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Beethoven Piano Sonatas in the Editions
of Carl Czerny, Ignaz Moscheles and Franz Liszt

DLA thesis
English summary

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I. Background of the Research

In 2010 I got the book *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*¹ by Carl Czerny into my hands, which is a basic work for pianists to play Beethoven sonatas, and it raised my interest. This work is not known in Hungary, probably due to the lack of translation. Later I discovered that Czerny made his own edition of the Beethoven sonatas. For a time, Czerny was in a student-teacher relationship with Beethoven, which later turned into a closer friend-connection. Thus, his comments on the works of the composer and his own editions reveal a lot more than an average edition. As doctoral student I also studied the editions of Liszt on the Beethoven sonatas, and comparing them with Czerny's I found surprising differences leading to questions about how to read and perform the sonatas. I found out that Moscheles with similar student-friend connection to Beethoven, also made editions of the piano sonatas. My interest turned to the early editions of the Beethoven sonatas and the comparison of the ones prepared by the three mentioned 19th century piano-players.

All three of them were exceptional players of the piano works by Beethoven, and they also knew the composer personally, though in the case of Liszt the personal connection is a lot weaker compared to the other two composers. The three musicians connected as well – this multiple threaded web of connections makes the investigation of their editions even more thrilling. During his years of stay in Vienna Moscheles met Czerny several times, noting him in his diary always with great respect. Moscheles and Liszt became friends during the 1820's, and the common goal to grow the reputation of Beethoven and to popularize his art brought them together on several occasions. The teacher-student connection between Czerny and Liszt is generally well known to musicians: in his old age Liszt still mentioned his teacher affectionately. Czerny (1791-1857) and Moscheles (1794-1870) were close in age with only a 3-year difference, so I supposed that their editions will represent similar tastes in era meaning no important difference. Liszt, born in 1811, was separated from them by a longer age difference.

A work concentrating on early performing practice of Beethoven sonatas is missing from the literature. International literature of performing practice is immensely huge, though in the center of the majority of works is the performance with musical instruments of today and contemporary performing practice. Contrary to the keyboard literature of Haydn and

¹ Carl Czerny: *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke. nebst Czerny's „Erinnerungen an Beethoven“*. Ed. Paul Badura-Skoda. (Wien: Universal Edition, 1963.)

Mozart examined by great Hungarian researchers (László Somfai, Katalin Komlós), a targeted research has not been made on the keyboard works and piano sonatas of Beethoven in Hungarian language. The aim of my dissertation is to cover this gap, at least partly.

During the work on my dissertation I used primarily German and English literature. Most recent work dealing with 18th and 19th century performing practice is the first book of a four-volume-planned set published 2019 by Bärenreiter: *Geschichte der musikalischen Interpretation im 19 und 20 Jahrhundert*.² This work fills in a gap about the history of performing practice of the 19th and 20th century. About keyboard performance practice the work *Performance Practices in Classic Piano Music. Their Principles and Application* by Sandra Rosenblum was the work I mostly used. This book gives a detailed description of contemporary and later performing practice of 18th and 19th century composers' keyboard works. In my opinion this work is the broadest in this topic.

One can occasionally find a work in the international literature analyzing the Beethoven-reading by one of the three musician-editors I was dealing with in my dissertation. The Beethoven-interpretation of Czerny was analyzed in the work *Czerny's interpretation of Beethoven's piano sonatas* by Suan Liu Lee (2003, Bangor University), a study was made about the first Beethoven-edition of Moscheles by Alan Tyson *Moscheles and his Complete Edition of Beethoven*, and the Beethoven-understanding by Liszt was the topic of *Liszt's Interpreting of Beethoven's Piano Sonatas* by William Newman and of *Beethoven Through Liszt. Myth, Performance, Edition*. by Wan-Hsuan Wu. These works dealt with their chosen topic from different points of view, thoroughness and length.

From the performer's perspective only the question of tempo in the Beethoven sonata-editions has been exhaustively discussed in the literature. The comparison of metronom numbers of Czerny and Moscheles resulted in more than ten publications by famous Beethoven experts, and the discussion is still ongoing. I used several studies for my work, for example Sandra Rosenblum: *Two Sets of Unexplored Metronome Marks for Beethoven's Piano Sonatas*, Marten Noorduin: *Re-examining Czerny's and Mocheles's Metronome Marks for Beethoven's Piano Sonatas*, and Herbert Seifert: *Czernys und Moscheles' Metronomisierungen von Beethovens Werken für Klavier*. An overall analysis dealing with other aspects of performance in detail is missing from the literature. I aim to cover this gap in my dissertation.

² Ertelt, Thomas; Heinz von Loesch: *Geschichte der musikalischen Interpretation im 19 und 20 Jahrhundert*. Band 1: Ästhetik - Ideen. Kassel: Bärenreiter, 2019.

I also wanted to map the change of keyboard performing practice in the 19th century, which – I hoped so – will be revealed by the difference of the editions. As far as I know a research like that has not been done yet. Through my analysis, I wanted to draw a general style of interpretation of each of the editors. I was curious, which of the musicians' ideas may have been the closest to Beethoven's conception – known from his letters, corrections in his music scores and reminiscences by his contemporaries and disciples. Following this line I also wondered if I could find further hints and guidance in the editions that could be used for performing other works of Beethoven's oeuvre based on the regularity of his thinking. I was interested in the understanding of *authenticity* of the 19th century's editors. As a performer of the 21st century, at some points of the analysis of the 19th century editions I wanted to compare them to contemporary editions. It is only a marginal thread of thought of a performer of today, not the main subject of the dissertation. This is the reason for some references to Bärenreiter or Henle Urtext in my work.

II. Sources

Plenty of source materials was available to me during my work. I used 18-19. century treatises to form the theoretical background of the dissertation: C.P.E.Bach's *Versuch*,³ Türk's *Klavierschule*⁴ and *Anweisung zum Pianoforte-Spiel* by Hummel.⁵

To know the composer's relation to his publishers and editors better, a helpful source was the complete edition of Beethoven's correspondence.⁶ There are plenty of primary sources written by the three editors: correspondence, recollections, diaries, pedagogical analyses and forewords to their editions. A unique source introducing Moscheles's thoughts on Beethoven and his relationship to Liszt and Czerny is his diary edited by his wife, Charlotte Moscheles.⁷ Czerny's recollections are available in the so-called 'green book'

³ C. P. E. Bach: *Versuch über die wahre Art das Clavier zu spielen. Faksimile-Nachdruck der I. Auflage.* közr.: Hoffmann-Erbrecht, Lothar. Lipcse: Breitkopf & Härtel, 1958, 1992. 7. kiadás.

⁴ Türk: *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen.* (Lipcse: Schwickert, 1789); jelen dolgozathoz használt kiadás: *Faksimile-Nachdruck der I. Ausgabe 1789.* Basel: Erwin R. Jacobi, 1967) Második kiadás.

⁵ Hummel *Anweisung zum Pianoforte-Spiel:* (Bécs: Haslinger, 1827) Faksimile, Reprint. (Wiesenfelden: Katzbichler, 1989.)

⁶ Beethoven-Haus Bonn; Brandenburg, Sieghard (közr.): *Beethoven, Ludwig van: Briefwechsel: Gesamtausgabe.* 7 kötet. (München: G. Henle, 1996–1998.)

⁷ Charlotte Moscheles (közr.): *Aus Moscheles' Leben: nach Briefen und Tagebüchern.* 2 kötet. Lipcse: Duncker & Humblot, 1872/73.

mentioned earlier, edited by Paul Badura-Skoda.⁸ Franz Liszt's letters give us a great insight into his relation to Beethoven and Czerny.⁹

Sources of the editions and music scores of the piano sonatas are also spareless. The manuscript sources of twelve complete sonatas – op. 26, op. 27, op. 28, 53, 57, 78, 79, 90, 101, 109, 110, 111 – are available. Apart from these, the manuscript of the first movement of op. 81a is also accessible as well as several sketches to the sonatas in Beethoven's numerous sketchbooks – however I am not dealing with these in my work. The digitized manuscripts are available online without exception, my primary source was the collection of Beethoven-Haus, Bonn. Beside the manuscripts the earliest document-sources are the first editions, of which there are copies of all of the sonatas in the Österreichische Nationalbibliothek, Sammlung Anthony van Hoboken. Furthermore, Brian Jeffery published a reprint volume of the first editions of all of the Beethoven piano sonatas at Tecla, London.¹⁰ The early editions of Czerny and Moscheles – the Haslinger- and Cranz-editions – were not entirely accessible to me, perhaps because of the small number of copies made of them. According to contemporary practice sonatas were mostly published separately, which made it more difficult for me to collect all the sonatas' copies. This is the reason why I based my comparative analysis on the following editions: Hallberger-edition of Moscheles, Cocks-edition of Czerny and Holle-edition of Liszt. I give all details of these editions in the second chapter of my work.

III. Research Methods

In my work, I am comparing the manuscripts with the first editions and the Czerny-, Moscheles- and Liszt-editions of the sonatas chosen based on the above mentioned criteria. My dissertation consists of four chapters. The first two chapters serve as introduction, providing background information for the third and fourth main chapters with the analyses.

In the first chapter I took a look at the performing practice and the change in the notation, and I also followed the edition-history from the end of the 18th to the mid-19th century, right before and in the era when the piano sonatas were born. In the second chapter I introduce the available sources – manuscripts, first editions and editions of the three editors. I also describe the connection of the three musician-editors with Beethoven. To know the editing procedures of Czerny, Moscheles and Liszt I examined the prefaces of their editions,

⁸ See footnote nr. 1.

⁹ La Mara: *Franz Liszt's Briefe*. Gesammelt und herausgegeben von La Mara. 8 kötet. (Lipscse: Breitkopf & Härtel, 1893.)

¹⁰ Jeffery, Brian (ed.): *Beethoven: The 32 Piano Sonatas*. (London, Tecla, 1989.)

their reminiscences about Beethoven, and in the case of Czerny and Moscheles their correspondence with Beethoven.

In the beginning of the third chapter I show some examples of the conflicts between Beethoven and his publishers, taking examples from their correspondence. I depict the notational problems of the manuscripts and the first editions. These issues affect the afterlife of the piano sonatas, thus also the examined editions. I investigate and follow the afterlife of the remaining several errors in the Czerny-, Moscheles- and Liszt-editions drawing parallels with notational issues in other Beethoven-works too. The analyses examine the questions of notation systematized: articulation, accidentals, ornamentations. The fourth chapter focuses on the differences of the three editions, comparing them by the issues of musical notations – tempo, dynamics and pedalling. In a subchapter I deal with the change of the keyboard-compass from the time the Beethoven sonatas were born until the latest examined editions were published. The chapter is terminated by a case study in which I compare all the available editions and early sources in the second movement of the c sharp minor sonata op. 27 no. 2.

IV. The Results of the Research

During my research I got answers to most of my proposed questions and could achieve most of my goals. Notational problems of manuscripts and first editions – that I took as a basis for the comparison of the different editions – was a surprising issue I faced during my work.

My research revealed that going back to the earliest sources – manuscripts and original editions – is essential to better understand the differences between later editions. Knowing about the notational problems gave me a more subtle picture during the examinations. The analyses of the third chapter show the significant role of critical reading of music in the years following Beethoven's death. At many places we bump into erroneous or ambiguous notations as the composer was inaccurate in his manuscripts. These notations often remained in later editions without correction, enable to spread works erroneously even forty-fifty years after the composer's passing. This fact answers a few questions that previously emerged during studying the 19th century editions. Moreover one can easily follow the afterlife of the notational mistakes. Even in spite of the widest background studies it is in many cases not possible to establish one ultimate version of a movement or a part of work, most of the times one can only guess a most probable version. It came out that some of the mistakes are still extant today as well in the scores as in performance practice, and because of lack of sufficient sources we may never get answers of some ambiguousness. The task of a performer is to read scores critically – even the newest or most renowned ones.

Concerning the editorial additions, Czerny and Liszt are more moderate. The main difference from Beethoven's music is in articulation and dynamic signs, and in Moscheles' Hallberger-Edition also in pedalling. Czerny's editions show that there were many common things he and Beethoven considered important: examples refer to legato and singing-style playing in the fourth chapter. In spite of a few decade difference between Czerny's different editions, they represent a rather constant conception.

Whilst Czerny's Beethoven-interpretation and editions are mainly based on his remembrances of and experiences with the composer, Liszt had to find out the meaning of form and content of the sonatas himself. This effort is represented by capitals he used to indicate the structural parts of the sonata form in every movement of his edition. For me, Liszt's edition tells much more about himself than about Beethoven. It shows what he thought was important, what his idea was to be faithful to a Beethoven-manuscript, and as a pianist-performer what his goal was with the sonatas. Comparing to his editor-colleagues, Liszt was about twenty years younger, and definitely a person of the romantic era, in spite, his additions and alterations to Beethoven's sonatas are lesser than for example Moscheles', especially comparing to the latter's Hallberger edition.

V. Documentation of the Activity Related to the Subject Matter of the Dissertation

31 March – 2 April 2017, 'Spring Wind' Conference of Doctoral Students, Miskolc.

The Editions Of Beethoven Piano Sonatas During and After the Composer's Life Up To the End Of the 19th Century. How Did Czerny, Moscheles and Liszt Understand Beethoven? Lecture.

13 March 2019, University of Szeged, faculty of music, Fricsay Hall.

Problems of Interpretation and Understanding Notation In Beethoven's (Piano)Works.
Lecture recital with Beethoven's piano sonatas on the programme.

21 May 2019, Nádor Hall, Budapest. Lecture recital.

Programme: Beethoven-works, featuring Anna Scholz, cellist.

7 June 2019, Old Academy of Music, Chamber Hall, Budapest. Beethoven-recital.

Programme: Piano sonata in G, op. 79; Sonata for cello and piano op. 102; Sonata for cello and piano op. 69.

May 2019, Parlando. Study. *From the Manuscript To the First Printing. Problems Of Notation Of Beethoven Piano Sonatas From a Performer's View.*

http://www.parlando.hu/2019/2019-3/Tihanyi_Zsuzsanna-Beethoven.pdf