"

Beethoven
(1770-1827)

In style one of Beethoven's most dramatic works, this composition was intended for theatrical use; this explains the diminuendo ending, which would surely not have been employed if the work were designed to stand alone. Perhaps the work chosen here is the best possible to succeed it, retaining as it does key and something of the mood, with the dying strings of the overture giving the compass of the tense, soft triadic motive that starts the concerto. Ideally there might well be no pause.

Allegro con brio was an Italian term used frequently and specifically by Beethoven for a character of unusual intensity (even for him). His occasional metronome markings for these confirm a drive and, at times, near frenzy that a reading that avoids all sensation of hurrying or "rushing" would perhaps attempt to counteract. The movement parallels remarkably in rhythmic structure and character parts of I of Beethoven's Sym. 5, and something like the latter's minim = 108 would seem appropriate as a basic tempo for Coriolanus as well.

PIANO CONCERTO NO. 3 IN ^{c minor} [C-MAJOR] OP. 37 Beethoven

I. Allegro con brio

There are a number of comparative movements in Beethoven's output that operate in a similar rhythmic structure. Curiously, the finale theme of Sym. 5 that is a major version of the opening one of this concerto (same triad, descending scale, emphasis on tonic to close) is always played faster, though marked simply Allegro and presumably aiming at a certain majesty (Beethoven's metronome figure here of minim = 84 is a little slower than one usually hears, and supports this character). This concerto movement has some 1/16th notes, like the I of Sym. 2, and Beethoven's marking for that, also Allegro con brio, is as fast as minim = 100 (sometimes observed).

II. Largo

Beethoven is reported to have said that II (Largo) of op. 10/3 should have thirteen changes of tempo. This seems exactly the kind of approach shown by Schnabel in his edition of Beethoven's Piano Sonatas, and a fair degree of flexibility would seem appropriate here.

III. Allegro; Presto

This is a fairly straight forward rondo, whose lyrical central episode in A flat has a melody of remarkably similar genesis to the second subject of I. The rhythm, the turn, the portamento notes are similar, and suggest a definite association of character. (Did Beethoven ever do anything like this anywhere else?)

INTERVAL

SYMPHONY NO. 40 IN G ^{g minor} [MAJOR] K.550

W.A. Mozart
(1756-1791)

I. Allegro molto

The variable metres of parts of this movement were not able to be reflected in the notation available to Mozart. For this performance, the parts have been re-written to clarify this, the note values halved, and two bars combined to one 4/4 bar almost throughout to accord with the pulse structure.

Various shades of melancholy are found in some interpretations of this movement. Whether it often strikes the listener as very fast music is doubtful, but if words have meaning one has to assume that Mozart intended it to sound that way. The breathless unease expressed here clarifies why contemporaries thought of Mozart as a Romantic.

II. Andante

The one precise tempo recorded by Mozart's first biographer (of Pamina's "Ach ich fuhls" from the Magic Flute) was made in the Vienna interpretation that Mozart had supervised. It may have changed in the years since this death; in any event, it is astonishingly flowing for Andante. This movement, also in 6/8 time, should possibly be felt in the same compound duple way - a slow two-in-a-bar stride, not 6. Some of the Andante sections of this same opera are done remarkably fast today, e.g. Papageno's "Ein Vogelfanger", adding weight to the view that with Mozart, Andante was a far from dragging tempo.

III. Allegretto

Minuets went at all kinds of speeds over the decades in Europe. This one is marked Allegretto; a fairly animated pace helps to delineate the 3-bar phrases and suggests Romantic distress without losing strength.

IV. Allegro assai

Always taken at a speed that justifies the above. Presumably no-one believes that Assai here is read as assez = enough. Both IV and I have similar figuration and pulse structure as well as near-identical tempo/character markings, and should be closely related in tempo.

OVERTURE "DON GIOVANNI"

- MOZART

Who would guess Andante as the character indication of the dramatic slow introduction to this overture? Maestoso or Largo might seem more superficially appropriate. Perhaps it suggests that the dotted rhythm starting in bar 5 should flow as well as retain its obvious measured character. The main body is marked Molto Allegro, in alla breve time like the introduction, and a tempo nearly identical to that of I of the G minor Sym. that follows it on this programme, seems wholly appropriate. The brief concert ending (not by Mozart) is played here to avoid an inconclusive tailing off.

PIANO CONCERTO IN A MINOR, OP. 54 (Original version of I)
Schumann (1811-1856)

- I. Allegro affetuoso; animato; andante espressivo, etc.;
allegro molto.
- II. Andantino grazioso.
- III. Allegro vivace.

In 1841, Schumann wrote a Fantasy in A minor, a concert piece which was tried over by Clara at rehearsal and then shelved. In 1845 two movements were composed (in somewhat different style) to complete it as a fairly conventional concerto. Only recently has it been discovered that Schumann made substantial changes to the orchestration of the Fantasy in favour of the piano part (even giving the melody of the "development" largely to the piano) and altering the basic material at a number of points (the first moments of the work, the rising clarinet solo ending with its falling dim. 7th run, the link from cadenza to coda based on this very clarinet run, and two extra bars in the coda). Did Clara give him the advice of a famous performer?

The metronome markings of the concerto are widely disregarded; they were checked at the same time as the discovery of the original version and will be observed here. Circumstantial evidence now points to the side effects of an attempted cure for syphilis being the cause for the "cover-up" story of a hand injury so widely told; in similar fashion the belief about Schumann's faulty metronome has no hard evidence in support. There is no possible fault that such a machine could develop that could produce a pattern for the problematic markings interpreters would sometimes wish to argue away. A letter of Schumann's near the end of his life (amusingly) suggests to a contemporary that he check his markings for the very thing Schumann is so often accused of (being too fast in his figures); it also proves that Schumann was aware that the machines could be wrongly calibrated (they still are sometimes!) and that he knew how to check them. Some serious errors in popular pieces have helped to reinforce the belief that they are generally to be distrusted.

SYMPHONY NO. 4 IN Bb, OP. 60

- BEETHOVEN

An oft-quoted article by the German flautist, Quantz, attempts to relate the principal tempo sub-divisions to the human pulse-beat, taken as 80. The resulting ratio of 40/80/160 can certainly not be taken too rigidly, and he warns against this, but the curious fact remains that Beethoven's Allegro metronome markings centre most predominantly on the figures 80/84 with the minim = 66 of the I of Sym. 6 (Pastoral) as the most relaxed lower deviation.

This particular symphony has figures of 66, 80, 84, 88 and 80 as its pulse rates, excepting the 100 of the Scherzo proper. Interestingly, the Allegro con brio of I., and Allegro ma non troppo of IV, are identical in pace, though presumably different in character.

- I Adagio; Allegro con brio
- II Adagio
- III Scherzo - Allegro vivace; un poco meno Allegro
- IV Allegro ma non troppo

Schindler is notoriously unreliable, though. He was responsible for a widely disseminated story about Beethoven revising the set of markings for Sym. 9 when the original list was lost, finding that they disagreed when that list was found, and exclaiming discontent at the machine. Against this must be set the existence of a letter of Beethoven's, attributing success in a Berlin performance of Sym. 9 to the observance of the metronome marks. Schindler also showed pitiful ignorance about the basic principle of the machine (beats per minute) and got many details wrong. But he was probably the musician who had most contact with Beethoven in his life, and the above quote about the importance of the matter to this particular composer is worthy of note when tied to Beethoven's written statements about how radically tempi affected character, a matter in which he showed such originality and imagination.

The above illustrate some of the problems that arose in contemporary situations, often with executants every bit as illustrious as those of our time. The fact that an interpretation has departed from the composer's conception does not in itself invalidate it, but raises the difficult question of "revision" or "arrangement". It has been remarked, too, that a conductor such as Furtwangler, though sometimes far slower than Beethoven's markings, may well come closer to the spirit of the work than many more "obedient" interpretations.

This sample of the material available indicates some lines of investigation that might be followed; surprisingly little has been written on the subject in any depth. This concert has as an important aim experimentation on the subject in certain works, and both rehearsal and concert are being recorded for this purpose.

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