

DOCTORAL IN CREATIVE MUSIC RESEARCH: THE MUSICAL DIALECT IN MODERN
CONVENTIONAL IDIOM OF THE PIANO CONCERTOS



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ดุชนีพนธ์การแสดงดนตรี: แบบแผนสำเนียงดนตรีในรูปแบบแนวคิดใหม่สำหรับเปียโนคอนแชร์โต



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งานวิจัยนี้ค้นคว้าเกี่ยวกับสำเนียงดนตรีเฉพาะ ธรรมเนียมปฏิบัติ รวมทั้งการตีความ
บทเพลงและการวิเคราะห์ในการบรรเลงบทเพลงคอนแชร์โตที่คัดเลือกโดยผู้วิจัยจำนวน 3 บท
ได้แก่ 1) คอนแชร์โตในกุญแจเสียงอีแฟล็ตเมเจอร์สำหรับเปียโน 2 หลังและวงออร์เคสตรา ผลงาน
ลำดับที่ 365 ของโวล์ฟกัง อะมาเดอุส โมซาร์ท (ค.ศ. 1756-1791) 2) คอนแชร์โตในกุญแจเสียงซี
เมเจอร์สำหรับเปียโน, ไวโอลิน, เชลโลและวงออร์เคสตรา ผลงานลำดับที่ 56 ของลุดวิก ฟาน เบ
โทเฟน (ค.ศ. 1770-1827) และ 3) คอนแชร์โตในกุญแจเสียงดีไมเนอร์สำหรับเปียโน 2 หลังและวง
ออร์เคสตรา ของฟรอนซิส ปูแลง (ค.ศ. 1899-1963) งานวิจัยนี้ยังนำเสนอแนวคิดใหม่ที่มีความคิด
สร้างสรรค์สูงในด้านการตีความบทเพลงซึ่งมีความท้าทายเป็นอย่างยิ่งเนื่องจากเต็มไปด้วยแนวคิดที่
มีรสนิยม ตรงตามแนวคิดของผู้ประพันธ์และเต็มไปด้วยอารมณ์ความรู้สึกทางดนตรีที่
ลึกซึ้ง บทความนี้กล่าวถึงประวัติของบทเพลงและโมซาร์ทโดยสังเขป รวมทั้งเทคนิคการบรรเลง
และการตีความของผู้เขียนในคอนแชร์โตบทนี้ ผลของงานวิจัยดังกล่าวสามารถเป็นอีกทางเลือก
หนึ่งให้การบรรเลงของนักเรียนและนักเปียโนที่สนใจบรรเลงบทเพลงดังกล่าวต่อไป

ในการสร้างสรรค์บทเพลงคอนแชร์โตของโมซาร์ทให้กลายเป็นงานศิลปะชั้นสูง ผู้วิจัย
ได้นำเสนอคาเดนซาซึ่งได้รับการเรียบเรียงตามทฤษฎีดนตรีอย่างถูกต้องในงานวิจัยฉบับนี้ด้วย
นอกจากนั้น งานวิจัยนี้ยังมีจุดเด่นอยู่ที่การบรรเลงเปียโนในระดับนานาชาติและระดับประเทศ
ร่วมกับนักเปียโนที่มีชื่อเสียง อาทิ มาร์ติน วิตไมเออร์ และวงออร์เคสตราที่มีคุณภาพ เช่น วง
ซิมโฟนีออร์เคสตราใหม่แห่งบัลแกเรียและวงดุริยางค์กองทัพอากาศ

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Paulo Ricardo Soares Zereu : DOCTORAL IN CREATIVE MUSIC RESEARCH: THE MUSICAL DIALECT IN MODERN CONVENTIONAL IDIOM OF THE PIANO CONCERTOS. Advisor: Assoc. Prof. Tongsuang Israngkun na Ayudhya

This research aims to explore the musical dialect within the conventional idiom as well as the interpretational approach and analytical overview of the selected Piano Concertos. The three prominent and significant Piano Concertos were chosen as followed: 1) Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Wolfgang Amadeus Mozart (1756-1791), 2) Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 by Ludwig van Beethoven (1770-1827), and 3) Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc (1899-1963). The research also presented the innovative revolutionary of the pianistic and interpretational challenges of the performing techniques included a stylistically authentic and musically dramatic context.

In additional to making the Mozart's concerto to be a well-crafted presentation, the theoretically edited cadenza has been perfectly designed to this dissertation. The highlight of the research was the three international and national performances accompanied by the world renowned pianist such as Martin Widmaier and highly established orchestras, the Bulgarian New Symphony Orchestra and Royal Thai Air Force Symphony Orchestra.

Field of Study: Fine and Applied Arts

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Advisor's Signature

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CHAPTER I

INTRODUCTION

1.1 Background of the study

The researcher presented three performances in partial fulfillment of the requirements for the Degree of Doctor of Fine and Applied Arts, Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University in Bangkok. The researcher selected three Piano Concertos as follows: 1) Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Wolfgang Amadeus Mozart (1756-1791), 2) Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 by Ludwig van Beethoven (1770-1827), and 3) Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc (1899-1963).

Moreover, the "cadenzas revised after Mozart to his Concerto in E-flat major for Two Pianos and Orchestra, KV. 365"; two Mozart cadenzas, revised for performance purposes by German pianist and pedagogue Martin Widmaier, are performed before a knowledgeable audience in Thailand for the first time by the researcher and Widmaier. Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 is introduced, Mozart's cadenzas in general are outlined, Widmaier briefly introduces his own revised version, and the new cadenzas are discussed in detail. The introduction is followed by a thoroughly prepared score of the two cadenzas in question. Music students will learn why and how to arrange a Mozart cadenza for performance purposes, and they will gain experience from studying an exemplary model. In addition to this, piano students and professional pianists may welcome the prospect of studying and performing Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 complete with the revised cadenzas.

1.2 Research Objectives

This research aims 1) to expand researcher's skills in piano techniques in different styles, 2) to improve the performance quality to attain the highest standards of excellence of the selected repertoire, 3) to disseminate the selected repertoire, 4) to research in depth levels of knowledge of styles and pianistic interpretation of the selected repertoire, and 5) to present the new Cadenzas revised after Mozart to his Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Widmaier edited and introduced by the researcher.

1.3 Research Methodology

The methodology in this current research provides details of an additional supplementary piano technique exercise; a unique approach by Widmaier. Moreover, how to select piano concertos for performance and consultation with advisor, Associate Professor Tongsuang Israngkun na Ayudhya. Compare and analyze the selected repertoire for performance. Furthermore, to develop an interpretational approach to stylistically and expressiveness in performance.

1.4 Definition of Terms

This research uses the following terms as keywords with inclusive definitions:

Cadenza: a cadenza (from Italian: cadenza, meaning cadence; plural, cadenze) is generically an improvised or written-out ornamental passage played or sung by a soloist or soloists, usually in a "free" rhythmic style, and often allowing virtuosic performance.

Piano Concerto: A musical piece composed for the piano accompanied by an orchestra or a large ensemble.

Pianistic Interpretation: the knowledge and application of effective cognitive skills of piano technique, musical style present in various historical periods, and musical language with awareness and purposeful performance.

1.5 Significance of the Research

This research is highly significant because it is a unique and pioneering approach, and will help young students and performers, teachers, and composers to have a better grasp and understanding of the selected piano concertos composed by Mozart, Ludwig van Beethoven and Francis Poulenc, which will lead them to a new perspective of interpretation. Furthermore, the researcher will present, introduce, and perform for the first time in Thailand Cadenzas revised after W. A. Mozart to his Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Widmaier. Music students will learn why and how to revise a Mozart cadenza for performance purposes, and they can gain knowledge from an exemplary model. In addition to this, piano students and professional pianists may welcome the prospect of studying and performing Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 complete with new cadenzas.

1.6 Scope of the Research

This research is organized into 5 Chapters as follows:

Chapter 1: Introduction which is organized in the following steps: 1.1 Background of the study, 1.2 Research Objectives, 1.3 Research Methodology, 1.4 Definitions of Terms, 1.5 Significance of the Research, and 1.6 Scope of the Research.

Chapter 2: Literature Review: Biographical Background of the Composers and Historical Overview of the selected Piano Concertos.

Chapter 3: Research Methodology: chapter 3 is organized into two main sections: 1) Interpretational approach and analytical overview of the selected piano concertos, and 2) Methodology of an additional supplementary exercise in piano technique; a unique approach by Widmaier.

Chapter 4: Cadenzas revised version after Wolfgang Amadeus Mozart by Widmaier.

Chapter 5: Conclusions and Recommendations

CHAPTER II

LITERATURE REVIEW

2.1 Wolfgang Amadeus Mozart (1756–1791)

Johann Chrysostom Wolfgang Amadeus Mozart (Christened with the name Johannes Chrysostomus Wolfgangus Theophilus Mozart), or more popularly known as Wolfgang Amadeus Mozart, a composer of Austrian nationality is acclaimed to be one of the titans throughout the history of Western music. He was born on January 27th 1756 in Salzburg, Archbishopric of Salzburg (now Austria) and died on December 5th 1791. Along with Franz Joseph Haydn (1732-1809) and Ludwig van Beethoven (1770–1827), Mozart led Viennese Classical music to its glory. He composed according to his period's musical genre; at the same time outstanding in each of his compositions. No other composer in musical history has ever achieve so much. The finesse, the forms, and expression of his music have made his compositions the most comprehensive music ever written. Nevertheless, it is rumored that his compositions were composed to fulfill the audience's taste during his time.

Mozart is the founder of the piano concerto. He composed 27 piano concertos and three KV.107 piano concertos. He also made outstanding contributions to the development of the European instrumental music concerto. Mozart's piano works are vast: including 18 piano sonatas, 7 piano trios, 2 piano quartets, 36 piano-violin sonatas, 10 double piano works, 14 piano variations, and dozens of other piano pieces. Mozart created 549 works, including 22 operas, 41 symphonies, 42 concertos, requiem, sonatas, chamber music, religious music, and songs impressing people with great emotional involvement and meticulous textures.

The opera is the mainstream of Mozart's creation. Like Gluck, Wagner, and Verdi, he is one of the four giants in the history of European opera. Together with Haydn and Beethoven, his contributions were immense. In addition, his "Requiem" has become a rare masterpiece in religious music. As a European composer at the end of the 18th century, Mozart's music profoundly reflected the spirit of that era, especially the citizen class of the time embodied in the opera works, which undoubtedly had a progressive

significance at that time. Mozart gave vocal music beautiful joy, but there is deep sadness in it which reflects the fate of intellectuals in the Mozart era. (Grayson, 2008)

2.1.1 Early Music Life

Mozart was born into a family of court musicians. At the age of 3, he demonstrated a budding musical talent. At the age of 4, he studied piano with his father, Leopold Mozart, and began to compose music at the age of 5. Mozart was commonly known as Wolfgang Amadé or Wolfgang Gottlieb. Leopold, Mozart's father, came from a family in good standing that included architects and bookbinders. Leopold was renowned for the violin-playing manual that he wrote, which was published the same year Mozart was born. Mozart's mother, Anna Maria Pertl was born into a middle-class family, overseers in the local administration. Mozart and his sister Maria Anna ("Nannerl") were the only children of Leopold and Anna to survive out of their seven children. At the age of four or five he wrote his first three compositions within a few weeks of each other. The early pieces, KV.1a, KV.1b, and 1c; KV. 1–5, were recorded in the *Nannerl Notenbuch*.



Figure 1 Anonymous portrait of the child Mozart, probably by Pietro Antonio Lorenzoni, painted in 1763 with permission by Leopold Mozart

source: Portrait owned by the Mozarteum, Salzburg

In 1762, at the age of 6, Mozart undertook a several journeys in Europe with his family under his father's leadership, during which Mozart and his sister, Nannerl, performed as child prodigies. From June 1763 to March 1773, they successfully toured Germany, France, United Kingdom, Netherlands, Italy, and other countries for a ten-year travel performance schedule achieving great success. In July 1765, a newspaper in London published a concert notice: "Mozart is a child prodigy who can make Europe and even all human beings proud". (Melograni, 2006)

Musicians and people of insight were amazed by the 8-year-old boy. His harpsichord performance, sight reading ability, improvisation, and composition using a variety of instruments was breathtaking. At the age of eight Mozart composed his first symphony, presumably transcribed by his father.

During this period Mozart published six sonatas for harpsichord and violin (or flute) in London, wrote three symphonies, Opera Buffa in three acts "La finta semplice", KV.51 (1768), "Bastien and Bastienne", KV.50 (1768), Opera Seria in three acts "Mithridates, King of Pontus", KV. 87 (1770), *Dramma per musica* in three acts "Lucio Silla", KV. 135 (1772), and other works. Some works reflect the influence of Johann Christian Bach whom Mozart met in London in 1764 and 1765. The works of this period already demonstrated the extent of Mozart's genre and his interest in opera creation. The composition in this period dealt mostly with sonatas for piano and other pieces. Mozart's piano works were primarily intended to be performed by his sister or himself (Ruthardt, 1925).

These are the Symphonies from Mozart's early childhood.

- Symphony No. 1 in E \flat major, KV. 16
- Symphony No. 2 in B \flat major, KV. 17 (spurious, attributed to Leopold Mozart)
- Symphony No. 3 in E \flat major, KV. 18 (spurious, by Carl Friedrich Abel)
- Symphony No. 4 in D major, KV. 19
- Symphony No. 5 in B-flat major, KV. 22
- Symphony No. 6 in F major, KV. 43

- Symphony No. 7 in D major, KV. 45
- Symphony No. 8 in D major, KV. 48
- Symphony No. 9 in C major, KV. 73/75a
- Symphony No. 10 in G major, KV. 74
- Symphony No. 11 in D major, KV. 84/73q
- Symphony No. 12 in G major, KV. 110/75b
- Symphony No. 13 in F major, KV. 112



Figure 2 W. A. Mozart at the of 14 in January 1770 by Saverio Dalla Rosa

source: Sadie, Stanley (2006) Mozart: The Early Years 1756-1781, Oxford University Press, pp.184

2.1.2 Early Maturity

Leopold, diligently seeking an opportunity for his son to better his situation than that in the Salzburg court (the court was under the control of a much less sympathetic archbishop), Leopold took him to Vienna. He could not achieve any noticeable improvement in his son's position, but at least the contact between Mozart and the newest Viennese music seemed to offer greater promise for Mozart. The

contact led Mozart to compose a set of six string quartets in the capital, demonstrating his knowledge of Haydn's recent Op. 20 in his rich textures and better comprehensive approach to the music. Following his return to Salzburg he wrote a group of symphonies, including two that represented a new level of performance, the "Little" G minor KV. 183 and the A major KV. 201. From the time of Mozart's first true Piano Concerto in D major, KV. 175; earlier keyboard concertos were arrangements of movements by other composers.

2.1.3 Vienna Period

During his stay in Vienna, Mozart was what someone would consider the most fruitful and productive period of his life. He wrote to his father that Vienna was "The land of Piano", and was his greatest success as a pianist-composer. During a five-week period he appeared in 22 concerts, mainly at the Esterházy and Galitzin houses, and also appeared in five concerts of his own. In 1782 he married Constance Weber without the consent of his father. Mozart had an enduring friendship with Haydn who was in Vienna at the time. He learned the technique of quartet and symphony creation from Haydn and wrote six string quartets dedicated to Haydn.

In February 1784, he began to keep an archive of his own music, which suggests an awareness of the new generation and his place in it (some of his entries are misdated). At concerts he would normally play the piano, which consisted of the available music and improvisations; his fantasias such as the C minor, KV 475 from 1785 and his sets of variations perhaps give some indication of the kind of music he wrote for his audiences. He also conducted some performances of his symphonies some of those composed earlier in Salzburg or the two he had written since setting in Vienna, the *Haffner* of 1782, composed for the Salzburg family, and the Linz - Symphony No. 36 in C major). But above all his piano concertos were the central attention of his concert activities.

In April 1789, the impoverished Mozart, accompanied by his student Duke Karl Lichnovsky, performed in Berlin, Dresden, Leipzig, and other places. Although he was a sensation, it failed to compensate for his economic difficulties. In January 1790,

his opera KV. 588, "Cosi fan tutte", (Women are like that) was staged. In February, when the Emperor died, Mozart asked his successor Emperor Leopold II if he could assume the post of court master from L. Hoffman and received consent, but it did not take place. In 1791, he wrote the opera "The clemency of Titus", KV. 621, which was unsuccessful.

According to opera expert David Cairns, Mozart had "an extraordinary capacity (...) for seizing on and assimilating whatever in a newly encountered style most useful to him". In February 1778, Mozart wrote a letter to his father, "As you know, I can more or less adopt or imitate any kind and style of composition" (Cairns, 2007).

In late eighteenth century, people bear witness to Mozart's extraordinary skills as a performer-composer. But this duo status hasn't provided much insight into our understanding of Mozart's piano concertos. An investigation of changes to the autograph scores of his Viennese works catches him in the act of negotiating performance needs as soloist and compositional needs as author. His astute attention to description and his intense personal dedication and motivation –evidently in written testimony and in alterations to the autographs, reveal a performer-composer intent on bearing very specific musical events (sounds, timbres, instrumental and solo effects) to more general ends that ultimately invite more audience participation in the performance and compositions as mutually reinforcing features of a complete musical experience. Modern performers trying to imitate the performer-composer experience, soloists and orchestral instrumentalists alike, were encouraged to provide their own interpretations for performing Mozart's Concertos (Neumann, 1986).

2.1.4 Mozart Piano Concertos

Mozart is well-known as a prolific composer with enormous of quantity and excellence in quality of his works that represent the early age of the classical genre. Mozart's concertos for solo piano and orchestra are regarded as the epitome of his age and were very influential in the evolution of music, also inspiring many composers of his and following generations (Wolff, 1991).

In the composer's early years, the piano was merely considered a new

invention, whereas harpsichords had been in high regard in Europe since the Baroque era. Years after Bartolomeo Cristofori, an Italian craftsman, had developed an instrument in 1711 that would become a practical piano, Mozart was the first composer to demonstrate how the instrument could really work, especially when integrated with orchestral music. With its versatility and power, pianos were gradually widely adopted thus forcing its predecessor aside along with its delicate voicing.

Some of Mozart's predecessors such as Haydn had composed several piano concertos earlier. Mozart was praised more as a greater and more active pianist. Haydn's greater contribution was to the string quartet. Over the course of his life Mozart wrote 27 piano concertos from the age of 11 until the last one less than a year before his death. He also composed a number of single movement works, but due to their brevity they are not usually counted as full concertos. The very first 4 works are relatively simple and short, while his later compositions number 18 through 25 show the progress that he made doubling the length of his previous concertos. With his maturity as composer and performer music history reached a new stage of development. He also laid important groundwork for the changes that would take place later, as reflected in works of composers like Beethoven, Rachmaninov, or Brahms. (Irving, 2003)

Mozart pursued a subtle style of underlying emotions he was experiencing himself into his compositions. He constantly incorporated an idea in piano concerto works that the soloist and the orchestra are not there to work against each other but to achieve an entire musical ensemble. In addition to this revolutionary ideal, was Mozart's intent to not simply show off the soloist's abilities, but to paint a musical picture that both the soloist and the orchestra illustrate.

Ludwig Ritter von Koechel cataloged three concertos as #107. These concerti are not generally included in the standard list are not counted as full concertos. However, they are more accurately read 30 piano concertos.

List of Piano Concertos by Mozart with 30 concertos in the following sequence:

- 1) *Piano Concerto in D major*, KV. 107, No. 1 (arrangement from other composers' solo sonatas, 1772)
- 2) *Piano Concerto in G major*, KV. 107, No. 2 (arrangement from other composers' solo sonatas, 1772)
- 3) *Piano Concerto in E-flat major*, KV. 107, No. 3 (arrangement from other composers' solo sonatas, 1772)
- 4) *Piano Concerto No. 1 in F major*, KV. 37 (arrangement from other composers' solo sonatas, April 1767)
- 5) *Piano Concerto No. 2 in B-flat major*, KV. 39 (arrangement from other composers' solo sonatas, June 1767)
- 6) *Piano Concerto No. 3 in D major*, KV. 40 (arrangement from other composers' solo sonatas, July 1767)
- 7) *Piano Concerto No. 4 in G major*, KV. 41 (arrangement from other composers' solo sonatas, July 1767)
- 8) *Piano Concerto No. 5 in D major*, KV. 175 (December 1773)
- 9) *Piano Concerto No. 6 in B-flat major*, KV. 238 (January 1776)
- 10) *Piano Concerto No. 7 in F major*, KV. 242 (three pianos) (February 1776)
- 11) *Piano Concerto No. 8 in C major*, KV. 246 (April 1776)
- 12) *Piano Concerto No. 9 in E-flat major*, KV. 271 (January 1777)
- 13) *Piano Concerto No. 10 in E-flat major*, KV. 365 (two pianos) (1779)
- 14) *Piano Concerto No. 11 in F major*, KV. 413 (1782–3)
- 15) *Piano Concerto No. 12 in A major*, KV. 414 (1782)
- 16) *Piano Concerto No. 13 in C major*, KV. 415 (1782–3)
- 17) *Piano Concerto No. 14 in E-flat major*, KV. 449 (February 9, 1784)
- 18) *Piano Concerto No. 15 in B-flat major*, KV. 450 (March 15, 1784)
- 19) *Piano Concerto No. 16 in D major*, KV. 451 (March 22, 1784)
- 20) *Piano Concerto No. 17 in G major*, KV. 453 (April 12, 1784)
- 21) *Piano Concerto No. 18 in B-flat major*, KV. 456 (September 30, 1784)
- 22) *Piano Concerto No. 19 in F major*, KV. 459 (December 11, 1785)
- 23) *Piano Concerto No. 20 in D minor*, KV. 466 (February 10, 1785)

- 24) *Piano Concerto No. 21 in C major*, KV. 467 (March 9, 1785)
 25) *Piano Concerto No. 22 in E-flat major*, KV. 482 (December 16, 1785)
 26) *Piano Concerto No. 23 in A major*, KV. 488 (March 2, 1786)
 27) *Piano Concerto No. 24 in C minor*, KV. 491 (March 24, 1786)
 28) *Piano Concerto No. 25 in C major*, KV. 503 (December 4, 1786)
 29) *Piano Concerto No. 26 in D major*, KV. 537, “Coronation” (February 24, 1788)
- 30) *Piano Concerto No. 27 in B-flat major*, KV. 595 (January 5, 1791)

The number of musical works is of no importance, yet when one performs one of the Mozart’s Piano concertos often times the audience would compare the themes, modes used, and development and recapitulation in that particular concerto to the other piano concertos written by the Austrian composer. The audience might well feel more excitement and joy when equipped with the knowledge of the collection of his works.

2.1.5 Concerto in E-flat major for Two Pianos and Orchestra, KV. 365

Mozart's 10th piano concerto in the key of E-flat major was written for two pianos and is now catalogued as KV. 365 (or 316a). The date of completion of this concerto is still debated among scholars, though research suggests that parts of it may have been written between 1775 and 1777. Mozart originally scored it for two pianos played together, two oboes, two bassoons, two horns, and strings. He later expanded the orchestration with pairs of clarinets, trumpets, and timpani in E-flat and B-flat. The structure of the piece itself is somewhat unusual, departing from the traditional piano concerto form in order to establish a dialogue between the soloists, and keeping the role of the orchestra to a minimum.

No one has assigned a precise date when Mozart completed his Concerto for two Pianos in E-flat major, KV. 365, but the research by Alan Tyson shows that the cadenzas for the first and third movements were written in his and his father’s handwriting on a standard of paper used between August 1775 and January 1777. In Alan Tyson’s book “Mozart: Studies of the Autograph Scores” (1987 or more recently Lindeman’s “The Concerto: A Research and Information Guide” (2006) it is indicated

that it was composed around 1779. It is presumed that Mozart composed it to perform with Nannerl. Later Mozart performed it in a private concert with his pupil Josepha Barbara von Auernhammer (Austrian Pianist and composer). Mozart's concerto in E-flat major for Two Pianos and Orchestra was composed in three movements: 1) Allegro, 2) Andante, and 3) Rondo: Allegro.



2.2 Ludwig van Beethoven (1770–1827)

2.2.1 Biographical Background

Ludwig van Beethoven is one of the greatest German composers and representative figures in the history of classical music. Beethoven was born on December 16, 1770 in Bonn, Germany. His grandfather was the head of the Bonn Court Orchestra and his father was a Court Tenor. Beethoven demonstrated his musical genius from childhood. The "van" in the name of Beethoven is Flemish (also translated in Flanders, Dutch dialect) rather than "von" in the German language used to distinguish an aristocratic name. The "van" does not represent distinction indicating an aristocratic name, but rather points to where someone's ancestor had come from, or it might be prefixed to any surname relating a geographical origin. Beethoven's grandfather, also known as Ludwig van Beethoven, moved to Bonn at the age of 20 and became an ensemble leader in the court of the Elector of Cologne. Beethoven's father, Johann van Beethoven (1739-1792), was a German musician, teacher, and a choir tenor who sang in the chapel of the Archbishop of Cologne, in the court at Bonn. Beethoven's mother, Maria Magdalena Keverich (1746-1787), was the daughter of the royal court chef to Johann IX Philipp von Walderdorff. At the age of nineteen Keverich became widowed. She married Johann in November 1767. Johann and Keverich had seven children: Ludwig Maria van Beethoven (2 April 1769 – 6 April 1769), Ludwig van Beethoven (16 December 1770 in Bonn, Kurköln – 26 March 1827), Kaspar Anton Karl van Beethoven (8 April 1774 – 15 November 1815), Nikolaus Johann van Beethoven (2 October 1776 – 12 January 1848), Anna Maria Franziska van Beethoven (23 February 1779 – 27 February 1779), Franz Georg van Beethoven (17 January 1781 – 16 August 1783), and Maria Margarete Josepha van Beethoven (5 May 1786 – 26 November 1787).

Beethoven demonstrated his musical skills at an early age and his father was eager to teach him. Later, at the age of twelve, he began formal study with a German conductor and opera composer Christian Gottlob Neefe (1748-1798). Neefe was appointed the Court's Organist in 1779. He taught Beethoven composition and expanded Beethoven's artistic vision, and familiarized him with some excellent

examples of German classical art. Beethoven's formal study and systematic education began with the careful teaching and training of Neefe (Tyson, 1977).

2.2.2 Historical Overview of the Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56

2.2.2.1 Controversial Performance History

The Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56 by Ludwig van Beethoven, has been often incorrectly researched. Many studies about it in the early period were mostly influenced by Anton Felix Schindler's work. He was a secretary and inconsistent biographer whose works were questionable indeed. Schindler claimed that the Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56 was performed in 1808 for the first time by Archduke Rudolph of Austria who played the piano part with the other two musicians; Seidler, played the violin part and Kraft, played the cello part. However, the initial performance, in fact, took place soon after Beethoven finished the composition. He was sponsored financially by his companion and patron, Prince Lobkowitz, an aristocrat of Bohemia. The performance was organized and abundantly supported by the prince so that the composer would be able to listen for the first time and make some amendments to both 'Eroica' and the 'Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56'. The soloists in this performances were Prince Lobkowitz's orchestral piano composer in collaboration with the violinist and cellist, Anton Wranitzky, and Anton Kraft. The prince's pianist took the piano part for a reason. The piano part is often criticized as a major failure in the composition. Interestingly, Wranitzky and Kraft were also Haydn's students at Esterhazy for whom Haydn had previously composed his Concerto No.6 in D major (Macek, 1986).

Typically, the piano solo part does not take a predominant lead as much as in most piano concertos. It is nonetheless a complicated part. No records regarding the feedback of this private performance have been found but there are some records for the first few public performances. In the German periodical newspaper, 'Allgemeine musikalische Zeitung', there is mention of its premier taking

place in 1808 in Leipzig but any review seems to be negative due to a bad performance (Cooper, 1996).

The second performance took place in Vienna but also elicited a negative response as it was criticized as too casually presented by the performer. In his writing, Schindler referred to this performance as the premiere with August Seidler playing the Violin solo part, Anton Kraft the Cello and Archduke Rudolph playing the Piano (as Schindler mentioned). Schindler reported that the Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56 seemed to be far from a success as it was never played again until 1830 after Beethoven's death.



Figure 3 Portrait of Beethoven by Joseph Karl Stieler, 1820

Source: <https://de.wikipedia.org/wiki/Bild:Beethoven.jpg>

2.2.2.2 General History of Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56

In order to understand the Concerto in C Major for Piano, Violin, Cello and Orchestra, Op.56 setting when it was being composed, we need to look back to Beethoven's life during the period. A letter from his brother, Carl, dated 14 October 1803 was a good reference to a concerto for piano, violin and cello. Carl was a secretary to the publisher 'Breitkopf und Hartel' and Beethoven was portraying the

composition before completing it just on time for its first performance in May or June 1804.

Shortly after Beethoven had arrived Vienna in 1792, his reputation grew as the greatest improviser in the city as he continued his studies, performed and composed music pieces. He was compared equally with his predecessor like Haydn. In 1802, he started having the hearing inability and relocated to Heiligenstadt to alleviate the misfortune. He wrote a letter to his brothers, Carl and Jonathan, which today widely known as 'Heiligenstadt Testament' and depicts increasing of his deafness. However, when his hearing problem was getting acute, it was when he had the most productive years and composed the Triple Concerto.

There were a plenty of music compositions Beethoven had done prior to his Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, or the 'Triple Concerto', ranging from 20 piano sonatas, 3 piano concertos and 4 piano concertos, 5 string trios, 9 violin sonatas, 6 quartets and 2 symphonies. He also started composing 'Leonora' during 1803-1804 which later renamed to 'Fidelio' and was only his opera. It took him nearly a decade to finish and bring the piece into public. That challenge forced him to revise 2 times, fight with the theatre authority and the censor.

Beethoven also wrote other masterpieces like 'Waldstein' piano sonata, Piano Concerto No.4, the famous Symphony No.5 or even the 'Eroica' simultaneously when he was composing the Triple Concerto. It is incredible that those concurrent works would later become timelessly popular and beloved music among his descendants (Macek, 1986).

2.2.2.3 History of the Genre

Orchestra, Op.56 uniqueness, we need to take its historical context into our consideration. Beethoven was undoubtedly acquainted with concerto tradition in Baroque period. It is essentially a comparison between the two sounds; a soloist or solo group (*concertina*) and the orchestra (*tutti*, *ripen* or *concerto grosso*). The *ripieno* demonstrates material in *ritornello* parts whereas *concertina* shows a theme of *ritornello* or moving on to a new material. Both solo and *ritornello* part vary

and could be modified in length. Each movement begins and ends with a full expression of the *ritornello* in the tonic. This flexibility offers more creativity and adjustability in Baroque concerto such as J.S. Bach's 'Brandenburg Concerto'. The concerto had become a soloist's important structure among classical composers and has been evolving to be an omnipresent form in sonata nowadays. For Beethoven and Mozart's classical concerto, it is beyond just a consolidation of sonata approach and Baroque-style concerto. Charles Rosen stated in study in 1971 that:

"Treating the sonata not as a form but as a style — a feeling for a new kind of dramatic expression and proportions — we may see how the functions of a concerto (the contrast of two kinds of sound, the display of virtuosity) are adapted to the new [sonata] style." He continued the statement that:

"Concertos are not ingenious combinations of traditional concerto-form with the more modern sonata allegro, but independent creations based on traditional expectations of the contrast between solo and orchestra reshaped with an eye to the dramatic possibilities of the genre and governed by the proportions and tensions, not the patterns, of sonata style."

Composers in subsequent period has rearranged the concerto to be more formal and structural. However, due to the exemption in Mendelssohn and Brahms, concerto using multiple instruments were not widely accepted until 20th century. Berg, Carter and Shostakovich donated to the genre while Bohuslav Martinu wrote two concertinas with similar solo arrangement as in Beethoven's composition. With all history, it has emphasized the Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56 a more remarkable masterpiece.

It seems that Beethoven was unsure how to label his new orchestral work with three soloists. He saw it either as a piano concerto with added solo strings or a 'sinfonia concertante' ... today, it is generally called the 'Triple Concerto' ... but

in fact, it comes across like chamber music accompanied by an orchestra. As the piece does not always sound like a typical Beethoven concerto, it tends to disappoint expectations. Being aware of this, British author Donald Francis Tovey (1875–1940) said, tongue-in-cheek, if the Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56 were not by Beethoven but by some ‘mysterious composer’, people would acclaim it as a work beyond compare.

First movement (Allegro). In this extensive movement, delightful series of scales and trills are placed near the end of exposition and recapitulation, respectively; in between, a set of energetic scales leads into the recapitulation. Second movement (Largo). By contrast, the slow movement is brief, almost an interlude, passing without pause into the finale. Third movement (Rondo alla Polacca). Again, as in the previous movements, the cello is the first solo instrument to play. We hear a large-scale rondo in the style of a polonaise, interjected by a lively various section complete with written-out cadenza.



Figure 4 Miniature in ivory by Christian Horneman, 1803

Source: http://fi.wikipedia.org/wiki/Kuva:Beethoven_Hornemann.jpg

2.3 Francis Poulenc (1899-1963)

2.3.1 Biographical Background

Francis Jean Marcel Poulenc was born in Paris on January 7, 1899 and died on January 30, 1963. Poulenc was a French composer and pianist; member of a famous group known as *Le Six*. He was one of the most important French composers in the twentieth century. In 1916 Poulenc became a pupil of the pianist Ricardo Vines. His mother died when Poulenc was sixteen years old and Poulenc's father died two years later. Ricardo Vines had a great influence on Poulenc in the development of his technique for the piano and for the stylistic development of Poulenc's compositions (Kimball, 1987).

Ricardo Vines was not only a piano teacher but Poulenc's spiritual mentor. Poulenc's description of Vines: *"He was a most delightful man, a bizarre hidalgo (members of the Spanish nobility) with a huge moustache, a flat-brimmed sombrero in the authentic Spanish style, and button down boots which he used to rap my shins with when I didn't change the pedal enough.... I admired him madly, because, at this time, in 1914 he was the only virtuoso who played Debussy and Ravel. That meeting with Viñes was supreme in my life: I owe him everything ... In reality it is to Viñes that I owe my fledgling efforts in music and everything I know about the piano"*.

After 1917, he met Altier Oneg, Darius Milhaud, and Eric Satie. From 1918 to 1921, he enlisted in the army. In 1920 he became a member of the French "Five People Group".

He studied with C. Koslan from 1921 to 1924. In 1924, he became a famous composer for the Russian Ballet of Serge Diaghilev. In 1935 he turned to the creation of religious music. He remained in Paris during the Second World War, wrote the "Violin Sonata" as a tribute to the Spanish writer Federico Garcia Lorca; wrote a patriotic Contata for the poetry of the French poet Paul Eluard "The Image of Mankind" which predicted liberation and expressed contempt for fascism. In 1947, the first ridiculous opera "The Breasts of Tirissia" was a surrealist work. Depicting a woman unable to pear

children from a husband. From 1953 to 1956, the second opera "The Dialogue of the Carmelite Sisters" was based on a series of Taiwanese novels depicting the historical facts of the 16th Sheriff's swearing-in and preaching of the Carmelite Sisters during the French Revolution. The opera which depicts the spiritual growth of an aristocratic girl. She retreats to the convent in the pursuit of spiritual calm and becomes a confidant of another nun. She fears death and loves life, but fate propels her and her girlfriend (Daniel, 1982).

The neo-classical style of music is distinguished from the absurd and humorous "The Breasts of Tirisias", focusing on the formal beauty of opera, with a deep and serious atmosphere of religious music, while employing parallel chords and four-fold overlays in achieving harmony. Critics consider it to be one of the most outstanding modern operas.



Figure 5 "Les Six" drawing by Jean Cocteau

source: *An Impersonation of Angels*, Margaret Crosland, Jean Cocteau, London: Peter Nevill, Ltd., 1955

Francis Poulenc was one of the six members of a French group commonly referred to as “Les Six.” Upon the group’s formation its members stood in staunch revolt against César Franck’s explicit romanticism and Claude Debussy’s impressionism. The group, which was also joined by Milhaud and Honegger, created simplicity of thought and expression, with their music being characterized by brevity and the use of vernacular speech. Poulenc’s music featured an ingenuity and freshness that was built upon an undercurrent of folklore at its core.

Poulenc’s repertoire is comprised of diverse genres such as ballets, operas, sacred music, chamber music, piano pieces, and choral works. Poulenc most famously displayed his musical prowess through his concerto which he transformed, expanded, and diversified. Indeed, his concertos, which included the Concert champêtre for harpsichord and orchestra; Aubade, a choreographic concerto for piano and eighteen instruments; Concerto for Two Pianos and Orchestra in D minor; the Concerto in G for Organ, Strings, and Timpani; and the Piano Concerto, were among the most prolific pieces in his repertoire. Each of them differed from each other in their purpose, spirit, and orchestral arrangement.

2.3.2 Historical overview of the Concerto in D minor for Two Pianos and Orchestra

The Concerto for Two Pianos and Orchestra in D minor was arranged at the request of Princess Edmond de Polignac, an American patroness of the arts and a friend of both Poulenc and his childhood friend pianist Jacques Février. She asked for a piece that the two French musicians could play together; and after two and a half months in 1932, Poulenc produced the D-Minor Concerto which was described as a lively piece that was awash with fresh, unique, and well-organized ideas.

Poulenc undertook an evolutionary step as a composer with the Concerto for Two Pianos and Orchestra in D minor. Like *champêtre*, which has hallmarks of the Baroque era, the Concerto for Two Pianos and Orchestra in D minor reverts back in time, specifically to the Classical era. However, while he utilized the Double Concertos of Bach, Mozart, and Mendelssohn as a model, he nonetheless broke free of the Baroque and Classical conventions which the earlier compositional icons were bound to by opting to follow the more liberal spirit of *divertissement*.

The first movement, called '*Allegro, ma non troppo*' is distinguished by its energetic dynamics and buoyant tempo. Here, the composer facilitates an ingenious dialogue between two soloists. Incorporated into the thematic web are the use of *chansonnettes* as well as well-known Parisian tunes from the café-concert circuit. Of note is the use of coloristic effects in the coda where the composer integrates the gamelan music he had come across during the 1931 Colonial Exposition (Cooke, 1998).

During a time of retroactive tributes, where the likes of Stravinsky harked back to Bach and Tchaikovsky, Prokofiev would create compositions much like a 'twentieth century' Haydn, while Poulenc would pay tribute to the likes of Couperin in his *Champêtre Concerto*. It is hardly surprising that the composer would likewise choose to pay homage to his most preferred composer, Mozart.

The outlines featured in *Larghetto* are indeed very classical, particularly as its outer sections bear a striking resemblance to Mozart's *Piano Concerto No. 21 in C major, KV. 467*. However, the more melodramatic middle section possesses significantly more Poulenc elements in its unabashed sentimentality (Daniel, 1982).

Poulenc's melodic and harmonic talent are most visible in the *Allegro molto finale*. The movement begins by incorporating the style of a *toccata* as the pianos play a rushing figure, followed by an announcement of the main theme – a music-hall march melody. After a more serene interlude the piece returns to a café-concert mood and ends in an exuberant manner with a *fortissimo* dash of virtuosity.

2.3.3 Accomplishment

Poulenc's works have evolved from relaxed, lively and entertaining to serious subjects with a certain political and social background. Based on the French folk song tradition, he developed Claude Debussy's musical rhythm principle and Modest Mussorgsky's vocal recitation method. His tunes are singular and are known as "François Schubert of France" (Kimball, 1987).

The work involves various genres of music, including opera, dance, orchestral, chamber music, instrumental solo, and vocal music. The style is novel and

unique. Important works include the opera "The Carmelite Sister", "The Voice of the Man", the dance drama "The Doe", the chorus "Glory of the Glory", "The Mass in G minor", the piano music "Nazi Party", the orchestral "Country Concerto", Organ Concerto, "The Deer Suite", Piano Concerto in C-sharp minor, and Concerto for Two Pianos and Orchestra in D minor.



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Figure 6 Francis Poulenc (1899-1963)

source: Bobb Edwards, <https://www.findagrave.com/memorial/7729/francis-poulenc>

CHAPTER III

RESEARCH METHODOLOGY

3.1 Interpretational Approach and Analytical Overview of the selected Piano Concertos by Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Francis Poulenc

3.1.1 General Approach to interpretation of the selected Piano Concertos

The Pianistic Interpretation engages relevant musical knowledge and technical factors interacting at different levels, within the dimensions of holistic learning which occur in mutual connections among learning domains. In this sense, the development of musical values requires interaction between affective and cognitive domains. The development of piano playing skills presupposes the interaction between psychomotor and cognitive domains, the development of a sense of aesthetics, and a pianistic interpretation requiring the interrelationship within affective, cognitive, and psychomotor domains (Kafol, 2015).

The physical, emotional, mental, and spiritual, are the essence and foundation of a pianistic interpretation approach in piano performance. Spirit, intellect, and feelings, are inseparable parts of a whole since these factors are the foundation and influence the quality of the pianistic art. It is this concept that holistic pianistic interpretation is multi-dimensional. The narrative elements present in piano performance define our insight, intuition, intellect, creativity, imagination, and reveals musically stylistically, our social, cultural, and political environment.

Effective narrations in pianistic interpretation cannot be accomplished without affective, cognitive, and psychomotor domains, such as the expression of musical language, inner balance, control and supremacy over techniques such as fingering, articulation, pedal, tone quality (colour and character), posture, such that composers and performers are expressing thoughts, ideas, and feelings.

In a certain sense, the interpreter is the fulfilment of the composer's intent, and the continuation in the line of musical thought and its adequate expression. When

composers like Bach, Beethoven, Chopin, or Brahms put their thoughts down on paper, they left a written record, which must be born again every time it is reproduced in the minds of men. The rebirth is the very essence of all that is desired in interpretative skill (Bota, 2009).

According to Hanna (2007), ‘interpretation’ is to recreate distinguishing characteristics of representative music genres and styles from a variety of cultures. Pianistic Interpretation can be a very complex subject. Pianistic interpretation consists of a pianist’s emotions, intelligence, education, experiences, technical craftsmanship and neural stability, besides music text and conceptions (Grujic, 2016). Interpreting a piano concerto in a country dominated, recognized, and acclaimed for the vigour of its classical music is a great challenge.

3.1.2 Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 by Wolfgang Amadeus Mozart

Composed: 1779

First performance: date unknown

The most well-known picture of the Mozart family, painted in the winter of 1780 in Salzburg by Johann Nepomuk Della Croce, shows Mozart and his sister seated side by side at the keyboard (with their father holding the violin, looking on from the side; his wife, who died early in Paris, was included in a picture on the wall. The music the Mozart siblings is performing is most likely the C major sonata for piano, four hands that Mozart composed at the age of nine, given that his right and her left hands are crossed, as required by the score at one point in the rondo.

Music for more than one pianist was rare in Mozart’s day, and in fact Leopold claimed that at the time his son wrote the C major sonata it was the first of its kind. During their early life, Mozart and Nannerl made a name for themselves by playing the piano together when they toured throughout Europe like a family of acrobatic performers in the mid-1760s. (Leopold, always the cunning manager, regularly lopped a year off each child’s age on posters and theatrical announcements). By the end of the century music for piano, especially four hands, had become a

favorite domestic social convention, with gatherings of good friends, family members, and young lovers into unusually close quarters as they joined hands, bumped knees and fought for the middle octave. But music composed for more than one piano has always been a creativity designed for public events like concerts.



Figure 7 The Mozart family

The Mozart family: Wolfgang Amadeus Mozart (seated at piano) with his sister Maria Anna (left) and his parents, Leopold and Anna Maria; oil on canvas by Johann Nepomuk della Croce, c. 1780–81; Mozart House, Salzburg, Austria. 140 x 168 cm. *Photos.com/Thinkstock*

source: http://www.artexpertswebsite.com/pages/artists/artists_ak/croce/Croce_MozartFamilyPortrait.jpg

The Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 was originally written for two pianos together with two oboes, two bassoons, two horns, and strings. Mozart later developed the score with pairs of clarinets, trumpets, and timpani in E-flat and B-flat. Mozart's Concerto in E-flat major for Two Pianos and Orchestra was composed in three movements: 1) *Allegro*, 2) *Andante*, and 3) *Rondo: Allegro*.

The concerto differs from the usual solo piano concerto by creating a dialogue between the two pianos as they exchange musical ideas. Mozart separated

the more striking passages quite evenly between the two pianos. The orchestra become rather quiet compare to other Mozart's piano concertos, leaving considerable performance to the soloists.

The first movement is lyrical and “wonderfully spacious, as if Mozart is especially enjoying himself and letting his ideas flow freely,” as Ledbetter noted. The middle movement is slow and refined, the orchestra remaining in the background behind the joyous pianists. The *finale* is a *rondo* consisting of rhythmic drive and lyrical grace. There is an exuberant return to the main rondo theme.

In Mozart's time, homes and concert halls boasting more than one piano were uncommon. When he moved from Salzburg to Vienna in 1781 he was excited to take accommodation for a while with the Weber family, who arranged two pianos at his disposal. (Two Weber daughters had already caught his eye: by 1781, Aloisia had rejected Mozart's advances and married Joseph Lange, but Constanze would become Mozart's wife during the year.) During his first months in Vienna, “The land of the clavier”, as he called it, Mozart could only procure little income and could not afford to rent even a piano. By late August or early September, however, when he moved into his first bachelor quarters, he had scraped together some money and was able to afford enough space for a table, wardrobe, bed and piano.

During the era in which Mozart lived keyboard instruments had been developed to the point beyond recognition from the harpsichord or clavichord, with their gentle expressive touch and discreet tone, to the fortepiano that leads us to the grand piano. During Mozart's ten years in Vienna, he and Constanze lived in eleven different apartments, but each time they were able to make room for a piano, as well as a growing number of children, friends, guests, and pupils. When his father visited him during the spring of 1785 he wrote home to Nannerl, “*It is impossible to describe the rush and bustle. Since my arrival your brother's piano has been transported a dozen times to the theater or to some other house.*” Obviously Mozart had a piano he liked and wanted to use it for all of his public performances.

Even though the pieces that Mozart wrote for more than one pianist is intended for himself and his company of wealthy patrons or a star pupil, it was probably inevitable that he would write a concerto exclusively to perform with his sister (Rampe, 1995). The Concerto in E-flat major for Two Pianos and Orchestra in E-flat major, KV. 365 was written in the late 1770s. It was written for the famous sibling act that had grown up and had ceased touring long ago. It is one of the most engaging of his concertos. Throughout the work, Mozart composed in an almost operatic interplay of the two instruments, not to mention the running dazzle of the scales, the Alberti bass lines (broken chords or arpeggiated accompaniment), and the blasting trills, all in duplicate. The piece is no mere stunt, but it is a work of maturity, brilliant, especially in the glorious slow movement. A personal expression, yet the sheer joy and sociability of sharing the music and friendship across two keyboards is never absent.

3.1.2.1 Notes on the Approach to the Musical Interpretation

Allegro: 1st movement

mm. 54-57: Both pianos enter the scene with trills performed in *grandioso* – a grand and noble style – with forte – *f* dynamic followed by the opening phrase as presented by the orchestra early on and performed in unison by both pianos. Approaching m. 57 however, it is recommended for both pianos to make *diminuendo* and end in m. 57 in *piano* – *p* dynamic.

mm. 57-82: Piano I continues alone presenting the main theme of the movement. It is suggested that Piano I start out softly in *piano* – *p* dynamic with a light touch. In m. 60, it is recommended that Piano I make a *crescendo* which then culminates in m. 60; while nearing the end of m. 66, it is suggested that Piano I make a *diminuendo* to finish the phrase in tonic in m. 67. In m. 67, Piano II presents the same main theme as performed by Piano I previously, but an octave lower. A similar approach and dynamics as Piano I are recommended for Piano II. In m. 76, it is suggested that Piano II end the phrase in *forte* – *f* dynamic as Piano II ends with a hanging E-flat major in 2nd inversion, together with Piano I's entrance with the phrase's final variation. In m. 78, it is recommended that Piano I perform the chord in *forte* – *f*

dynamic for the aforementioned purpose as in m. 76. In m. 80, both pianos are recommended perform in precise tempo to execute the notes precisely together. Piano I however, is suggested to perform in a slightly louder dynamic than the Piano II, as Piano I assumes the main melody. Both pianos are recommended to end the passage in m. 82 in forte – *f* dynamic despite the dominant-tonic resolution, as both pianos end together with the orchestra, as well as creating a *grandioso* and majestic feeling.

mm. 84-103: From m. 84-95, both pianos are conversing with each other, performing a theme alternately without the accompaniment of the orchestra. Starting from mm. 96-103, Piano II takes on the main melody while Piano I acts not only as an accompaniment, but also as a shadow melody which compliments the melody line taken by Piano II, hence Piano I should perform in a softer dynamic than Piano II. In mm. 102-103, Piano II is recommended end the phrase with *diminuendo* to *piano* – *p* in m. 103.

mm. 103-121: This section is another conversation between both pianos with occasional accompaniment by the orchestra. In mm. 103-111, Piano I presents a theme, which is to be played in a sweet manner and soft dynamic. In mm. 111-115, Piano II states its reply with a variation of a theme presented previously by Piano I while being accompanied with a trill note by Piano I. Here, it is recommended that Piano II perform in the similar manner as Piano I previously did and Piano I is recommended execute the trill softly in order to highlight the melody line by Piano II. Continuing in m. 115 Piano I assume the melody responding to Piano II in the previous part. At the end of the passage, it is suggested that Piano I end the phrase with *diminuendo* to *piano* – *p* in m. 121.

mm. 121-147: This section starts with Piano II taking the first melody in *piano* – *p*, thus answered by Piano I performing the same theme but in different key as well as in different dynamic - in *forte* – *f*, and replied once again by Piano II in *piano* – *p*. This dynamic differential indicates that there is a conversation going on between the two soloists. In mm. 133-137, Piano I presents a theme, followed by Piano II performing the same theme but with variations in the melodies. An interesting approach is for both pianos to make a *crescendo* in the dynamics

throughout mm. 139-145 and to continue in *forte* – *f* dynamic from m. 145 to culminating together in m. 147. In mm. 143-147, it is also recommended that Piano II perform softer in order to highlight the main melody by Piano I. The ending note in m. 147 has to be performed in a *grandioso* and majestic way.

mm. 153-171: The section starts with Piano I taking the first melody in *piano* – *p* performing with a light touch. Piano II replies by taking the same melody in a different key, performing with a light touch and with an even softer dynamic. This is answered once again by the Piano I with the same melody performed yet in an even softer dynamic, but ending abruptly in a *forte* – *f* dynamic note in m. 159 as the piece enters another section. In m. 159, the section starts with Piano II performing the main melody line on the bass note performing in *forte* – *f* dynamic with a darker tone. Throughout this section, Piano I only acts in response to the main line and should not be performed with greater importance than Piano II.

mm. 171-187: The piece returns to a sweeter mood in this section, with the melody line in octaves first presented by Piano II, followed by an answer of the same melody but in a lower key by Piano I, and continues with another reply by Piano II in a lower key. The piece proceeds with scales performed alternately by both soloists before ending with the last scale performed by Piano I accompanied with arpeggiated chords by Piano II. Everything in this section should be performed in dynamics not louder than *piano* – *p*, even the arpeggiated chords in the 185-187 should be performed softly and even softer than the scale performed by Piano I.

mm. 192-196: In this small section, there is a hint of a ‘reminder’ of the main theme performed by Piano II, accompanied with octave trills by Piano I before ending with bass melody by Piano I. Similarly, as the previous section, this section has to be performed in *piano* – *p* dynamic as it is but a reminder passage.

mm. 201-205: This section is a bridge to connect with the recapitulation coming in m. 205. Here it is recommended both pianos play in *mezzo forte* – *mf* to highlight the appearance of the piano and yet keep the light touch at the same time. The chords presented by Piano I in mm. 204-205 have to be performed in *forte* – *f* to prepare for the return of the main theme in the recapitulation in m. 205.

mm. 210-225: The resumption of the main theme of this movement, unlike the usual recapitulation, starts by representing the main theme in the minor key. Here Piano II has the chance to predominate first with occasional embellishment notes by Piano I until m. 216 where the passage is repeated but by the other soloist. The passage should be performed in *piano* – *p* dynamic with a darker tone, as the music is performed in minor key.

mm. 225-232: Here, Piano II assumes the main melody while Piano I acts not only as an accompaniment, but also as a shadow melody which compliments the melody line taken by Piano II; hence Piano I should perform in a softer dynamic than Piano II. In mm. 231-232, it is recommended that Piano II end the phrase with *diminuendo* to *piano* – *p* in m. 232.

mm. 232-252: This section is a presentation of the conversation between both pianos with occasional accompaniment by the orchestra. In mm. 232-236, Piano I presents a theme, which is to be played in a sweet manner and soft dynamic. Unlike the previous appearance, instead of Piano I repeating the theme, Piano II replies to the theme in mm. 236. In mm. 240-244, instead of Piano II, it is Piano I that states its reply with a variation of a theme presented previously by both pianos while being accompanied with a trill by Piano II. Here, it is recommended that Piano I perform in the similar manner as Piano I previously did and it is recommended that Piano II execute the trill softly in order to highlight the melody line by Piano I. M. 244 continues with Piano II assuming the melody responding to Piano I in the previous part.

mm. 252-268: This section is the restatement of the main theme of this movement in its original key, but with a slight variation and embellishments throughout still performed in reply by each soloist. In m. 262, there is a small passage from another theme that reappears, where Piano I presents the first statement, replying abruptly by Piano II in the following beat. In mm. 262-263, it is recommended that Piano II make *diminuendo* when moving from the first chord to the second. From mm. 265-267, it is recommended that both pianos perform in *piano* – *p* dynamic while slightly highlighting the Piano II's melody line.

mm. 268-285: This section acts as the bridge to the cadenza. Both pianos are performing melodies in sixteenths throughout. Here, it is recommended that

both pianos perform with a light touch and dynamic no louder than *mezzo piano* – ***mp*** as it will require less effort perform the notes precisely together. In mm. 281-285, there are *staccato* notes performed together by both soloists followed by another melody line in sixteenths before ending with trills performed together and a resolution in E-flat. It is highly recommended for both soloists to perform boldly and in *forte* – ***f*** dynamic to prepare for and create a majestic and glorious ending of the 1st movement.

Andante: 2nd movement

mm. 11-14: The pianos start together with Piano II taking the main melody and Piano I accompanying with a long trill before assuming the melody in m. 14 simultaneously accompanied by Piano II. Both pianos should begin softly in *piano* – ***p*** dynamic while the accompanist part always performs in a slightly softer dynamic.

mm. 14-22: The melody projected in this section is a continuation from the previous section. Each soloist enters interchangeably with each other in each measure. In m. 17, in particular, both pianos converge with each other. Here it is recommended that Piano II perform in a softer dynamic to help highlight the main melody presented by Piano I. In m. 22, both pianos end together on an ornamented note. Again, the main melody line is assumed by Piano I, hence the softer dynamic is performed by Piano II.

mm. 23-28: This section introduces a new theme, beginning with Piano I in m. 23 and Piano II replies with a melodic phrase in m. 24. It is recommended that Piano I start in a slightly louder dynamic than before – *mezzo piano* – ***mp*** – as Piano I not only presents the first ‘question’ melody, but also performs in the dominant key, and is suspended without tonic resolution until the end of the phrase, while Piano II should perform in a softer dynamic – *piano* – ***p*** – in reply to the question melody by Piano I and ultimately a resolution of the melody in the tonic. The same conversation is repeated in the next two measures with a slightly modified rhythm in the melody. A similar approach to the performance as previously is recommended for both pianos. This section ends with both pianos performing block chords together in mm. 27-28. Although it is stated that the dynamic is to be *forte* – ***f***, it is recommended

that both soloists perform in a slightly softer dynamic, *mezzo forte* – *mf*, for example, and end the phrase by performing m. 28 in *piano* – *p*. This is due to the overall atmosphere of the movement, which is sweet and romantic. It is recommended that both soloists not perform with overt gusto as it will counterbalance the movement's feeling.

mm. 31-35: This section is a minor transition consisting of two phrases presented alternately by both soloists. It is recommended that Piano I start in *piano* – *p* dynamic, while it is suggested that Piano II start the trill in *pianissimo* – *pp* dynamic. This dynamic compliments the feeling of the section, which is sweet and tender.

mm. 35-42: In this particular section, both soloists assume the role of accompanists while the main melody is taken by the orchestra. Here it is recommended that both soloists perform in a soft dynamic as they act as accompaniment. Additionally, both soloists are strongly encouraged to perform in an extremely precise rhythm, as all the three elements – both pianos and orchestra – have to attack the first beat in every measure together, particularly mm. 35-36, as the soloists have to perform in triplets and the orchestra in thirty-seconds.

mm. 46-50: This section is a small transition connecting the previous section to the next section. Piano I presents the melody first, followed by Piano II presenting the same melody in a different key and culminating in a phrase performed by Piano I. Dynamic-wise, it is recommended that Piano I start out in *forte* – *f* dynamic while highlighting the bass melody. A similar approach is also recommended for Piano II but with a slightly softer dynamic. Both soloists do not have to execute the scale run exactly as written; instead, both soloists have to execute the final note exactly on the first beat of the next measure.

mm. 50-57: Here, Piano II starts the section with a darker minor melody. It is recommended that Piano II perform in *pianissimo* – *pp* dynamic to create an introspective atmosphere. Each *staccato* should also be performed with a dry yet soft touch. In m. 54, Piano I assumes the melody again but in a major key. Here, it is recommended that Piano I perform in *piano* – *p* dynamic, slightly louder than the

previous performance by Piano II in order to dispel the darkness created prior to this by Piano II.

mm. 57-63: This small section is a resolution of the previous section, consisting of both pianos conversing with each other by performing a phrase interchangeably. In mm. 58, 59, and 60, respectively, the measure should begin with a loud mezzo forte – *mf* on the first beat followed by a soft *piano* – *p* in *staccato* performed with a light and gentle touch.

mm. 63-64: This section is a minor transition leading to the recapitulation of the movement. Both soloists are performing small phrases interchangeably. Here, it is recommended that both soloists perform in *crescendo* dynamic and with a slight *ritardando* in the tempo. It is essential that both soloists have to perform exactly together with the orchestra, thereby producing tempo control and communication between the soloists and the conductor.

mm. 65-68: The pianos together resume playing but rather than Piano II, Piano I now takes the main melody and Piano II accompanies with a long trill before assuming the melody in m. 68 at the same time accompanied by Piano I. As previously performed, both pianos should start out softly in *piano* – *p* dynamic while the accompanist part always performs in a slightly softer dynamic.

mm. 68-76: The melody implied in this section is a continuation of the previous section. Each soloist enters interchangeably with each other in each measure. In m. 71 in particular, both pianos converge together. Here it is recommended that Piano I perform in a softer dynamic to help highlight the main melody presented by Piano II. In m. 76, both pianos end together on an ornamented note. Here, the main melody line is held by Piano I, hence the softer dynamics performed by Piano II.

mm. 77-82: This section introduces a new theme, beginning with Piano I in m. 77 and replies with a melodic phrase by Piano II in m. 78. It is recommended that Piano I perform in a slightly louder dynamic than before – *mezzo piano* – *mp* – as Piano I not only presents the first ‘question’ melody, but also performs in the dominant key, and creates suspension without tonic resolution until the end of the phrase, while Piano II should perform in a softer dynamic – *piano* – *p* – in reply to the question melody by Piano I as well as resolution of the melody tonic.

The same conversation is repeated in the next two measures with a slightly modified rhythm in the melody. A similar approach in performance as performed previously is recommended for both pianos. This section ends with both pianos performing block chords together in m. 81-82. Although it is stated that the dynamic is supposed to be *forte – f*, it is recommended that both soloists perform in a slightly softer dynamic, *mezzo forte – mf*, for example, and end the phrase by performing m. 82 in piano – *p*. This is due to the overall atmosphere of the movement, which is sweet and romantic. Both soloists should not perform brilliantly as it will counterbalance the movement's expression.

mm. 85-88: This section is a brief transition consisting of two phrases presented alternately by both soloists. It is recommended that Piano I start in *piano – p* dynamic; however, it is suggested that Piano II start the trill in *mezzo piano – mp* dynamic. This dynamic helps to remind us that the music is approaching the end, hence the slight builds up in dynamic.

mm. 88-96: In this particular section, both soloists assume the role of accompanists while the main melody is taken by the orchestra. Here it is recommended that both soloists perform in a soft dynamic as they act as accompaniment. Besides, both soloists are highly encouraged to perform in an extremely precise rhythm, as all three elements – both pianos and orchestra – have to attack the first beat in every measure together, particularly the polyrhythmic parts between pianos and orchestra. In this recapitulation, it is recommended that both soloists perform in a more *grazioso* manner to compliment the arpeggiated accompaniment and the sweet melody presented by the orchestra.

mm. 99-104: Both pianos end the piece with the melody presented previously by the orchestra. Here Piano I takes the main melody while Piano II, the accompaniment. Throughout this section, it is highly recommended that both soloists play a *diminuendo* from *mezzo piano – mp* to *pianissimo – pp* in m. 102. This is due to the descending melody line. Piano II also must perform in a softer dynamic than Piano I as it acts as an accompaniment. In m. 102, it is recommended that Piano I make slight *crescendo* to compliment the chromatic ascending notes, and resolve in *piano – p*, *diminuendo* into *pianissimo – pp* in m. 103 where the movement actually

ends. In m. 103 however, it is suggested that Piano II perform everything in *pianissimo* – *pp*, as the melody performed is a variation of the preceding melody as a reminder to the listener of the previous melody.

Rondo: Allegro, 3rd movement

mm. 55-85: Introduction of a theme performed by Piano I, a melody with triplets' accompaniment by LH. The melody should start out soft in *piano* – *p* dynamic. In mm. 63-65, Piano I is recommended start with *forte* – *f* dynamic and *diminuendo* into mm. 65, and repeat the same dynamic for the next two bars and the following two bars. In m. 71, Piano II assumes the same melody line but an octave lower than Piano I. A similar approach in performance is recommended for Piano II.

mm. 92-109: This section starts in mm. 92-96 with the presentation of the main theme by both pianos in octaves. It is recommended that both pianos perform in the same dynamic – *forte* – *f* – to create the effect of unison between both pianos. Continuing with a small bridge melody to connect to the next theme, mm. 97-109 is a conversation between two pianos alternating turns presenting musical phrases. It is recommended that the dynamic be performed throughout in *forte* – *f*, with a slight *diminuendo* for Piano II each time it appears.

mm. 109-151: Begins with Piano II presenting the main melody in octaves while Piano I acts as an accompaniment as well as shadow melody to Piano II. Here Piano I should perform softer than Piano II, not only so it will help Piano II to emphasize its main melody, but also as it will technically be less challenging to perform. In m. 123, the melody returns but the soloists switch roles. A similar approach as the precedent is recommended for both soloists. mm. 137-151 is an ending phrase to the theme presented. Starting with Piano I the melody is introduced first, and followed by a reply of the melodic variation by Piano II. It is recommended that both pianos end the phrase with a *diminuendo* trill to *piano* – *p* in the last measure.

mm. 151-181: This section is a bridge to reconnect with the main theme of the movement, consisting repeated melodies by both soloists. Here it is

suggested that Piano II perform in a softer dynamic than Piano I as the Piano II acts only in response to the main melody presented by Piano I.

mm. 181-197: Piano I continues solo presenting the main theme of the movement. Similar dynamics employed previously are recommended to be used by Piano I in this particular section. It is also recommended that Piano I end the phrase in mm. 196-197 in *forte* – *f* to support the entrance of the orchestra in the same measure.

mm. 216-247: In this section, the music takes a darker tone with the first melody being presented by Piano II while Piano I provides accompaniment with an octave trill. It is suggested that Piano II perform in *forte* – *f* creating a grand and majestic feeling while Piano I should perform the trill in a similar way but slightly softer to allow Piano II to present the main theme without losing the dynamic as Piano I helps to create an even darker feeling towards the melody. In m. 232, the theme returns but the soloists switch role. A similar approach of interpretation is recommended for both soloists.

mm. 247-265: This section acts as a small bridge consisting of a circle of fifths performed interchangeably by both soloists and the orchestra. In mm. 261-265, it is recommended that both soloists perform in *diminuendo* starting in *mezzo forte* – *mf* dynamic. It is suggested that Piano I perform in a softer dynamic than Piano II as the Piano II assumes the main melody. However, the ending chord in m. 265 should be performed in *forte* – *f* dynamic as the theme returns to the dark theme.

mm. 265-279: This section is a reminder of the previously mentioned ‘dark’ theme with Piano II assuming the main melody and Piano I providing accompaniment with an octave trill. A similar approach as the aforementioned is recommended.

mm. 279-307: A small bridge is presented by both soloists exchanging melodies with each other to prepare the return of the main theme. In mm. 295-307, it is recommended that both pianos make a *diminuendo* dynamic as well as *ritardando* of tempo to prepare the return of the main theme.

mm. 307-323: Presentation of the main theme by Piano I. Previously retarding in this section the tempo should return to the original tempo – *a*

tempo. As in the previous performance of this theme, it is recommended that Piano I follow the dynamics of the previous presentation of this theme.

mm. 343-381: This section is a variation of the main theme with an intense build up presented by both soloists exchanging melodies before culminating together in m. 381. Both soloists are recommended to perform in *crescendo* to compliment the ascending melodic line of the section, and both soloists are also recommended perform in precise tempo, with a slight increase every so often in the tempo to create tension before the climax.

mm. 386-424: This section is a presentation of the existing theme, but performed with slight variations of the rhythm as well as in a different key. Piano II presents the main melody in octaves while Piano I acts as an accompaniment as well as shadow melody to Piano II. Here Piano I should perform softer than Piano II, not only as it will help Piano II to emphasize its main melody, but also because it will technically be less challenging to perform. In mm. 408, the melody returns but the soloists switch roles. A similar approach as what precedes is recommended for both soloists. A different ending is applied to this theme, and it is recommended that both pianos end in a softer dynamic to enter the bridge in a softer dynamic as it allows the soloists to explore a wider range of *crescendo* in the bridge later.

mm. 424-463: This section is a bridge to prepare for entrance of the cadenza. Piano I start with a scales melody in sixteenths and ends up with a trill towards the tonic. *Crescendo* dynamic is recommended for Piano I throughout the scales to increase the tension and a slight *diminuendo* after the trill resolving to the tonic. In the following measure, Piano II assumes the same melody as presented by Piano I before. A similar approach as the preceding is recommended for Piano II. In m. 456 both pianos return to the main theme of the piece presented in *grandioso* octaves, almost unison as a reminder that the piece ends as it began. Both soloists are recommended perform the theme in *forte* – *f* to create a grand ending to the piece.

mm. 478-501: A *Coda* to the 3rd movement performed in connection to the cadenza, consisting of the melody from the main theme performed in octaves by Piano I while being accompanied by Piano II. Dynamic-wise, it is recommended that both soloists start out soft in *piano* – *p* dynamic and *crescendo*

into *forte* – *f* towards the end of the section. The ending chord should also be performed in *forte* – *f* dynamic to end the piece in *grandioso* manner. Also be aware that Piano II should perform softer than the accompanist to highlight the main melody by Piano I.

3.1.2.2 *Fingering recommendation of the selected measures of the Wolfgang Amadeus Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365*

The researcher selected a few measures specifically chosen for a practical and effective fingering. Following by the procedure/instructions:

Allegro: 1st movement, Piano I

The numbers are related to the fingering.

mm.55-57, RH: 2-1-2-3/1-3-1-3/1-3-1-3/2-1-2-3/1-2-1-2/1



Figure 8 mm. 55-57, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I

m. 93, RH: 1-2-4-2/1-2-4-2/1-2-3-1/4-3-2-1



Figure 9 m. 93, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I

m 100, RH: 5-2-1-4/2-1-2-5/4-2-1-3/2-1-2-3/5



Figure 10 m. 100, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I



m. 140, RH: 1-2-1-2/3-1-3-1/2-3-1-2/1-3-1-3/1

Figure 11 m. 140, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I

m. 142, RH: 2-1-2-1/3-1-3-1/2-3-1-2/3-1-3-1/5

Figure 12 m. 142, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I

m. 229, RH: 5-2-1-4/2-1-2-5/4-2-1-3/2-1-2-3/5

Figure 13 m. 229, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 1st movement, Piano I

Andante: 2nd movement, Piano I

m. 13, RH: 1-2-4-3-1-3-2-1-3-2

Larghetto



Figure 14 m. 13, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 2nd movement, Piano I

m. 39, RH: on 1st beat 1-2-1-3-1-4-2-5 on 3rd beat 5-3-2-3-2-1 LH: 1-2



Figure 15 m. 39, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 2nd movement, Piano I

Rondeau/Allegro: 3rd movement, Piano I

mm. 230-231, RH: 5-3-2-1-4-3-2-1-2-3-2-1



Figure 16 mm. 230-231, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 3rd movement, Piano I

mm. 235-237, RH: 2-5-1-3-2-1-5-2-1-4-2-1-2



Figure 17 mm. 235-237, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 3rd movement, Piano I

m. 240, RH: 5-3-2-1-2-3/2



Figure 18 m. 240, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 3rd movement, Piano I

mm. 252-254, RH: 1-2-4-2-1-5-2-1-4-2-1-5-2-1-5-3-2/1



Figure 19 mm. 252-254, Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, 3rd movement, Piano I

3.1.3 Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 by Beethoven

Beethoven's Concerto for Piano, Violin, Cello, and Orchestra Op. 56, generally known as "Triple Concerto", was composed in 1803 and published in 1804

by Breitkopf & Härtel. The Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 is the only concerto composed for more than one solo instrument. The three solo instruments conclusively make this a composition for Piano Trio. Anton Schindler, Beethoven's biographer, asserted that the "Triple Concerto" was written for the Archduke Rudolf of Austria, Beethoven's pupil. The Concerto for Piano, Violin, Cello, and Orchestra Op.56 was written into three movements, 1) Allegro, 2) Largo (attacca), and 3) Rondo alla polacca.

In late 1803 when Beethoven was incredibly creative he composed this uncommon concerto and revised the first symphony, started working on the *Waldstein* Sonata No. 21 in C major, Op. 53, and made an outline for *Appassionata* Sonata No. 23 in F minor, Op. 57, as well as for *Fidelio*, his opera, which was formerly titled as '*Leonore*'. At that time, Beethoven had no idea how to categorize this new orchestral work comprising three solo instrumentals. Therefore, he called it a '*concertante* for Violin, Violoncello, and Pianoforte with full orchestra' while it is commonly known nowadays as the "Triple Concerto".

Concertos for multiple instruments remind us of the Baroque *Concerto Grosso* in which a musical composition for a group of solo instruments is accompanied by an orchestra. However, Beethoven's "Triple Concerto" is not *Concerto Grosso*; it is instead a concerto for Piano Trio and Orchestra. The concertos presented in fact, challenging problems for Beethoven; that is how to give individual attention to every soloist and how to prevent the Cello from receding into the background in a sophisticated composition. He tackled these issues excellently by having the three soloists play as a *trio* more frequently, and also allowing the cellist to start first in many places.

Unlike other music composed by Beethoven during this period, the Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 is quite distinctive. It is more relaxed with considerable variety in the music, while his revolutionary transformative symphony '*Eroica*' his opera, and the two piano sonatas were constructed with the dramatic feeling impatience and emotional rage (*Waldstein* Sonata No. 21 in C major, Op. 53 and *Appassionata* Sonata No. 23 in F minor, Op. 57)

3.1.3.1 Notes on the Approach to the Musical Interpretation

Allegro: 1st movement

The first movement, *Allegro*, and one of Beethoven's longest, begins with a gradual *crescendo* into the exposition. The main theme is introduced later by the soloists while the textures gradually fade as Beethoven frequently has the soloists play independently with subtle orchestral accompaniment. The thematic aspect of this movement is more genial and leisurely expansive instead of consisting of ardent rhythms.

The two principal themes of the Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 first movement, are very distinguished and correspond to Beethoven's first piano concerto in C major, Op. 15, another great piano concerto.

Exposition:

mm. 1-10: The 1st theme is introduced and played by Bases and Cellos only.

The image displays the musical score for the first movement of Beethoven's Concerto in C major, Op. 56, measures 1-10. The score is in 2/4 time and marked 'Allegro'. It shows the piano part with a 'pp' dynamic and a 'cresc.' marking. The music features a prominent dotted rhythm in the bass line.

Figure 20 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56: I. Allegro, mm. 1-10

The theme develops gradually every two measures and contains prominent dotted rhythms. The same appears at m. 53:



Figure 21 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56: I. Allegro, mm. 52-56

The theme contains prominent dotted rhythms and develops gradually in each measure from B in m. 53, to C in m. 54, to F (this time on the second beat) in m. 55, and to E ascending an octave in m. 56. In this case, the two themes are very similar.

The two principal themes of the Piano Concerto No. 1 in C major, Op.15, by Beethoven, by contrast, are different. In comparison with Beethoven's Piano Concerto No. 1 in C major, Op. 15, the first theme is militaristic in character and energetic:



Figure 22 Beethoven's Piano Concerto No. 1 in C major, Op.15, 1st movement, mm. 1-4

In the second theme in Beethoven's Piano Concerto No. 1 in C major, Op.15, adopts a lyrical and expressive character and contains *cantabile* appoggiaturas:

Figure 23 Beethoven's Piano Concerto No.1 in C major, Op.15, 1st movement, mm. 49-52

Beethoven's Piano Concerto No.1 in C major, Op.15, adopts a thematic contrast. The Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra Op.56, adopts similar themes.

m. 97: Theme 1, Piano part begins Theme 1 with a gently *crescendo* in *cantabile* to D7 in m. 98; swelling gradually in each measure.

m. 109: The Piano part starts a chromatic scale in *mezzo forte* – *mf* – while making a *crescendo* culminating on the 4th beat measure 110 and is followed by *forte* – *f* – to measure 114. The piano must keep a very precise counting in order to end the main line together with the Orchestra in m. 114.

mm. 118-125: Theme 5b, the piano part should perform smoothly as an accompaniment while supporting the melody by cello. The RH should make a clear articulation with a short Pedal on the bass by LH.

Figure 24 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, mm. 121-123/Theme 5B

mm. 134-137: The piano presents Theme 6, played highlighting the Theme in *cantabile*.



Figure 25 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, mm. 134-137/Theme 6

mm. 143-145: Piano part takes over with an energetic character emphasizing the *sforzato* – *sf* - both Hands.

mm. 167-169: The Piano begins in *piano* – *p* – while make a crescendo to *forte* – *f*; The researcher recommends increased in these measures the *Tempo* until first note – F# - in m. 170, in D major.

mm. 170-172: Beethoven often uses these chordal effects to create the atmosphere of a fairy tale or the entrance into a beautiful dimension resulting in a modulation.

mm. 175-177: It is recommended that the piano perform the dynamics with *crescendo* and *decrescendo*, from A7 to D minor in mm. 175-176 and from E7 to A minor in mm. 176-177.

mm. 194-201: Theme 7 in A minor, all soloists must perform precisely together in order to execute the melody line precisely and together in *forte* – *f* – dynamic and energetic character.

mm. 277-299: Development, all soloists perform; the dialogue between Piano and Violin and Cello appears in mm. 277-299. Important to perform with *staccato* articulation by three soloists in *forte* – *f* – as indicated in the score.

m. 325: Starts recapitulation, Theme 1 by the Orchestra in C major but contrary dynamics in *fortissimo* – *f*.

m. 388: The Piano begins *forte* – *f* – dynamics with LH in octave on G, and gradually retreating to *piano* – *p* – dynamics followed by *crescendo* and *diminuendo* in m. 393.

mm. 404-406: The Piano starts in *piano* – *p* – while *crescendo* to *forte* – *f*; The researcher recommends increase *wispy* in these measures the *Tempo* until the first note – A - in m. 407, in F major.

mm. 407-409: Beethoven often uses these chordal effects to create an atmosphere as in a fairy tale the entrance to a beautiful dimension resulting in a modulation.

mm. 412-414: It is recommended that the Piano perform with *crescendo* and *decrescendo* dynamics, from C7 to F minor in mm. 412-413 and from G7 to C minor in mm. 413-414.

mm. 431-438: Theme 7 again but in C major, all soloists must perform keeping a very precise coordination with each other in order to execute the melody line precisely and together in *forte* – *f* – a dynamic and energetic character.

mm. 454-460: all soloists must perform in precise counting with each other in order to execute the ascending scales precisely and together in *pianissimo* – *pp* – dynamic and in *staccato* articulation.

mm. 460-461: the trills by the three instruments start in *piano* and culminate in *fortissimo* – *ff* – in m. 462.

m. 462: The Orchestra initiates the Coda with Theme 5A.

m. 470: normally the cadenza would be here.

m. 506: Theme 1 continues with Orchestra, Piano, Violin and Cello in Canon, perhaps related to Theme 2. It is performed in *cantabile* creating a balance between Piano, Violin, and Cello. In mm. 507-508 recommend the melody line by the Piano to make a *crescendo* culminating in the Subdominant in F major.

m. 514: *Piu Allegro*: Fragments of Theme 1 by the Orchestra in ascending scales with Piano, Violin, Cello, and Orchestra in *fortissimo* – *f* - keeping a very precise timing in order to obtain greater effect, it is recommended that all *rests* be very clear and with a very precise tempo completing the 1st movement with *bravura* and *brilliance*.

Largo: 2nd movement

The second movement, *Largo*, is comparatively short and is followed by a transition to the final movement, *Rondo alla Polacca*. This movement begins with muted strings in *Largo*. Yet, it is the three soloists who are predominant with Cello being the principal instrument marking the theme *motto cantabile* beginning in measure 4.

Largo
Cello

Piano II
p con sordino

Figure 26 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 2nd movement, mm. 1-4, *Largo*

m. 4: The theme *motto cantabile* begins in measure 4 with the cello.

Cello

molto cantabile *sfp*

Figure 27 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 2nd movement, mm. 4-8, *Largo* – cello solo

The 2nd movement Piano part assumes accompaniment by providing support for the melody line. The Piano performs in a delicate manner with

tremendous expressiveness without sacrificing the main melody line or the dialogue between Cello and Violin. It is recommended that the LP be used most of the time. By contrast, the 2nd movement is brief, almost an interlude, a transition uninterrupted into the *Finale*.

Finale: 3rd movement

The *Finale* third movement *Rondo alla Polacca*: Dramatic repeated notes launch into the Polonaise-style (so called “Polacca”) third movement with the Cello introducing the main theme. Beethoven surprisingly shortened the principal theme from 3/4 to 2/4, m. 333, near the final section before returns again to 3/4 measuring and *coda*, in m. 443.

mm. 1-16: The movement opens with a melody by the Cello continued from the 2nd movement. From m. 9-16, the melody theme is repeated by the Violin.

mm. 20-31: The Piano enters with short phrases in every 3rd beat of each measure. Here the Piano remains in the background and not as the main melody, while the main melody is performed by the conversing Violin and Cello. This section ends with the Piano in mm. 30 repeating the melody performed previously by Violin and Cello in m. 29 in an abrupt *crescendo* before culminating in m. 31 together with Violin and Cello followed by a *fortissimo* – ***ff*** *tutti*. In m. 31 it is recommended that the Piano start immediately after the orchestra clears the chord.

mm. 31-37: This section starts with 3 measures of ornamented notes performed alternately by Piano, Violin, and Cello, continuing with a repetition of the main theme performed in unison by Piano, Violin, and Cello with a *crescendo* nearing the end, and all three soloists end in *forte* – ***ff***.

mm. 57-58: The three soloists repeat the melody performed in the previous measure by the orchestra. Here, again the Piano only acts as background to the Violin and Cello, hence the Piano should not perform louder than the Violin and Cello.

mm. 69-75: The Piano assumes the melody in reply to what the Violin and Cello performed previously. It is recommended that the Piano perform with *legato* touch and *piano* – *p* dynamic to compliment the *dolce legato* written in the score.

mm. 76-79: Here the Piano reverses roles becoming an accompaniment to both Violin and Cello who take the melody line. It is recommended that the Piano perform in a softer dynamic not louder than the Violin and Cello.

mm. 80-93: In mm. 80-85, the Piano takes the melody line alternating with both Violin and Cello. From the 3rd beat in m. 85 to m. 91, the Piano assumes the melody in unison with Violin and Cello. It is suggested that the Piano follow the dynamics employed by Violin and Cello, as they are performing in unison, making a *crescendo* culminating initially in m. 91, continuing with an abrupt *crescendo* in m. 92 to ultimately reach the 2nd climax in m. 93.

mm. 98-100: The Piano takes the melody previously held by the Violin, performing in octaves. It is recommended that the Piano employ a *crescendo* as noted in the score, and end with *forte* – *f* dynamic in m. 100. It is also recommended that the Piano perform with a clear touch and precise rhythm to synchronize with the Violin's beats and end together at the beginning of the next melody line by the Cello.

mm. 101-106: Here the Piano performs the melody in unison with the Cello and later followed by the Violin. Starting from m. 104, it is the recommendation to start reducing the dynamics and slightly reduce the *tempo* in order to reach the culmination in *piano* – *p* dynamics in m. 106. This compliments the *diminuendo* mark written in the score.

mm. 106-115: In mm. 106-110, the Piano still performs in unison with Violin and Cello in *piano* – *p* dynamic with *ritardando* tempo. Starting from mm. 110-115, the music returns to the original *tempo* while the Piano performs small melody alternately with Violin and Cello to prepare for the return of the main theme by the Cello.

mm. 138-149: The Piano enters with several short phrases every 3rd beat of each measure. Again, here the piano only acts as accompaniment and not as the main melody, while the main melody is played by the conversing Violin and

Cello. This section ends with the Piano in m. 149 repeating the melody performed previously by Violin and Cello in m. 147 in an abrupt *crescendo* before culminating in m. 149 together with violin and cello followed by a *fortissimo – ff tutti*.

mm. 149-155: This section starts with 3 measures of ornamented notes performed alternately by Piano, Violin, and Cello, continuing with a repeat of the main theme performed in unison by Piano, Violin, and Cello with a *crescendo* nearing the end at which point all three soloists end in *forte - ff*.

mm. 170-202: This particular section is in the style of *Polonaise*, a traditional dance originating in the Polish culture, or as mentioned in the movement's name – *alla polacca* – literally meaning: in the manner of *Polonaise*. This section starts with a conversation between Violin and Cello while the Piano only replies in between. Here it is recommended that the piano perform in *forte – f* dynamics as every time the Piano appears it performs only as solo and has the role of supporting the conversing Violin and Cello. In mm. 187-194 there is a role reversal by Piano, Violin, and Cello. The main melody is assumed by the Piano, while the Violin and Cello perform in unison in reply to what the piano states. It is suggested that the Piano perform with *legato* touch and a light and gentle touch with every trill to end each phrase, while from mm. 195-202, the Piano should perform with a *staccato* touch as indicated in the score.

mm. 203-218: Here the Piano acts only as an accompaniment. It is recommended that the Piano perform with a *legato* touch and quiet dynamics no louder than the Violin and Cello.

mm. 219-244: The Piano takes the melody in m. 219 before combining in m. 221 with both Violin and Cello resulting in a unison performance. Here it is recommended that the Piano start with a *crescendo* until *forte – f* in m. 221 and continue a further *crescendo* to *fortissimo – ff* in m. 223. From mm. 223-233, the Piano performs almost entirely alone with an occasional melodic reply by Cello and Violin. The dynamic recommended for this particular part should be *decrescendo* starting with *fortissimo – ff* in m. 223 and continuing into *pianissimo – pp* in m. 225 as indicated in the score. Each melody by the Piano is performed with a light *staccato* touch throughout the section. When the piano enters the solo section, with occasional

accompaniment by the orchestra in m. 229, it is recommended that the Piano increase the dynamics by making *crescendo* into *forte* – *f* in m. 233. From m. 235, the Piano will only perform trills in both hands to support the melody line taken by the Violin and Cello. Here it is recommended that the Piano perform the trill in *piano* – *p* dynamics continuing a *crescendo* in m. 241 to compliment the *crescendo* by Violin and Cello before culminating in m. 244 with a contrary-motion scale performed in *forte* – *f* dynamics.

mm. 262-268: The Piano assumes the melody in reply to what the Violin and Cello performed previously. It is recommended that the Piano perform with *legato* touch and in *piano* – *p* dynamics to compliment the *dolce legato* written in the score.

mm. 269-272: Here the Piano exchange roles becoming an accompaniment to both Violin and Cello who take the melody line. It is recommended that the Piano perform in a softer dynamic not louder than the Violin and Cello.

mm. 273-284: In mm. 273-278, the Piano takes the melody line alternating subsequently with both Violin and Cello. From the 3rd beat in mm. 278 to mm. 284, the Piano takes the melody in unison with Violin and Cello. It is suggested that the Piano follow the dynamics employed by Violin and Cello, as they are performing in unison, playing is *crescendo* until the first point culminating in m. 284, continuing with an abrupt *crescendo* in m. 285 finally reaching the 2nd culminating point in m. 286.

mm. 291-293: The Piano takes the melody line from the Violin, performing in octaves. It is recommended that the Piano use *crescendo* dynamics as noted in the score, and end with *forte* – *f* dynamic in m. 291. It is also recommended that the Piano perform with a clear touch and precise rhythm to synchronize with the Violin's beats and end together at the beginning of the next melody line by Cello.

mm. 294-299: Here the Piano takes the melody in unison with the Cello and it is later followed by Violin. Starting from m. 297, the recommendation is to start reducing the dynamics and slightly the *tempo* until the culminating point in *piano* – *p* dynamics in m. 299. This is in agreement with the *diminuendo* mark written in the score.

mm. 299-307: In mm. 297-301, the Piano still performs in unison with Violin and Cello in *piano* – *p* dynamics with *ritardando* tempo. Starting from m. 301-305, the music returns to the original tempo while the piano performs a brief melody alternately with Violin and Cello to prepare the return of the 2nd theme.

mm. 307-321: The return of the 2nd theme starts with the Piano performing in quiet dynamics and very expressively. In this particular section, the theme is performed alternately by Piano, Violin and Cello. It is recommended that the soft dynamics be retained throughout this section.

mm. 323-332: This section is a transition to the Coda of this movement. It is with the Piano in m. 323, followed by violin and cello in unison with the Piano in m. 325 to m. 327. From m. 325, *crescendo* into *fortissimo* – *ff* in m. 327 is recommended. In m. 329 the Piano re-enters with a connecting phrase to link the melody presented in the previous measure by Cello to the melody presented by Violin in the following measure.

mm. 333-475: This section is the *Coda* to the 3rd movement. The time signature changes to 2/4 and the tempo changes to *Allegro*. The piano enters in mm. 348, performing in *pianissimo* – *pp* dynamic throughout. In m. 373, the dynamic changes into *forte* – *f* and abruptly changes back into *piano* – *p* in m. 375, similarly it happens again in m. 383 to m. 385. The Piano re-enters in m. 402, performing in triplets with *forte* – *f* dynamics to increase tension together with Violin and Cello. In mm. 414-426, the Piano performs broken chords alternately with violin and Cello. It is suggested that these broken chords be performed boldly and with clarity, *forte* – *f* dynamic, and a precise *tempo* to alternate accurately with violin and cello. It is recommended that the Piano accentuate the first note of each broken chord. From m. 437 to m. 442, the piano performs an extended trill together with Violin and Cello. It is suggested that the Piano perform with *moderate* dynamics before ending the trill with *diminuendo* to *piano* – *p* dynamic.

m. 443: This section is the 2nd part of the *Coda*, performed in the same time signature but a slower tempo in *Adagio*. The section starts with the Piano performing the main theme of the 3rd movement in octaves. This part should be performed with a soft and legato touch to compliment the *dolce* indicated in the

score, followed by an abrupt change to *forte* – *f* dynamic in the next measure. In mm. 451-454, the Piano acts as an accompaniment to the Violin and Cello. Thus it is recommended that the Piano perform in softer dynamic no louder than both Violin and Cello. In m. 455, the Piano performs both melody and accompaniment. The Piano assumes the melody performed previously by both Violin and Cello and culminates together in m. 457 with Violin and Cello. In mm. 460-465, the three soloists reply to the melody presented in the previous measure by the orchestra. Again, here the Piano only as background to Violin and Cello, hence the piano should not perform louder than the Violin and Cello. *Crescendo* dynamic It is also recommended from m. 462 culminating together in *forte* – *f* dynamic in m. 465. In m. 466, the three soloists resume a replication of the melody presented by the orchestra in the previous measure. Here it is suggested that Piano perform in the same dynamic as the Violin and Cello – *forte* – *f* – as the three soloists are performing in unison and united as one. From m. 466-475, the three soloist perform in unison once again. Similar as in the previous section, it is suggested that the Piano perform in the same dynamic as the other two soloists since the three soloists are performing as one. The dynamic however might include a *crescendo* in order to attain the big climax at the end of the movement as well as the concerto in m. 475. The final chord should be performed in *fortissimo* – *ff* dynamic as it is the summit of the entire composition. Moreover, the three soloists and the orchestra should perform with precision in order to execute the final chords together and with a *grandioso* character.

3.1.3.2 *Fingering recommendation of the selected measures of the Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 by Beethoven*

The researcher selected a few measures considering significantly chosen for a practical and effective fingering. Following by the procedure/instructions:

***Allegro*: 1st movement**

The numbers are related to the fingering.

m. 105: Fingering RH, thirds: 3/5-2/4-1/3-1/2-2/4-1/3/-(1/2)



Figure 28 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m.105, 1st movement

m. 107: RH scale, 3rd beat: 1-2-3-4-1...etc.



Figure 29 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m.107, 1st movement

m. 109, RH: 1-1-2-3/1-2-3-4/1-2-3-1/2-3-1-2

m. 109, LH: 3-4-3-2/1-3-2-1/3-1-3-2/1-3-1-3



Figure 30 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m.109, 1st movement



Figure 37 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 374, 1st movement

m. 383, RH: 2-4/2-4-1/4-2-4/2-4-1

m. 384, RH: 4-3-1/4-2-3/1-3-1/3-1-3 (1)



Figure 38 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 383-384, 1st movement

m. 432, RH: 3rd beat: 2-3-4-3/2-1-3-2

m. 433, RH: 1-4-3-2/1-2-3-1/3-4-3-2/1-2-3-1

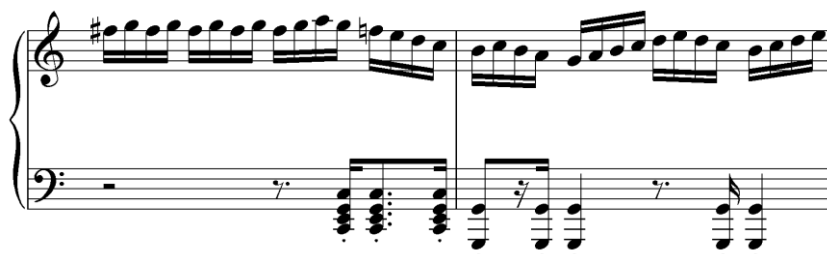


Figure 39 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, mm. 432-433, 1st movement

m. 474, RH: start playing with 3rd finger; on 3rd beat, playing G in octave with LH



Figure 40 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 474, 1st movement

Largo: 2nd movement

Following by the procedure/instructions: The numbers are related to the fingering.



m. 20, LH: 4-5-4-2-3-2-1-5-4-2-1



Figure 41 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 20, 2nd movement

m. 21, LH: 4-2-3-2-1-3-2-1-2-1-2-3-4-2-1-4-2-1



Figure 42 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 21, 2nd movement

m. 47: bass with LH (G), following by RH (B-D-G-B) following by LH (D-G-B-D) and move on by RH



Figure 43 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 47, 2nd movement

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Finale: 3rd movement

Following by the procedure/instructions: The numbers are related to the fingering.

m. 195, RH: 1-5-4-3/4-1-2-3/4-1-2-3 (4)



Figure 44 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 195, 3rd movement

m. 323, LH: 3-3-1/3-2-1-3/1-2-3-4



Figure 45 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 323, 3rd movement

m. 324, LH: 1-5-4-3/2-1-3-2/1-2-3-4 (1)



Figure 46 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 324, 3rd movement

m. 469, RH: 1-2-3/4-1-2-3/4-1-2-3 (4)



Figure 47 Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56, m. 469, 3rd movement

3.1.3.3 Analysis Overview

Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra Op.56 has a very sophisticated structure. The structure of the first movement of the Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op.56:

Exposition

Theme 1: m.1, on C, 1 = Orchestra

Theme 1 developed: m. 13, C – G

Theme 2: m. 33 and m. 44, G – C

Theme 3: m. 53, on C (not in dominant) - G

Theme 4: m. 61, G; m. 69, C



Figure 48 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, m. 1/Theme 1



Figure 49 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, m. 33/Theme 2

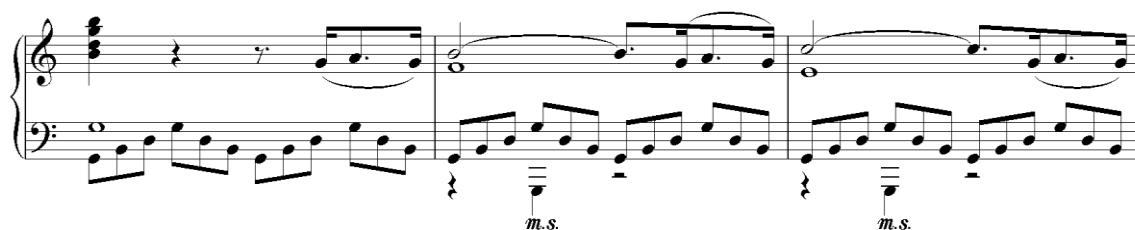


Figure 50 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op. 56, 1st movement, mm. 52-54/Theme 3



Figure 51 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op. 56, 1st movement, m. 61/Theme 4

Solo 1

Theme 1: m. 77, C, Cello

m. 85, G – C, Violin

m. 97, C, Piano

Theme 5A: m. 114, C, Orchestra

m. 118, C, Cello

Theme 5B: m. 122, C, Cello

m. 126, C, Violin

Theme 6 Anticipation: m. 130, C, Soloists/Orchestra

Theme 6: m. 134, C – A, Piano

Theme 6: m. 138, C – A, Cello

m. 141, A, Soloists

Theme 2 Anticipation: m. 151, Piano

Theme 2: m. 157, A, Cello

m. 161, D – A, Violin

m. 165, A, Orchestra

m. 170, D, Piano

Theme 7: m. 182, Violin/Cello

m. 194, Am, Soloists

m. 201, Piano

Theme 1: m. 211, Soloists

Theme 5A: m. 225, Orchestra

Theme 4: m. 235

Theme 8: m. 243, Cello



Figure 52 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op. 56, 1st movement, m. 114/Theme 5A



Figure 53 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, m. 182/Theme 7



Figure 54 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, mm. 243-246/Theme 8 by Cello

Solo 2, Development: divided into three parts

1st Part - Theme 1: m. 248, A, Cello

m. 256, E – A, Violin

m. 268, A, Piano

2nd Part - m. 277, Soloists

3rd Part - m. Theme 9 (related to 5B): m. 299, Cello

m. 303, Soloists

From Theme 1: m. 307, Soloists

m. 315, ascending scales, Soloists

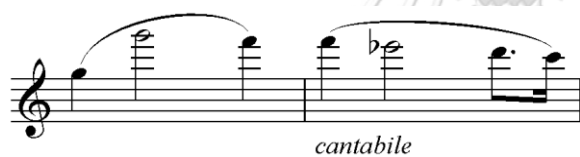


Figure 55 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, mm. 299-300/Theme 9 by Violin

Solo 3, Recapitulation

Theme 1: m. 325, C, Orchestra

Theme 1 developed: m. 337, Soloists/Orchestra

Theme 5B: m. 359, Cello

m. 363, Violin

Theme 6 Anticipation: m. 368, Soloists/Orchestra

Theme 6: m. 372, Piano

m. 374, Cello

m. 376, Violin

m. 378, Soloists

Theme 2 Anticipation: m. 388, Piano

m. 394, C, Cello

m. 398, F – C, Violin

m. 402, C, Orchestra

m. 407, Piano

Theme 7: m. 419, Violin/Cello

m. 431, C, Soloists

m. 438, C, Piano

Theme 1: m. 454, ascending scales, Soloists

Coda

Theme 5A: m. 462, Orchestra

m. 470 (normally cadenza would be here)

Theme 3: m. 471, on C (not in dominant), Cello

m. 475, on C (not in dominant) – G, Violin

Theme 4: m. 478, G – C, Violin/Cello

m. 484, C, Piano

m. 494, C, Soloists

Theme 1 Anticipation: m. 506, Orchestra, Soloists in Canon,
perhaps related to Theme 2

Piu Allegro

Fragments of Theme 1: m. 514, C, Orchestra

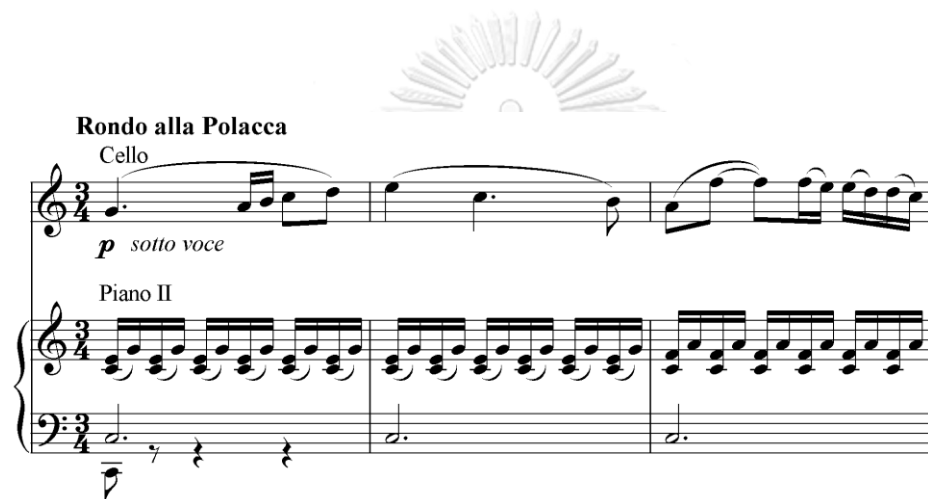
m. 520, ascending scale,

Soloists/Orchestra (m. 531)



Figure 56 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 1st movement, m. 514, *Piu Allegro*

Although the concerto was composed in 1803 and later premiered in 1804, it is one of the most neglected pieces and less renowned in musical world during the period. This music was performed far less than any of his other similar works. It had been years after launch until 1808 when the first performance came to public in summer ‘Augarten’ concerts in Vienna. Beethoven dedicated the music to Prince Joseph Franz Lobkowitz Viennese nobleman who artistically and financially supported him.



Rondo alla Polacca
Cello
p sotto voce

Piano II

Figure 57 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 3rd movement, mm. 1-3, Rondo alla Polacca, Cello solo with orchestra



Allegro

p

p

Figure 58 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 3rd movement, mm. 331-333, Rondo alla Polacca, measure changed from 3/4 to 2/4

Tempo I

The image shows a musical score for the 3rd movement of Beethoven's Concerto in C major, Op. 56, measures 331-333. The score is in C major and consists of four staves. The top two staves are for Violin and Cello, and the bottom two are for Piano (Right and Left Hand). The tempo is marked 'Tempo I'. The time signature changes from 3/4 to 2/4. The piano part is marked 'dolce' in the first measure of the 2/4 section and 'f' in the second measure. The score shows a Rondo alla Polacca.

Figure 59 Beethoven's Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56, 3rd movement, mm. 443-444, Rondo alla Polacca, measure returned from 2/4 to 3/4 for the rhythm and coda

3.1.4 Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc

I. Allegro ma non troppo - II. Larghetto - III. Allegro molto: Finale

Francis Poulenc's *Concerto pour deux pianos* (Concerto for Two Pianos and Orchestra) in D minor, was accredited by and dedicated to the Princess Edmond de Polignac. This concerto was written over a period of three months in the summer of 1932, a work that dates from his second stylistic period (1923-1935). It was usually described as the summit of Poulenc's early period. Poulenc wrote to the Belgian musicologist Paul Collaer: "You will see for yourself what an enormous step forward it is from my previous work, and that I am really entering my great period". Poulenc composed the concerto for the Princess Edmond de Polignac, an American-born patron which included many early 20th- century masterpieces of artwork, including Stravinsky's *Renard*, Ravel's *Pavane pour une infant defunte*, , Kurt Weill's *Second Symphony*, and Satie's *Socrate*. Her Paris salon was a gathering place for musical pioneers.

Poulenc's Concerto for Two Pianos in D minor was composed in 1932 and was commissioned by Princess Edmond de Polignac. On September 5th of the same year, the composer and Jacques Février performed as concerto soloists with Desire Defauw conducting the La Scala Orchestra. The premier took place at the Venice International Society of Contemporary Music Festival in Venice, Italy.

The concerto's recurring *moto perpetuo*, modally inflected figurations, can be seen to be clearly inspired by Poulenc's encounter with a Balinese *gamelan* at the 1931 Exposition Coloniale de Paris (Cooke, 1998). Moreover, the work's structure of the instruments and 'jazzy' effects are reminiscent of Ravel's G major concerto which was premiered in Paris in January 1932. Naturally, comparisons with Mozart's Concerto in E-Flat for Two Pianos, KV. 365 have been made, but it is the slow movement's graceful *Larghetto*, its simple yet gentle melody and accompaniment that is reminiscent of the slow movement of Mozart's C major piano concerto KV. 467. The composer admitted that he chose the reference to Mozart because "*I have a veneration for the melodic line and because I prefer Mozart to all other composers*". Poulenc wrote in a letter to Igor Marketvitch: "*Would you like to know what I had on my piano during the two months' gestation of the Concerto? The concertos of Mozart, those of Liszt, that of Ravel, and your Partita*" (Harding, 1978).

The Concerto is written for two pianos and orchestrated for an orchestra consisting of flute, piccolo, two oboes (second doubling *cor anglaise*), two clarinets, two bassons, two horns, two trumpets, two trombones, tuba, snare drum, shallow snare drum, bass drum, castanets, triangle, military drum, suspended cymbal, and strings.

The Concerto has three movements; Poulenc often described his music as "gay and direct," and this is evident during the first movement marked *Allegro ma non troppo*. The concerto combines the pianists in a complex relationship with continuous dialogue, while also invoking popular Parisian tunes and overall liveliness. Poulenc's knowledge of the piano is extraordinary, and the pianistic virtuosity is indeed, astounding. The music flows swiftly and is consistently delightful. The *coda* is

noteworthy, having incorporated the gamelan which the composer first heard during the 1931 Colonial Exposition.

The second movement develops into a more serious tone, having been written in a neoclassical style that was inspired by Poulenc's admiration for Mozart. Regarding the *Larghetto* of this concerto, Poulenc said: "*I allowed myself for the first time to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians. If the movement begins alla Mozart, it quickly veers at the entrance of the second piano toward a style that was standard for me at that time*" (Harding, 1978).

The *Finale* opens with percussion vigorously prior to unleashing the pianists into a toccata-like tune which is interwoven with sentimental romantic interludes. This movement gets catapulted into a pleasant frenzy as the piece moves towards emotional lyricism and reverts once again to pure blissfulness. The orchestra is then introduced, serving simply as an accompaniment to the pianos. Poulenc aptly summarized his Concerto as "blithely bravura," and it has likewise been transcribed for two pianos and four hands.

The concerto structure is composed in a simple A-B-A form in the first and second movements, but changes to a more complex rondo form with interrupting episodes in the finale. The concerto is in three movements as follows:

1) *Allegro ma non troppo* in D minor. Poulenc chose to bypass the normal practice of Sonata allegro in the opening movements in favor of ternary form, with a slower middle section. If the first movement is intended as evocative of Mozart, it is the blithe composers of the delightful Divertimenti and Serenades. The general effect is "gay and direct", words Poulenc used to exhibit his own music.

2) *Larghetto* in B-Flat major, in this gently stimulating, consciously naïve *Larghetto*, Poulenc recreates the famous Mozart's D Minor Concerto K 466 – Andante. The sonorous middle section echoes the soul of Camille Saint-Saëns, a Frenchman who in his serious moments could be among the most Mozartean of 19th Century Composers. Poulenc commented, "*In the Larghetto of this Concerto I permitted*

myself, in the first theme, to return to Mozart, because I have a fondness for the melodic line and I prefer Mozart to all other musicians. If the movement begins alla Mozart, it quickly diverges at the entrance of the second piano, toward a style that was familiar to me at the time."

3) *Allegro Molto: Finale* in D minor. Poulenc's *Finale* is a syncretic Rondo that combines the insouciance of a Parisian music hall and the enthralling sonorities of a gamelan orchestra. Its shining pattering and motivating rhythms produce a vivacious and spirited effect. As did his idol Mozart, Poulenc favors a profligate melodious creation, featuring a new theme for each successive section. His biographer Henri Hell has observed, "The finale flirts with one of those deliberately vulgar themes never far from the composer's heart".

As masterly as it sounds, the Poulenc concerto in D minor for Two Pianos and Orchestra requires of its piano soloists more dexterity of ensemble than of technique. However, the pianos alternate conversational interludes, and conventional cadenzas are absent. During the concerto, the soloist plays almost continuously, sometimes without orchestra. Poulenc creates a dramatic but charming conversation between the two pianos and the supporting instruments of the orchestra. As unusual as it is, his orchestration assigns predominance to the woodwinds, brass, and percussion, relegating the strings to an unfamiliar secondary role.

Poulenc's uncomplicated style shows a range of traits: simple, tuneful melodic ideas of narrow range and short duration; lively rhythmic content often using ostinatos, and a fluidity of changing meters; clear and visible textures with little complicated writing; a crucial diatonic tonal language spiced with some dissonance; and clear forms, occasionally involving cyclical recall of thematic materials.

The beginning of the piece has a sonata-form exposition and recapitulation along with brief parts on oboe; popular chansons that complement the composer's own jaunty first and second subjects. The slow, clearly central section replaces a full development before Poulenc returns to the boulevards and boats.

The larghetto pays homage to W. A. Mozart throughout; at one point the first piano leads in effect a musette, as if on a toy piano. The middle sections follow a more impassioned mood, leading to a sonorous climax before returning to a calm state. Reflecting the mood of the first movement, the finale begins with percussive drive before it takes off like an Alfa-Romeo in *a grand prix* through the avenues and *allées* of day and night Paris, past the marching bands and music halls. However, the interlude “*lyrique et romantique*” occurs when the Alfa stops for a bedroom tryst where perfume perspiration mixes with the smoke from Gauloises, after which the race resumes ever more intensively.

3.1.4.1 Notes on the Approach to the Musical Interpretation

***Allegro ma non troppo*: 1st movement**

Introduction: mm.1-18, tonal center: B-flat/D

m. 1: begins with chords playing in *fortissimo* – ***ff*** – emphasizing the chords using a very short Pedal on each chord, characterized by two violent colliding chords pointing to D as the tone center. The first chord is a D-minor triad; the second chord, also D-minor, with the addition of E-flat.

m. 2-3: Piano: playing in *fortissimo* – ***ff*** – use Pedal on 1st and 3rd beat, accent on 4th beat.

m. 4-6: Piano I: playing in *fortissimo* – ***ff*** – with accent on each beat, changing Pedal on 1st and 3rd beat.

Piano II: careful to play *forte* – ***f*** – not ***ff*** to highlight Piano I

m. 7-15: Piano I: playing *marcato in fortissimo* – ***ff*** – on each chord.

Piano II: playing in *fortissimo* – ***ff*** – the melody line; sometimes a very short Pedal is also applicable to create the ‘dry touch’. In measure 7-10 Piano II starts in *fortissimo* while making a *crescendo* culminating on the 3rd beat m. 8, and then followed by *decrescendo* to m. 10. MM. 14-15 starts in *mezzo forte* and pursues a *crescendo* until the culminating point in m. 16. The researcher recommends in these measures practice using some rhythmic variants, changing tempo, changing touch to perform with transparency and brilliance as indicated in the score.

m. 16: Piano I/Piano II: *sforzato in fortissimo* emphasis – *sff* – using a very short Pedal on each chord.

m. 18: Piano II: *Marcato* playing in fortissimo – *ff*; accent on each beat as to support Piano I starting ‘precisely’ in measure 19 – Theme 1a.

Theme 1a/1b: mm. 19-33, tonal center: C#

Theme 1a and 1b highlight the skill of Poulenc’s dialogue between the two pianos and the supporting orchestra. A fine balance between LH by Piano II and RH by Piano I is needed. The same Theme and dialogue between Piano I and Piano II appear in measures 38-46.

Theme 2: mm. 47-54 tonal, center: F/D

In Theme 2 starting on mm. 47-50 Piano I and Piano II accompany the Theme by the orchestra. The piano part must be performed in *mezzo forte* – *mf* – dynamics culminating point in *fortissimo* – *ff* – in measure 51.

Theme 3a: mm. 62-63, tonal center: C

Piano I is to be played more gently as in the typical accompaniment, while Piano II plays the Theme, concentrating on articulation in *staccato*, *legato*, and *accent*. This measure is reminiscent of Mozart: it is the blithe composers of the delightful Divertimenti and Serenades.

m. 92: *Lento subito*

A slower middle section begins in m. 92. An m. 94 both Piano I and Piano II must keep very precise time with each other in order to execute the descending melody line precisely and together. From mm. 92-102, Although it is noted that both Pianos are to perform with the same dynamics - *piano* – *p*, Piano I should perform somewhat more gently than the Piano II to emphasize the main melody line played by Piano II.

m. 103: Piano I should stress the main melody, while in m. 104 on the 3rd beat, Piano II starts a *crescendo* and culminates with Piano I in m. 105 in

forte – *f*. The same dynamic approach by Piano II reappears in measure 107, 108, and 112.

Theme 3a in m. 147, is similar to m. 62-63, Piano I assumes the melody line while Piano II assumes the accompaniment. In a similar manner, the melody line is emphasized more while the accompaniment line is played more gently.

Coda: mm. 172-199: Très Calme

A *Coda* to the first movement is inspired by *gamelan*, a traditional musical ensemble popular in Java and Bali, dominated by metallophone instruments struck with mallets, which Poulenc encountered at the 1931 Exposition Coloniale de Paris. Both pianos take a mysterious approach with a clear touch trying to imitate the effects as close as possible produced by *gamelan* ensemble. In mm. 76-79, Piano I has the melody line, playing in a delicate manner keeping one pedal throughout the three bars to create a mysterious effect. It is recommended that both pianos keep one sustain *pedal* in every measure and change on the first beat of each measure. The use of *una corda* pedal is highly recommended for both pianos throughout the *Coda*. In m. 185, the initial theme of the *Coda* is repeated but with the melody line taken together with a violin. The melody, played by both Piano I and violin, should be played as if imitating a *rebab*, a bowed instrument from a *gamelan* ensemble.

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Larghetto: 2nd movement

mm. 1-2: Piano I presents Theme I with repeated F's in measure 1 beats 1-3, highlighting each note with a slight *crescendo* with each repetition, ending the first phrase, m. 2 beats 3-4, with a *diminuendo* in the melody from F to D. This main melody line should be performed in *cantabile* style and *legatissimo*. In the same phrase, the LH should be performed smoothly in *portato* articulation, as if imitating the strings *pizzicato*. Throughout mm 1-8, Piano I performs four musical phrases with the identical musical concept of performance and articulation as the first phrase. Within these four phrases, Poulenc recreates the style of Mozart's D minor Concerto KV. 466 – Andante.

mm. 9-16: Piano II enters, introducing Theme II which continues throughout mm. 9-16, consisting of four musical phrases. Piano II should perform the melody line in *cantabile* style with *legatissimo* articulation.

mm. 21-25: Piano I performs a brief musical phrase consisting of a chromatic scale functioning as a small bridge to deliver Theme I to the subdominant key presented by Piano II in mm. 22-25. Piano II should perform Theme I in a similar manner regarding dynamics and articulation as the previous presentation of Theme I by Piano I.

mm. 26-29: The section consists of four phrases and starts with both pianos playing together with the orchestra and with Piano II supported by the orchestra in taking the main melody line with Piano I as the accompaniment. In mm. 26, the melody line is assumed by Piano II, performed mainly with right hand's – RH 5th finger – the top note it should be performed in a clear manner with a diminuendo during the melody transition from the 1st beat to the 3rd beat while performing mm. 27 in a similar manner yet smoother dynamics.

mm. 34-41: The section consists of four phrases, Piano I takes the main melody line as did Piano II in the previous section, whereas Piano I follows the exact same musical approach as Piano II from the previous section, while Piano II enters at mm. 34-38 with an E-flat natural minor scale performed thirds apart. This scale presented by Piano II should be performed in *legatissimo* with the use of left pedal and the use of right pedal, changed at every quarter note.

mm. 42-50: This section acts as a transition from the Mozartean initial themes to the Camille Saint-Saens – inspired middle section. Piano II starts this transition with a descending chromatic scale performed in *librament* – a freedom of tempo in *mezzo forte* – *mf* dynamic while accompanied by the orchestra. Piano I in continues mm. 46 repeating the same descending chromatic scales but in the higher register of the piano and without any accompaniment by the orchestra. Similarly, it is performed in *librament* – a freedom of tempo, but performed with a softer dynamic. In mm. 49-50, Piano I should accentuate the chromatic melody line performed in half-notes in order to establish the middle section in A-flat major.

mm. 51-117: The increasingly stable and sonorous middle section echoes the soul of Camille Saint-Saëns, a French composer who could be in his serious moments among the most Mozartean of 19th Century Composers. Poulenc commented: “In the *Larghetto* of this Concerto I permitted myself, for the first time, to return to Mozart, because I have a fondness for the melodic line and I prefer Mozart to all other musicians. If the movement begins *alla Mozart*, it quickly diverges at the entrance of the second piano, toward a style that was familiar to me at the time.”

The *tempo* in this section becomes faster – quarter note = M.M. 144. Both pianos and orchestra take this part with a passionate and dramatic character as intended by Poulenc who created a dramatic but charming conversation between the two pianos and the supporting instruments of the orchestra. The challenge for both pianos is to emphasize the main melody on the top note whilst simultaneously performing the accompaniment chord in the lower register without sacrificing the main melody line. Both Piano I and Piano II assume the melody but in a different register on the keyboard. It is recommended that pedaling for this part be used and also changed every half note, and both pianos may use the exact same pedaling. Moreover, dynamic-wise, both pianos start with *crescendo* culminating in mm. 56 proceeded by *diminuendo* into m. 57.

mm. 91-103: In this particular section, Piano I acts as the accompaniment to support the main theme in the form of octaves by Piano II. Although it is noted in the score that Piano I performs in *mezzo forte* - *mf*, it is recommended that Piano I keep the dynamic consistently softer than Piano II; hence the accompaniment of Piano I will not cover the melody line presented by Piano II in conjunction with the orchestra. This musical progression presented by both pianos and orchestra culminates in mm. 103 where both pianos and orchestra perform in *fortissimo* – *ff*. This section is continued in m. 104 where Piano I takes the melody line, accompanied by Piano II. Since the repetition of this theme only acts as a reminder of the main theme of this middle section, it is recommended that both perform in *piano* – *p*.

mm. 117-124: Piano II performs sets of arpeggios that serve as a bridge preparing for the return of Theme I in m. 125.

mm. 129-136: The section, again, consists of four phrases, and starts with both pianos playing together along with the orchestra; Piano II supported by the orchestra taking the main melody line and Piano I as the accompaniment. In m. 129, the melody line is assumed by Piano II, but instead of the melody being on top, the melody is performed mainly by right hand's – RH 1st finger – the RH lower note, should be performed in a clear manner with a diminuendo during the melody transition from the 1st beat to the 3rd beat while performing the m. 130 in a similar manner yet smoother dynamics.

mm. 137-141: The section consists of four phrases; Piano I takes the main melody line as did Piano II in the previous section. Piano I follows the exact same musical approach as Piano II from the previous section, while Piano II enters with a B-flat natural minor scale performed thirds apart. This scale presented by Piano II should be performed in *legatissimo* with the use of the left pedal and the use of the right pedal, changing every quarter note.

mm. 147-149: This section ends the 2nd movement, performed solely by Piano II. It is recommended that Piano II use the left pedal all the time during this section and perform the note with clarity and also use the right pedal, changing every half note without any *ritardando*. In m. 149, It is recommended that Piano II perform the last notes only with RH.

***Allegro molto:* 3rd movement.**

Poulenc's *finale* is a rondo that evokes the sass of a Parisian music hall and, again, the eastern sonorities of the gamelan orchestra. Rapid chatter and sparkling repeated notes lend it an effervescent quality. The composer's melodic gift is almost profligate, with a new theme around every corner. As his biographer Henri Hell so drily notes, "the finale flirts with one of those deliberately vulgar themes never far from the composer's heart.

Part of the work's charm is the extreme skill of Poulenc's dialogue between the two keyboards and the supporting ensemble. His orchestration places

the woodwinds, brass, and percussion in the aural foreground, with strings in an unaccustomed subservient role. Poulenc's musical language derives more directly from Stravinsky's French works and from the Balinese *gamelans* he had heard the year before at the Colonial Exhibition.

Poulenc's melodic and harmonic talent are most visible in the Allegro molto finale. The movement begins by incorporating the style of a toccata as the pianos play a rushing figure, followed by an announcement of the main theme – a music-hall march melody. After a more serene interlude, the piece returns to a café-concert mood and ends in an exuberant manner with a fortissimo dash of virtuosity.

The *finale* opens with percussion snaps prior to unleashing the pianists into a toccata-like tune which intertwines with sentimental romantic interludes. This movement gets catapulted into a pleasant frenzy as the piece goes towards emotional lyricism and back once again to pure blissfulness. The orchestra is then brought in, serving simply as an accompaniment to the pianos. Poulenc aptly summarized his Concerto as “blithely bravura,” and has likewise been transcribed for two pianos and four hands.

The *Coda* is noteworthy, having incorporated the *gamelan* which the composer first heard during the 1931 Colonial Exposition.

The note is use of coloristic effects in the *Coda* where the composer integrates the *gamelan* music he had come across during the 1931 Colonial Exposition.

mm. 1-5: The 3rd movement starts with three measures in unison between pianos and orchestra where both pianos and orchestra perform in *fortissimo* – *ff* and end in m. 5 with a strong chord struck in *sforzandissimo* – *sff* by Piano II whereas Piano I starts the *toccata*-like theme in the same measure. Here it is recommended that both pianos strick the chords in a percussive-like manner in order to compliment the orchestra's percussion.

mm. 5-22: This entire section incorporates the style of a *toccata*. The melody line is performed entirely by Piano I without any accompaniment from

orchestra or Piano II. The melody line should be performed with a clarity in *forte – f* dynamic. The tempo throughout this section should be consistent and precise, particularly approaching the end of this section in mm. 20-21. This is due to Piano II having to begin the same melody line together with the final chord by Piano I.

mm. 22-36: This section is a repetition of the previous section but in different key, and instead of Piano I, Piano II assumes the *toccata*-like melody line. The articulation and dynamics should be performed in a similar manner as the previous section. In m. 26, Piano I enters to create a two-voiced melodic line together with Piano II; however, Piano I should perform with a smoother dynamic than Piano II as Piano II has the main melody. Starting from m. 30, both pianos should perform a *crescendo* before culminating in m. 36 together with the orchestra in *fortissimo – ff*.

mm. 38: In this particular measure, is a rhythmical challenge for both pianos in that both pianos have to focus on starting the scale together and ending together. It is recommended that both pianos focus on the rhythm rather than the precise measures as this will help both pianos to perform and end this scale precisely together.

mm. 44-63: Character of a *march*, both pianos should perform in a precise rhythmical approach, consistent tempo, and with staccato touch followed by the presentation of the main theme – a music-hall march melody. Here the orchestra simply serves as an accompaniment to Piano I and Piano II.

mm. 71-79: Piano I and Piano II should accentuate the notes as indicated in the score leading to the climax in m. 79 in *fortissimo – ff* - as both pianos play a rushing figure with humoristic atmosphere followed by blissful bravura.

mm. 79-87: In this particular section, both Piano I and Piano II should perform in the manner of brilliance in *fortissimo – ff* - engaging in a '*Duello*' as if both pianos are in conflict while gradually decreasing as indicated in the score to a *diminuendo* to *piano – p* - *Céder un peu*; the dramatic sonority in *fortissimo – ff* will gradually fade away to a smooth and delicate melody line by Piano I in m. 91.

mm. 91-113: A more serene interlude, the piece returns to a café-concert mood. The melody presented by Piano I in the top note should be performed in a delicate manner.

mm. 155-180: Incorporated into the thematic web is the use of *chansonnettes* as well as well-known Parisian tunes from the café-concert circuit. In mm. 155-162, Piano II takes the main melody whilst Piano I assumes the accompaniment. In mm. 163-177, Piano II changes the melody style into a *toccata*-like melody while still accompanied by Piano I. Both pianos should perform in an improvisational manner. This *finale* should be performed in the characteristic of flirting with one of the deliberately vulgar themes close to the composer's heart.

mm. 192-226: *Agite*: Piano I takes the theme in broken chords while the melody can be found in octaves performed with accents every time the melody appears. In m. 209, Piano II assumes the same theme as performed by Piano I in the previous section. It is recommended that Piano II perform in *fortissimo – ff*. This is to compliment the accompaniment which is taken by both Piano I and the orchestra. Both Piano I and the orchestra support the melody line performed by Piano II with supporting chords performed on the same beats as the melody by Piano II.

mm. 228: In this particular section a humoristic and fanfare dialogue between Piano I and Piano II was incorporated.

mm. 247: The section starts again with more serene interlude, where Piano II takes over the melody line performed in *piano – p* with a tremendous expressiveness, sentimental romanticism and emotional lyricism. This section prepares for the return of the café-concert mood.

mm. 271-291: This *Coda* is noteworthy and is pure bliss starting with brilliant percussive-like chords played by both pianos before Piano I and Piano II introduce once again the conflicting melody between both soloists. Continued in m. 284 having incorporated the gamelan style melody, which the composer first heard during the 1931 Colonial Exposition. Both pianos perform in *fortissimo – ff* imitating the metallophone instruments from a *gamelan* ensemble while accenting the first note of each measure. The notes are use coloristic effects in the *Coda* where the composer integrates the pentatonic of *gamelan* music. In m. 290, both pianos should perform the chords precisely without any *rallentando* in *fortissimo – ff*, accentuating each note before both pianos and orchestra end the *Coda* with a unison D minor chord. The 3rd movement reflects a duel between the two pianos as the orchestra acts as an

accompaniment; and ends with a D minor chord, leaving a feeling of incompleteness which reflects as if there is no winner between the two conflicting pianos.

3.1.4.2 Fingering recommendation of the selected bars of the Concerto for Two Pianos and Orchestra in D minor by Francis Poulenc

The researcher selected a few measures specifically chosen for a practical and effective fingering. Following is the procedure/instructions:

Allegro ma non troppo: 1st movement

The numbers are related to the fingering.

Piano II

m. 14: RH: 1/3-2/4-1/3-1/5-2/3-1/5-2/4-1/3 2/4-1/3-1/5-2/4-1/3-2/4-1/3-2/4

LH: 4/2-3/1-4/2-3/12/1-4/1-3/1-4/2 3/1-2/1-4/2-3/1-4/2-3/1-4/2-3/1

m. 117, 3rd beat: begins by LH: 4-3-2-1 following by RH: 1-2-3-1-2-3-4-1-2-3-(4)

Larghetto: 2nd movement

mm. 34-35: RH: 2-1-2-3-1-2-3-4-1-2-3-1-2-3-4 (ascending scale)

LH: 5/3 (together)-4-3-2-1-3-2-1-4-3-2-1-3-2-1-3 (ascending scale)

mm.36-37: RH: 1-4-3-2-1-3-2-1-3-2-3-1-2-3-1-2-(4)

LH: 2-3-1-2-3-1-2-3-4-1-4-3-2-1-3-2-(1)

Allegro molto: Finale: 3rd movement

3.1.4.3 Analysis Overview

The structure of Poulenc's Concerto for Two Pianos first movement can be described as follows:

Introduction: mm.1-18, tonal center: B-flat/D

Theme 1a: mm. 19-22, tonal center: C#

Theme 1b: mm. 23-33, tonal center: C#

Theme 1a': mm. 34-37, tonal center: C#
 Theme 1b': mm. 38-46, tonal center: A
 Theme 2: mm. 47-54 tonal, center: F/D
 Theme 1a'', b'': mm. 55-61, tonal center: A
 Theme 3a: mm. 62-63, tonal center: C
 Theme 3b: mm. 64-65 tonal center: E-flat
 Theme 3a: mm. 66-67, tonal center: C
 Theme 1b''': mm. 71-77, tonal center: B-flat
 Theme 4: mm. 79-86, tonal center: B-flat
 Theme 5: mm. 103-104, tonal center: A-flat,
 Theme 5': mm. 107-108, tonal center: E-flat
 Theme 5'': mm. 109-110, tonal center: C
 Theme 5''': mm. 111-112, tonal center: E/E-flat
 Theme 5''': mm. 113-114, tonal center: D
 Theme 6: mm. 129-134, tonal center: E-flat
 Theme 7: mm. 135-138, tonal center: C#
 Theme Z: mm. 139-142, tonal center: D
 Theme 3a: mm. 143-144, tonal center: C
 Theme 3b': mm.145-146, tonal center: E-flat
 Theme 3a: mm. 147, tonal center: C
 Theme 8: mm. 151-152, tonal center: E-flat
 Theme 9: mm. 153-154, tonal center: E-flat
 Theme 8: mm. 155-156, tonal center: E-flat
 Coda: mm. 172-199, tonal center: B-flat/D

1. The movements of Concerto for Two Pianos and Orchestra in D minor (1932) by Francis Poulenc

The first movement of Concerto for Two Pianos in D minor (1932) is not written in sonata form, as might be expected of a neo-classical style in the first movement of a concerto. In reality, the first movement of two Pianos in D

minor described the form as ternary, formed exclusively on tempo changes within the movement, fast-slow-fast. Reveals that the most prominent tonal areas are not the traditional such as the tonic (i), the mediant (III), and the dominant (V). The tonal areas of the first movement emphasized are the submediant (b VI), the subtonic (b VII), and the neapolitan (b II).

The first movement begins with two violent colliding chords; both chords pointing to D as the tone center. The first chord is in D-minor triad; the second chord, also D-minor, adds E-flat.

I. Allegro ma non troppo

The musical score is titled "I. Allegro ma non troppo" and is in 4/4 time with a tempo marking of quarter note = 144. It consists of two piano parts. The first piano part begins with a fortissimo (ff) chord in D minor, followed by a "très brillant" section with rapid sixteenth-note runs. The second piano part is mostly silent, with some activity in the lower register. The score includes dynamic markings like "ff" and "f", and performance instructions like "Ped." and "8va". A measure rest is indicated by a star symbol at the end of the first system.

Figure 60 Introduction, mm. 1-6, 1st movement Poulenc's Concerto for Two Pianos

The image shows a musical score for the introduction of Poulenc's Concerto for Two Pianos, measures 7-15. The score is in 4/4 time and features two piano parts. The first part (labeled '1') has a treble and bass staff with a forte (ff) dynamic. The second part (labeled '2') has a treble and bass staff with a forte (ff) dynamic and the instruction 'très sec' above and 'sans Pédale' below. The music consists of rhythmic patterns and chords, with some rests in the first part.

Figure 61 Introduction, mm. 7-15, 1st movement Poulenc's Concerto for Two Pianos
tonal center: B-flat/D

The image displays a musical score for the introduction of Poulenc's Concerto for Two Pianos, measures 16-18. The score is in 3/4 time and B-flat major. It features two piano parts. The first system shows the initial chords and a melodic line in the right hand. The second system shows a continuation of the melodic line with a forte (ff) dynamic and a crescendo (cresc.) marking.

Figure 62 Introduction, mm. 16-18, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: B-flat/D



♩ = 152

sff

8va

5

(1) (3)

sec

très sec

1

ff

2

Figure 63 Theme 1a, mm. 19-22, 1st movement Poulenc's Concerto for Two Pianos

Tonal center: C#

très sec

The musical score consists of three systems, each with two staves for each piano (labeled 1 and 2). The first system includes the dynamic marking *ff* and the instruction *très sec*. The notation is complex, featuring many beamed notes and rests. The key signature has one sharp (F#), and the time signature is 2/4. The score shows a variety of rhythmic textures and articulation marks.

Figure 64 Theme 1b, mm. 23-33, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: C#

The image displays a musical score for two pianos, consisting of two systems. The first system (measures 47-50) shows a piano part with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system (measures 51-54) shows a piano part with a melody in the right hand and a bass line in the left hand, marked *ff*. The score is in 2/4 time and F major. A watermark for 'มหาวิทยาลัย KORN UNIVERSITY' is visible in the background.

Figure 65 Theme 2, mm. 47-54, 1st movement Poulenc's Concerto for Two Pianos,
Tonal center: F/D

Figure 66 Theme 3a, mm. 62-63, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: C

Figure 67 mm.64-65: Theme 3b, mm., 1st movement Poulenc's Concerto for Two Pianos; Tonal center: E-flat

The image displays a musical score for Theme 4, measures 79-86, from the first movement of Poulenc's Concerto for Two Pianos. The score is written in B-flat major and 6/4 time. It is organized into three systems of piano and grand staff notation.

- System 1 (mm. 79-82):** The piano part begins with a forte (*ff*) dynamic. The grand staff also starts with a forte (*ff*) dynamic. A rest of 8 measures is indicated in the grand staff, labeled "8^{me}" and "sec".
- System 2 (mm. 83-86):** The piano part continues with a mezzo-forte (*mf*) dynamic. The grand staff part is marked with a forte (*ff*) dynamic. A measure rest of 8 measures is indicated in the grand staff, labeled "8^{me}".
- System 3 (mm. 87-90):** The piano part continues with a forte (*ff*) dynamic. The grand staff part is marked with a forte (*ff*) dynamic and includes a "loco" marking.

Figure 68 Theme 4, mm. 79-86, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: B-flat

Figure 69 Theme 5, mm. 103-104, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: A-flat

Figure 70 Theme 5', mm. 107-108, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: E-flat

Figure 71 Theme 5'', mm. 109-110, 1st movement Poulenc's Concerto for Two Pianos,
Tonal center: C

Figure 72 Theme 5''', mm. 111-112, 1st movement Poulenc's Concerto for Two Pianos,
Tonal center: E/E-flat

The image shows a musical score for two pianos, measures 113-114, from the first movement of Maurice Ravel's Concerto for Two Pianos. The score is in 2/4 time and features complex rhythmic patterns and dynamic markings. The first piano part (labeled '1') starts with a forte (f) dynamic and includes accents (v) over several notes. The second piano part (labeled '2') also starts with a forte (f) dynamic. The score is written in a key signature of one flat (B-flat) and consists of four measures.

Figure 73 Theme 5''', mm. 113-114, 1st movement Poulenc's Concerto for Two Pianos, Tonal center: D



très sec

1

2

19

Figure 74 Theme 6, mm. 129-134, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: E-flat

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20 *Pressez un peu*

1

2

20 *Pressez un peu*

Figure 75 Theme 7, mm. 135-138, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: C#

Figure 76 Theme 8, mm. 151-152, 1st movement Poulenc's Concerto for Two Pianos
Tonal center: E-flat

Figure 77 Theme 9, mm. 153-154, 1st movement Poulenc's Concerto for Two Pianos,
Tonal center: E-flat

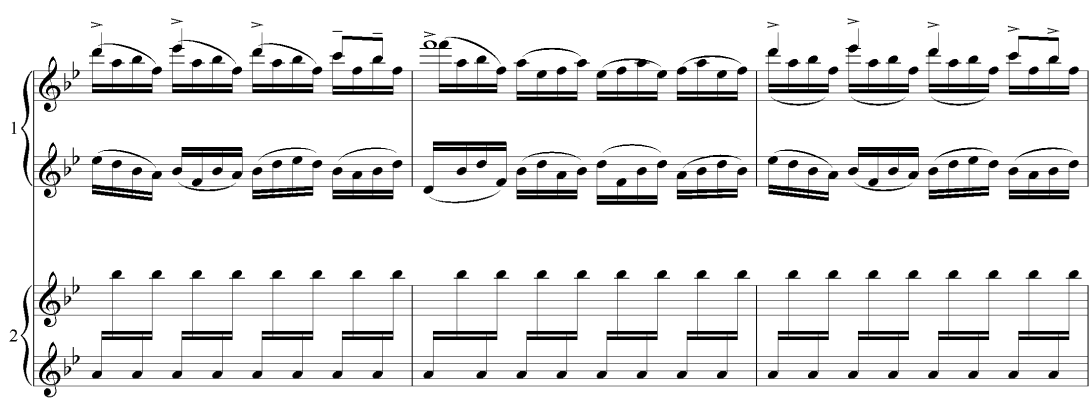
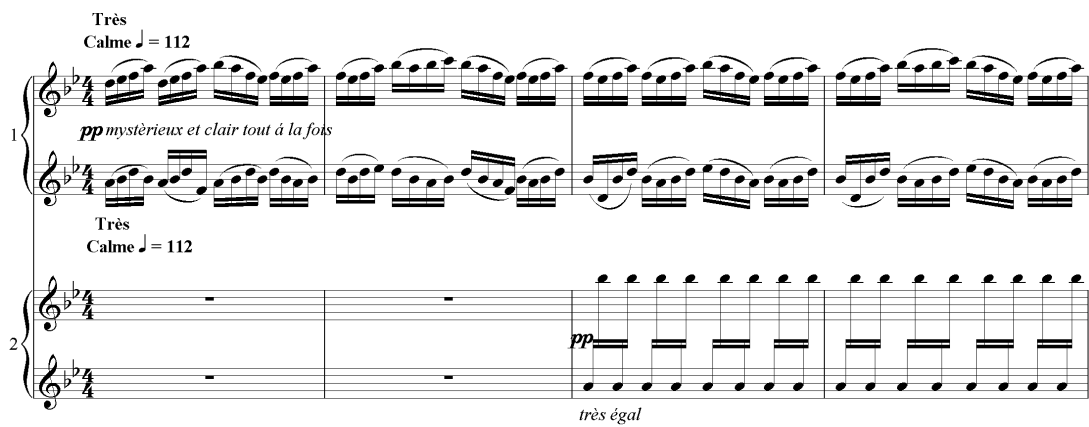
Très Calme $\text{♩} = 112$

pp mystérieux et clair tout à la fois

Très Calme $\text{♩} = 112$

pp

très égal



1

2

pp

This system contains the first two systems of music. The first system (labeled '1') features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (labeled '2') continues the accompaniment. The key signature has two flats, and the time signature is 4/4. The first system includes a *pp* dynamic marking.

1

2

pp très clair

This system contains the third and fourth systems of music. The first system (labeled '1') continues the melodic line with slurs and accents. The second system (labeled '2') continues the accompaniment with a *pp* *très clair* dynamic marking.

1

2

This system contains the fifth and sixth systems of music. The first system (labeled '1') continues the melodic line with slurs and accents. The second system (labeled '2') continues the accompaniment with slurs and accents.

The image displays a musical score for the Coda of the first movement of Poulenc's Concerto for Two Pianos, measures 172-199. The score is written for two pianos, labeled 1 and 2. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems. The first system shows measures 172-174, the second system shows measures 175-177, and the third system shows measures 178-180. The music features a mix of eighth and sixteenth notes, with slurs and accents used to indicate phrasing and emphasis. The score concludes with a double bar line and repeat signs.

Figure 78 Coda, mm. 172-199, 1st movement Poulenc's Concerto for Two Pianos,
Tonal center: B-flat/D

2. The musical features of the Concerto for Two Pianos and Orchestra in D minor by Poulenc

In this concerto, Poulenc creativity was not only in pursuing his favorite melody but also displaying his unique creative features in many compositions such as harmony and rhythm. Poulenc's work has always been known for its beautiful melody. This musical feature was more pronounced before the 1st World War. The change in his creative style also changed somewhat due to the influence of the war. The Concerto for Two Pianos and Orchestra in D minor written in this transitional stage is a fusion of its original gorgeous musical style and later simplicity.

3. Neoclassicism in the Concerto for Two Pianos and Orchestra in D minor by Poulenc



Neo-classicism is a musical movement of the 20th century (especially in the 1920s), against romanticism that had become exaggerated, sentimental, and accentuated in the late 19th and early 20th centuries. Neoclassical music emphasizes clarity of the fabric, the demise of orchestration, the calmness of the mood, and the return to the 18th century (especially J. S. Bach) as dignified and compact. Poulenc was also interested in neoclassicism as was Stravinsky, the most famous representative musician of neoclassicism. Throughout the above analysis of the "d minor piano concerto", you can see the neoclassical style in his works from the following points.

4. Melody features

In terms of the selection of melody, Poulenc's Concerto for Two Pianos and Orchestra in D minor has classic features. For example, the theme of the first movement is the humorous theme of the melody from Paris pop tunes: the game and the short songs are taken from on the stage and "cafe concert" from previous years; the motivation for the theme and the musical style in the second movement are called "Mozart board", and the melody's development, accompaniment texture, and other creative elements reflect classicism. The musical characteristics of the period are elegant, fresh and concise. The third movement has a strong sense of tempo and

rhythm in the "Tocatta" style of the piano. These are the musical styles as a legacy of the classicism or the Baroque period.

5. Adapter features

The change in the orchestration is the most important feature of Poulenc's Concerto for Two Pianos and Orchestra in D minor which is different from neo-classicism and classicism. However, the classically oriented orchestration technique is rich and varied under the influence of neoclassicism. In his work we can see the orchestra part full performance, but the configuration of the instruments is indeed unique. For example, the classical concerto, or the orchestral composition of the orchestral works is usually double-regulated, and in Poulenc's work, the orchestra configuration used is relatively random and completely changes according to the needs of the timbre. In another example, at the end of the first movement of the solo concerto in the classical period, there is usually an independent syllabic passage of the solo instrument. The orchestra usually does not play at this time, only to highlight the performer's deductive skills.

In Poulenc's Concerto for Two Pianos and Orchestra in D minor, there is a similar tactical passage at the end of the first movement, but at this time it is in the accompaniment of the orchestral harmony and sound fabric, coexisting with the solo. These changes and innovations from characteristics of the classical period have influenced the music as well to the romantic period, and at the same time it retains the musical charm of the classical period.

3.2 Differential Learning in piano practice of the selected repertoire

‘Differential Learning’ is a learning concept – or more precisely: a learning model by German sport scientist Wolfgang Schöllhorn (Widmaier, 2012). In prior concepts the brain is viewed as a machine controlled by a servo loop or programmed by a programmer. In ‘Differential Learning’, on the contrary, the learner and his or her environment is seen as system, which unfurls its own dynamics (Widmaier, 2016). According to Schöllhorn, three assertions emerge as central aspects: 1) Learning takes place through differences, 2) Amplifying the fluctuations, which already occur in any

phase of the learning process results in increased performance, and 3) Exploring the periphery opens up the entire scope of solution. The difference between ‘Differential Learning’ on the one hand, ‘differential training’ or ‘differential practice’ on the other hand is the former stands for the learning model, the latter for its application in the fields of sport or music education (Widmaier, 2017).

The effective development of psychomotor domain on practice methods in differential learning concepts includes practicing focusing on certain technical and interpretative aspects such as: subdivide measures vertically and horizontally change time / agogics, change volume / dynamics, change touch, change accentuation, change articulation, change rhythm, etc. This should be explained more as “Subdivide vertically” that is, “do not practise the whole piece but just a section of it”, e.g. one bar or a single passage. In addition, “Subdivide horizontally” means “do not practise the whole score but just a portion of it, e.g. one hand or a single part” (Widmaier, 2012).

3.2.1 Piano practicing methodologies: Scales and Arpeggios

The researcher recommends all pianists who intend to perform the selected piano concertos adopt the methodology by Widmaier for the development of piano technique. The supplementary exercises are also to reinforce skills or address possible weaknesses within the performer’s psychomotor domain of scales, dynamic, articulation, fingering, pedaling, musical language, and style; avoidance of ‘mistakes’ and drilling of ‘correct solution’ by means of a high rate of repetition. On practicing scales methodology by Widmaier is adopted some fundamental variants for practice are adopted:

Measure:

- change tempo / agogics
- change volume / dynamics
- change touch / legato – staccato – portato
- change accentuation

- change articulation
- change rhythm
- play backwards
- mirror with the other hand
- strike repeatedly

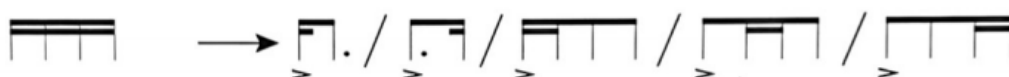


Figure 79 Variants

On playing scales and arpeggios the following methodology is adopted by Widmaier: Playing technique arises in the force field between musical task on the one hand, auditory impression and body perception on the other hand –hence exactly where improvisation and interpretation, where all music making, takes place. Written instructions on playing technique do not always help the matter. However, here is, as an attempt, a short enquiry into the playing of scales and arpeggios (Widmaier, 2012).

3.2.2 Basic exercise 1: From thumb to thumb



Figure 80 From thumb to thumb

Practice single-handed, with the RH two octaves higher than written, slowly, ‘*ben legato*’.

Ask yourself the following questions while playing and listening:

- Is the middle finger functioning as a pivot? (The fingertip rotates on the pressed key without the hand tilting sideways.)

- Is the wrist moving smoothly from side to side? (The elbow some distance from the body.)
- Is the thumb operating independently? (It moves as a whole from the saddle joint close to the wrist; the hand does not seesaw in sympathy.)
- Concerning the thumb-under movement: is the thumb playing the key with its nail, with a wide thumb-under movement more, with a narrow one less? (Use the thumbnail flat rather than steeply in order to avoid unwanted noises.)
- Concerning the other notes: is the thumb playing the key with its lateral nail fold?

3.2.3 Basic exercise 2: Around the thumb

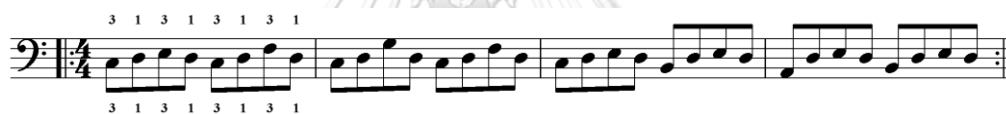


Figure 81 Around the thumb

Ask yourself the following questions while playing and listening:

- Is the wrist functioning as a pivot?
- Is the hand confidently reaching from side to side, moving from the wrist?
- Is the thumb operating independently?
- Concerning the hand-over movement: on the depressed key, is the thumb rolling onto its nail, with a wide hand-over movement more, with a narrow one less?
- In the opposite direction: on the pressed key, is the thumb rolling back onto its lateral nail fold?

3.2.4 Supplementary exercise: Interrupt the legato



Figure 82 Interrupt the legato (a)

This exercise prepares quick playing – a working method especially well-suited to scales and more comfortable arpeggios. In the direction of the hand-over movement, you should leave the gap before, not after the note played by the thumb – contrary to common usage and just as in the direction of the thumb-under movement. Only in this way does the hand gain the time it needs to reach to the side (Widmaier, 2012).

Practice single-handed, with the RH two octaves higher than written, slowly, with clear articulation.



Figure 83 Interrupt the legato (b)

3.2.5 Piano Methodology Materials

Piano technique Method, Exercises, and additional quality and supplementary materials to support piano performance of the selected piano concertos are as follows:

1) Widmaier, Martin: 24 Eight-Bar Studies after Frédéric Chopin, Edition C. F. Peters, Nr. 11230, 2012 – Germany

2) Widmaier, Martin: Basic Scales for Piano, Phitsanulok Piano Project, Naresuan University, 2015 – Thailand

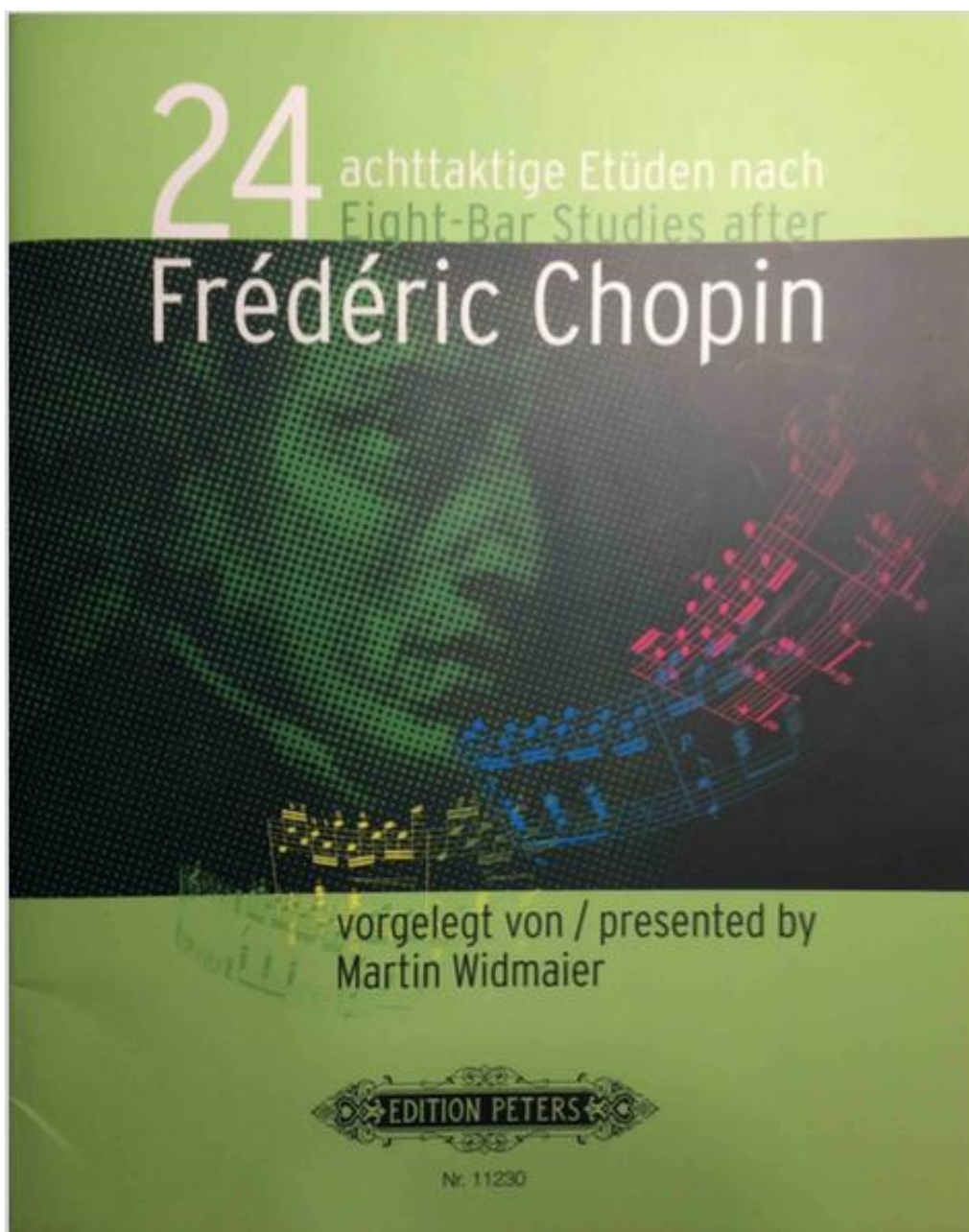


Figure 84 Widmaier, Martin: 24 Eight-Bar Studies after Frédéric Chopin, 2012

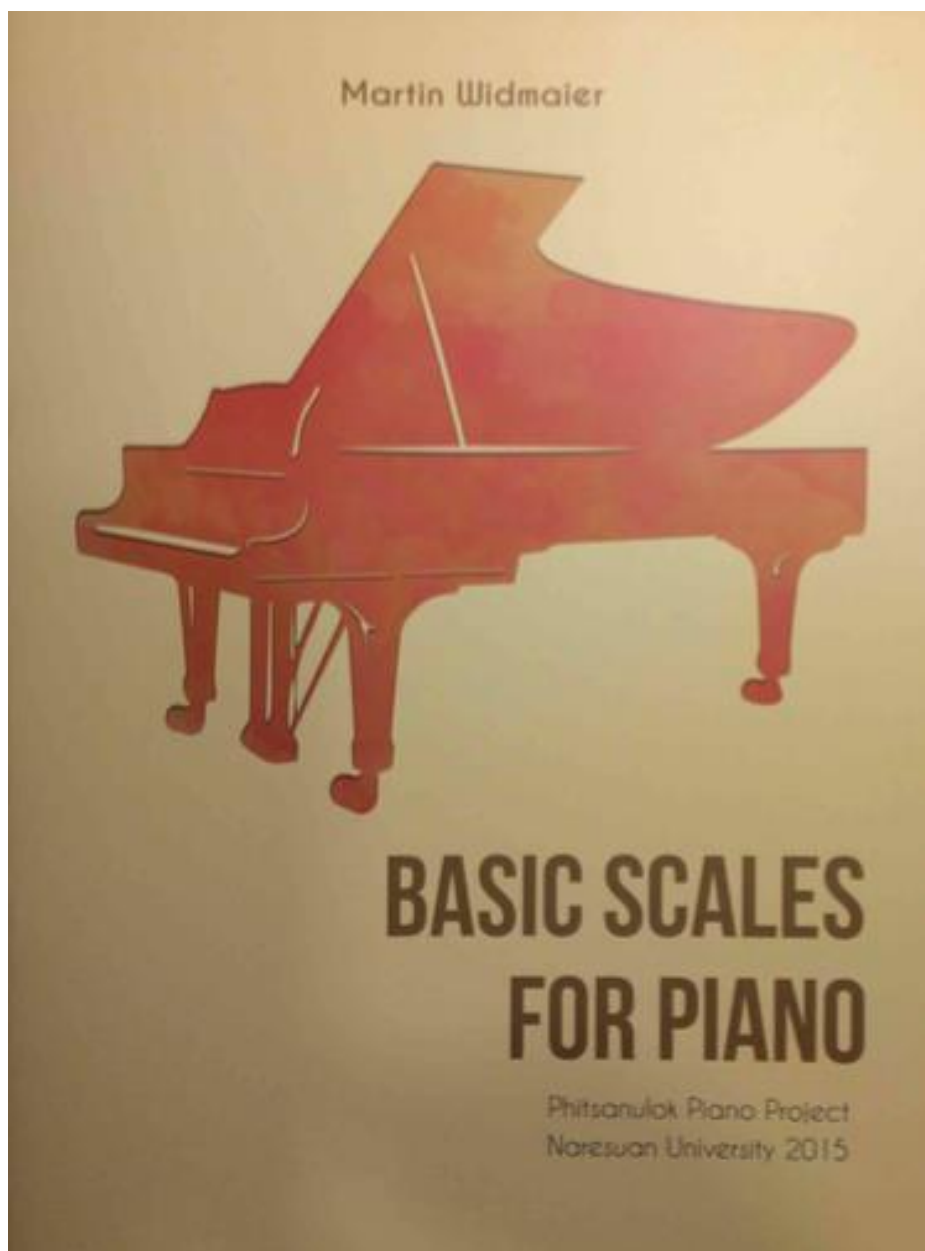


Figure 85 Widmaier, Martin: Basic Scales for Piano, Phitsanulok Piano Project, Naresuan University, 2015

CHAPTER IV

Cadenzas revised version after Wolfgang Amadeus Mozart

4.1 Concerto in E-flat major for Two Pianos and Orchestra, KV. 365

4.1.1 Introduction about Mozart's Two-Piano Concerto

Wolfgang Amadeus Mozart's Concerto in E-flat major K. 365 for Two Pianos and Orchestra is believed to be the last concerto he composed before he moved from his native town Salzburg to Vienna, aged 25. The solo parts, presumably written for himself and Nannerl, are of equal importance and difficulty. In his early twenties, Mozart was obviously quite fond of concertos for more than one instrument and orchestra, as proven by the three-piano concerto KV. 242, its re-arrangement as a two-piano concerto, the concerto KV. 299 for flute, harp, and orchestra, and the "Sinfonia Concertante" KV. 364 for violin, viola, and orchestra. For all of these concertos except KV. 299, Mozart's own cadenzas have been retained.



Figure 86 Mozart, Wolfgang Amadeus Wolfgang Amadeus Mozart. Library of Congress, Washington, D.C. (file no. LC-USZ62-87246)

source: Encyclopedia Britannica

4.1.2 About Mozart's cadenzas in general

Some instrumentalists see cadenzas mainly as opportunities to push their skills to the limit and beyond. But in a concerto movement a cadenza has a structural function and showing off too much can be a problem. Basically, a cadenza is a cadence—an opening fourth-sixth chord on V (more often than not with the 3rd step of the scale in the soprano), a seventh chord on V (with the 2nd step of the scale in the soprano), and a final triad on I (with the 1st step of the scale in the soprano). The fourth-sixth chord on V is followed by a not too lengthy elaboration, the seventh chord on V is adorned by a trill in the soprano, and the triad on I is expanded into a *Coda* or a final refrain.

In the present edition, we have made visible this constellation by placing two double bars within each cadenza, one after the opening chord, the other before the final chord (see mm. 291/1 and 51/292 of the 1st-movement cadenza, mm. 465/1 and 71/467 of the 3rd-movement cadenza).

As a rule, Wolfgang Amadeus Mozart premiered his works himself, and he was very well able to improvise, be it on the piano or violin. Nonetheless he has written down cadenzas to the majority of his concertos. They may have served as *aide-mémoires* for himself or as models for his pupils. In the case of double or triple concertos, they even may have been prerequisites for performances—for sure, it is more difficult to improvise a convincing duo or trio cadenza than a convincing solo cadenza. Nevertheless, a written-down cadenza has a different status than a concerto score. Written-down cadenzas have never been unalterable parts of Mozart's works. He never wrote a concerto complete with cadenzas in print. In our view, neither playing Mozart's own cadenzas as they have come down to us, nor ignoring them is wise.

Revising Mozart's cadenzas, altering them, extending, or shortening them may be far more appropriate.

As the pianist and piano teacher Widmaier stated in a preparatory conversation, “a convincing cadenza has to be trivial and special at the same time”. In the present edition, a good example may be m. 8 of the 1st-movement cadenza, directly harking back to Mozart. The right-hand figuration is commonplace, since there are hundreds of compositions featuring this figuration. Even the harmony is commonplace, since it is simply the minor subdominant. But the very moment is highly original.

4.1.3 About Martin Widmaier

Widmaier was born in the German city of Darmstadt. Amongst his piano teachers were Naoyuki Taneda (Karlsruhe), Hans Leygraf (Salzburg), and Maria Curcio (London). In addition, he studied Composition with Cesar Bresgen (Salzburg) and conducting with Arturo Tamayo (Karlsruhe). Having won a number of national and international awards, he is active in solo and chamber music and as a lied accompanist, both on the Mozart fortepiano and the modern instrument. According to the daily newspaper “Der Tagesspiegel” (Berlin), Widmaier is “a truly original artist, the likes of whom are seldom heard anymore in the large concert halls”. He has given recitals, master classes, and workshops in West and East Europe, North and South America, and Asia. Widmaier is Professor of Piano and Piano Didactics at the Robert Schumann School of Music and Media (Düsseldorf). Two teaching jobs in the field of music pedagogy are in addition (Mainz and Vienna). His piano methods — “Das kleine Land” on beginner level, “24 Eight-Bar Studies after Frédéric Chopin” on advanced level— were published by C.F. Peters.

For the present edition, he has assumed the task to respectively alter, extend, and shorten Wolfgang Amadeus Mozart's own KV.365 cadenzas.



Figure 87 Martin Widmaier

4.1.4 How to read the measure numbers

In principle, three sections can be identified. The concerto movement itself forms the first, the Mozart cadenza the second, the reworking by Widmaier the third section. In our musical text of the 1st-movement cadenza, the first chord on the first page (m. 291) and the last chord on the last page (m. 292) belong to the first section. The same is true of the 3rd-movement cadenza, with m. 465 on the first, m. 467 on the last page. Everything in between, belonging to the third layer, bears one-digit or two-digit measure numbers (e.g. “3” or “33”). When addressing the second section in our commentary, we tag the measure numbers with square brackets (e.g. “[3]” or “[33]”). This way, it will prove easy to compare the third section presented here with the second section as presented in relevant “Urtext” editions (“Urtext” = a reconstruction of the original musical text). An excellent “Urtext” edition is the “NMA” (“Neue Mozart-Ausgabe” = New Mozart Edition, published by Bärenreiter)—see http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=147&gen=edition&l=1&p1=145 for the whole score. The 1st movement starts on p. 145, the 1st-movement cadenza on p. 193, the 3rd movement on p. 213, and the 3rd-movement cadenza on p. 255.

4.1.5 How to read the musical notation

Only two dynamic gradations are given by Widmaier: *p* and *f*. But it is obvious that *p* covers the whole range from *pp* to *mp*, *f* the whole range from *mf* to *ff*. *p* is rarely equal to ***p***, *f* rarely equal to ***f***. So-called “hair pins”, indicating crescendo respectively diminuendo, serve as an additional help. Correspondingly, only rudimentary performance instructions are given regarding tempo and shadings of tempo. As to tempo, it is always advisable to build on the basic tempo of the respective movement. As to shadings of tempo, on the one hand, tempo deviations are typical features of cadenzas; on the other hand, once they become rampant, they will no longer be tempo deviations. And finally, there are no pedaling suggestions. It should be kept in mind that a Mozart fortepiano was equipped with a knee lever equivalent to the right pedal of the modern instrument, and that Mozart was most appreciative of this device. In all three respects—dynamics, tempo, and pedaling—, pianists themselves have to take responsibility.

On the whole, Widmaier’s musical notation complies with classical conventions. Good examples are the comparatively short articulation slurs. But there are two noteworthy exceptions: some figurations are distributed between the two hands (notably mm. 1–4, 20–27, and 37–42 of the 1st-movement cadenza and m. 69 of the 3rd-movement cadenza), and some sections are rewritten in changing meters (notably mm. 20–23 of the 1st-movement cadenza and 40–51 and 58–69 of the 3rd-movement cadenza). Although these figurations and sections do look, to a certain degree, un-Mozartian, they are, as a matter of course, not meant to sound un-Mozartian.

4.1.6 About the 1st-movement cadenza

mm. 1–4: The opening chord, i.e. m. 291, is played by the orchestra—there is no obligation for the soloists to join in. For our edition, Mozart’s little ten-tone scale (upbeat to m. [1]) was transformed into a fourfold start-up (mm. 1–4). This offers several advantages: Listeners accustomed to the original cadenza are provided with the information that things might turn out differently. The four-measure structure raises

expectations for more four-measure phrases. And the figuration—each chromatic four-tone group possessing melodic quality—foreshadows m. 7.

291 Cadenza *a tempo*

Figure 4-3: mm. 1-2 of Widmaier's Cadenza, 1st movement

Figure 88 mm. 3-4 of Widmaier's Cadenza, 1st movement

mm. 5-7 [1-3]: This is, of course, a re-appearance of the opening “fanfare” (see mm. 1-3 and 54-56 of the 1st-movement score). Please note that, in a typical four-measure phrase, the first and third measures are strong, the second and fourth weak in comparison. And indeed, m. 5 is strong, m. 6 weak, m. 7 strong again. But then, the drama unfolds.

Figure 89 mm. 5-7 Widmaier's Cadenza, 1st movement

mm. 8-11 [4-7]: A comparison between m. 8 of the cadenza and m. 57 of the 1st-movement score is very instructive: an *a flat* instead of a *b flat*, a chord instead of a unison, a minor instead of a major key, a subdominant where no subdominant was expected, a first measure of a four-measure phrase where a fourth measure was expected ... As stated before, the figuration is commonplace, but the very moment is stunning. Please note that mm. 8 and 10 are strong, mm. 9 and 11 weak in comparison—the subdominant chords (mm. 8 and 10) resolve to the tonic chords (mm. 9 and 11), and the second piano takes turns at playing the bass octaves in a lower and a higher register.

Figure 90 mm. 8-9 Widmaier's Cadenza, 1st movement

Figure 91 mm. 10-11 Widmaier's Cadenza, 1st movement

mm. 12-19 [8-15]: These measures are analogue to mm. 159-170 of Mozart's 1st-movement score, differing mainly in terms of chord progression. In the second piano, also note the right-hand spread (in mm. 159-170, wider) and the left-hand rhythm (in mm. [8-15], sharper).

Figure 92 mm. 12-13 Widmaier's Cadenza, 1st movement

Figure 93 mm. 14-19 Widmaier's Cadenza, 1st movement

mm. 20-23: Not the expected tonic is delivered, but the dominant repeated—on the “wrong” piano, in a “wrong” dynamic grade, and with a “wrong” figuration (please compare m. 18 with the first and second beat of m. 20). As an additional surprise, the eight-tone scale breaks in half a measure too early, a bit loud,

and in the tonic instead of the dominant (please compare m. 19 with the third beat of m. 20). With this odd-shaped segment, the circle progression started in m. 12 is carried on.

20

The musical score is presented in two systems. The first system (measures 20-21) begins with a piano (p) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment. The second system (measures 22-23) starts with a forte (f) dynamic. The right hand continues the melodic line, and the left hand plays a more active accompaniment. The score concludes with a piano (p) dynamic in the final measure.

Figure 94 mm. 20-21 Widmaier's Cadenza, 1st movement

The image displays two systems of musical notation for piano. The first system shows measures 22 and 23. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) plays a more rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The second system continues the piece, showing further rhythmic complexity and dynamic changes, including another *f* marking. The notation includes various note values, rests, and articulation marks.

Figure 95 mm. 22-23 Widmaier's Cadenza, 1st movement

mm. 24-27: Due to the delightful episode mm. 20-23, it has become necessary to modulate back to E-flat major, and to restore the meter. In order to aid the restoration of the meter, whole measures are emphasized by subdividing them irregularly (mm. 24/25: $6 + 6 = 12$; mm. 26/27: $4 + 4 + 4 = 12$). What is equally true is that irregular subdivisions have their own expressive powers.

The image shows a musical score for a piano cadenza. It consists of two systems of music, each with a treble and bass staff. The first system, measures 24-25, is marked with a piano (*p*) dynamic. The second system, measures 26-27, is marked with a forte (*f*) dynamic. The music features flowing sixteenth-note passages and some longer note values with slurs. The key signature has two flats, and the time signature is 4/4.

Figure 96 mm. 24-27 Widmaier's Cadenza, 1st movement

mm. 28-36 [16-21]: Measures [16-21] are completely identical to mm. 171-176 of Mozart's 1st-movement score. This may have been not much more than a move to save time. Widmaier has opted for a re-arrangement of the material—with the benefit of a new sound. Beyond this, he has added mm. 34-36, in our view a discreet reference to Robert Schumann's piano concerto (1st movement, mm. 110/111), somewhat disguised by the classical embellishment in m. 35. You can write "a piacere" above m. 35 and "a tempo" above m. 37.

28

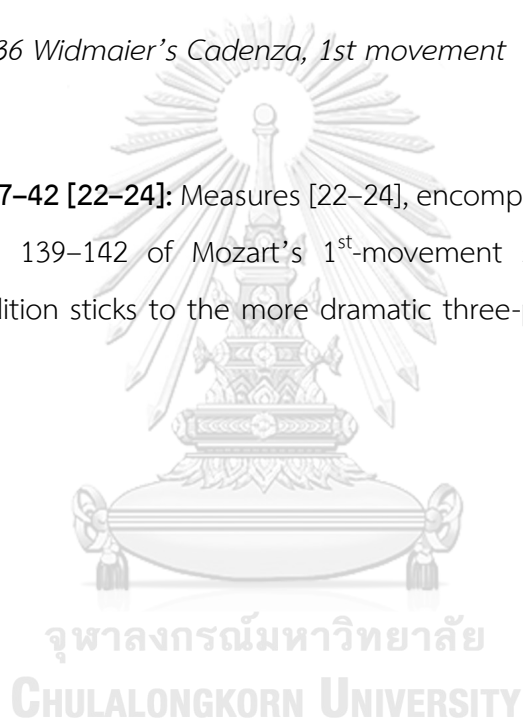
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32

Figure 97 mm. 28-33 Widmaier's Cadenza, 1st movement

Figure 98 mm. 34-36 Widmaier's Cadenza, 1st movement

mm. 37-42 [22-24]: Measures [22-24], encompassing three harmonies, are analogue to mm. 139-142 of Mozart's 1st-movement score, encompassing four harmonies. Our edition sticks to the more dramatic three-part structure but doubles each measure.



The image displays a musical score for a piano cadenza, measures 37 through 42. The score is arranged in three systems, each consisting of two staves (treble and bass clef) for the piano. The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 37-38) shows the right hand playing a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The second system (measures 39-40) continues the melodic development in the right hand, featuring some chromaticism and slurs. The third system (measures 41-42) concludes the cadenza with a final melodic flourish in the right hand and a sustained harmonic accompaniment in the left hand. A fermata is placed over the final measure (42) of the right hand.

Figure 99 mm. 37-42 Widmaier's Cadenza, 1st movement

mm. 43–45: This atmospheric harmonic meltdown adds a very special moment—see the short comments in mm. 53/54 and 56/57 of our 3rd-movement cadenza which have a similar function. You can write “allargando” above m. 43 and “a tempo” above m. 46.

Figure 100 mm. 43-45 Widmaier's Cadenza, 1st movement

mm. 46–49 [25]: There are two “free” passages in Mozart's original cadenza: the little diatonic scale before m. [1] and the large chromatic scale in m. [25]. Both being comparatively crude, we assume that Mozart as his own interpreter would have replaced these passages by more varied ones. However, another course is pursued in the present edition, and a fourfold structure is embraced in both cases.

46

48

Figure 101 mm. 46-49 of Widmaier's Cadenza, 1st movement

mm. 50/51 [26]: The overall length of the trill has been modified, the setting unbundled, and the meter clarified. From m. 292 onwards, soloists may participate by playing continuo.

tr

tr

Figure 102 mm. 50-51 Widmaier's Cadenza, 1st movement

4.1.7 About the 3rd-movement cadenza

mm. 1–27 [1–27]: Again, there is no obligation for the soloists to bolster up the opening chord. The first twenty-seven measures of this cadenza are quite polyphonic. The musical material derives from the rondo theme (see mm. 1–44 of the 3rd-movement score), and the polyphonic layout doesn't come as a complete surprise (see mm. 153–170 of the 3rd-movement score). Taking into account that, in the given tempo, sixteenth notes make for a perfect trill, the trills in question should start with the upper note and be executed in sixteenth notes. In Mozart's original cadenza, there is no interruption between the first-piano trill (mm. [9–12]) and the second-piano trill (m. [13–17]), the first-piano trill not calling for a termination in form of a turn but simply migrating to the second piano, the second-piano trill ending with a turn. Here, the sixteenth notes in the first piano and the termination in the second piano generate parallel fifth. As the tempo is fast, and the chord progression—a descending series of sixth chords—is very parallel anyway, these parallels are tolerable. However, Widmaier has opted for another solution and converted the endings of the trills into tremolos. As to dynamics, in Mozart, the beginning of a piece—unless indicated otherwise—is to be played *f*. This rule may also apply to the quasi-fugato (mm. 1–17) together with the first half of the subsequent dialogue (mm. 18–22). The second half of this dialogue (mm. 23–27) could do with a *decrescendo*.

465 Cadenza a tempo

10

Figure 103 mm. 1-16 Widmaier's Cadenza, 3rd movement

Figure 104 mm. 17-27 Widmaier's Cadenza, 3rd movement

mm. 28-39 [28-39]: These playful figurations look like superimpositions of thirds, but in fact, they single out subdominant and dominant (mm. 28-31), dominant, tonic, and subdominant (mm. 32-35), and subdominant and dominant, again (mm. 28-31). Apart from the performance instructions, there is no difference between original and adaptation.

Figure 105 mm. 28-36 Widmaier's Cadenza, 3rd movement

Figure 106 mm. 37-39 of Widmaier's Cadenza, 3rd movement

mm. 40–51 [40/41]: Both Mozart's own mm. [40/41], written with the help of fermata signs and many additional sixty-fourth, sixteenth, and eighths notes, and the changing meters of our adaptation are attempts to picture a music without a strict, regular pulse. Mozart's staccato strokes above his groups of three eighths notes and Widmaier's legato slurs above his groups of three quarter notes, too, aim in one direction: a staccato feeling, but without the staccato articulation, or a legato articulation, but without the legato feeling, respectively. For this edition, the linkage of mm. 39 and 40 was smoothed out, continuo chords were added, the coloraturas aligned, and their height ratio reversed—now, the first coloratura is lower, the second higher.

Molto moderato

The musical score for Figure 107 consists of four systems of music. The first system shows the beginning of the piece in 2/4 time, with a bass line starting on a whole note and a treble line with a few notes. The second system continues the bass line and introduces a treble line with chords. The third system starts with a treble line containing a chord and a bass line with a melodic line. The fourth system continues the bass line and treble line with chords.

Figure 107 mm. 40-51 Widmaier's Cadenza, 3rd movement

mm. 52-57 [42-44]: While Mozart's mm. [42-44] can be seen as a vitalisation of his mm. [36-41], covering a subdominant, a dominant, and a tonic, Widmaier's reworking also incorporates aspects of deceleration, more extrovert in mm. 53/54, more introvert in mm. 56/57. In return, the harmonic progression has been condensed to a subdominant followed by a double dominant.

The musical score for Figure 108 consists of two systems of music. The first system shows the beginning of the piece in 2/4 time, with a treble line starting on a whole note and a bass line with a melodic line. The second system continues the treble line and bass line with chords. The tempo is marked 'Molto moderato'.

Figure 108 mm. 52-57 Widmaier's Cadenza, 3rd movement

mm. 58–69 [45]: The original sixth-chord position at the very start of this passage was swapped for a fourth-sixth-chord position, and the parallel thirds were given the livery of a canon. The meter not only illuminates the rhythmical proportions but also facilitates the playing together. But take into consideration that the metric notation is not by Mozart, and do not allow first-beat accents to shine through—as a remedy, practice mm. 58–69 also in a four-four meter. In mm. 62/63, a crescendo goes along with an accelerando, and a decrescendo with a ritardando. The upbeat to m. 70 is a next-to-obvious addition.



58 *Tempo I*

62 *accelerando* *ritardando* *a tempo*

66 *f*

Figure 109 mm. 58-69 Widmaier's Cadenza, 3rd movement

mm. 70/71 [46]: Just like in the 1st-movement cadenza, the overall length of the trill has been modified, the setting unbundled, and the meter clarified. In m. 467, care must be taken to start the final refrain *p* not *f*.



Figure 110 mm. 70-71 Widmaier's Cadenza, 3rd movement

4.1.8 Three reasons for publishing this edition

Firstly, a music student must know that it is more than legitimate to adapt an existing cadenza for his or her own purposes, to alter, extend, or shorten it. Secondly, he or she has to develop criteria how to do this in a stylish and at the same time personal manner. Thirdly, in order to develop such criteria, suitable model cadenzas are needed. In our opinion, Widmaier's adaptations of Mozart's K.-365 cadenzas are excellent models indeed. So we made out his handwritten drafts, put them into context, developed a layout, and contributed an introduction. We hope that the present edition will serve well many students inside and outside Chulalongkorn University.

4.2 Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 and its Cadenzas by Widmaier

4.3.2 General Bass for the soloists with orchestra revised version by Widmaier

4.3.2.1 General Bass, W. A. Mozart's K.365, 1st movement

The mm. are as follows:

1) 14-18

2) 42-48

3) 147-153



KV 365 / 1. Satz

Generalbass

The image displays a musical score for Generalbass, KV 365 / 1. Satz, 1st movement. The score is arranged in three systems, each with two staves (treble and bass clef). The first system starts at measure 14. The second system starts at measure 42. The third system starts at measure 147. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings. The score is presented in a clear, professional layout.

Figure 111 General Bass for the soloists with orchestra recommended by Widmaier,
1st movement

4.3.2.2 General Bass, W. A. Mozart's K.365, 3rd movement

The mm. are as follows:

- 1) 37-40
- 2) 75-79
- 3) 371-375

KV 365 / 3. Satz

Generalbass

The image displays three systems of musical notation for the General Bass part of Mozart's K.365, 3rd movement. Each system consists of two staves: a treble clef staff and a bass clef staff. The first system is labeled with the number 36 at the beginning. The second system is labeled with the number 75. The third system is labeled with the number 371. The notation includes various musical symbols such as notes, rests, and bar lines, indicating the specific melodic and harmonic lines for the soloists and orchestra.

Figure 112 General Bass for the soloists with orchestra recommended by Widmaier, 3rd movement

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of the study

The Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365, was originally written for the two pianos together with two oboes, two bassoons, two horns, and strings. Mozart later developed the score with pairs of clarinets, trumpets, and timpani in E flat and B flat. Mozart's concerto in E-flat major for Two Pianos and Orchestra, KV. 365, was composed in three movements: 1) Allegro, 2) Andante, and 3) Rondo: Allegro.

The concerto differs from the usual solo piano concerto by creating a dialogue between the two pianos as they exchange musical ideas. Mozart separates the more striking passages quite evenly between the two pianos. The orchestra become rather quiet compare to other Mozart's piano concertos, leaving considerable performance to the soloists.

In addition, the researcher introduces and presents for the first time in Thailand the cadenzas revised version by Widmaier to Wolfgang Amadeus Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV.365, for performance purposes. Mozart's Concerto in E-flat major for Two Pianos and Orchestra, KV. 365 are adopted as they are; Mozart's cadenzas in general are outlined; Widmaier's revised version is briefly introduced, and the revision is discussed in detail. The Mozart's cadenzas revised version by Widmaier are altered, extended, or shorted. Music students will learn why and how to revise a Mozart cadenza for performance purposes, and they will get involved with an exemplary model. In addition to this, piano students and professional pianists may welcome the prospect of studying and performing Mozart's Two-Piano Concerto, KV. 365 complete with the revised version cadenzas.

Beethoven's Concerto for Piano, Violin, Cello, and Orchestra, Op.56, generally known as "Triple Concerto", was composed in 1803 and published in 1804 by Breitkopf & Härtel. The Concerto in C major for Piano, Violin, Cello, and Orchestra, Op.56 is the

only concerto composed for more than one solo instrument. The three solo instruments conclusively make this a composition for Piano Trio. The Concerto for Piano, Violin, Cello, and Orchestra, Op.56 was written into three movements, 1) Allegro, 2) Largo (attacca), and 3) Rondo alla polacca.

Poulenc's Concerto for Two Pianos in D minor was composed in 1932. The concerto's recurring moto *perpetuo*, modally inflected figurations, can be seen to be clearly inspired by Poulenc's encounter with a Balinese *gamelan* at the 1931 Exposition *Coloniale de Paris*. Moreover, the work's structure of the instruments and 'jazzy' effects are reminiscent of Ravel's G major concerto which was premiered in Paris in January 1932. As masterly as it sounds, the Poulenc concerto in D minor for Two Pianos and Orchestra requires of its piano soloists more dexterity of ensemble than of technique.

The purpose of this study was to highlighted and presented various possibilities for interpretation and performance of Concertos employing multiple instrumental soloists: Concertos for two Pianos, Concerto for three soloists, Piano, Violin, Cello. Concertos employing multiple solo instruments have remained in the popular repertoire from early Baroque period to the present era.

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