

紀要『人文・自然研究』第15号

The Post-Beethovenian Piano Concerto
— (The Birth of the Piano Concerto, Chap. 3-4)⁽¹⁾

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2021年3月25日発行

一橋大学 全学共通教育センター

人文・自然研究 第15号

Hitotsubashi Review of Arts and Sciences 15



2021年3月25日発行

発行：一橋大学全学共通教育センター

186-8601 東京都国立市中 2-1

組版：精興社

The Post-Beethovenian Piano Concerto

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Shinji Koiwa

Hummel's Piano Concerto in A Minor, or
A Touchstone for Young Pianists

Post-Beethovenian Era

How does the history of the piano concerto appear after the 'Emperor'⁽²⁾ of Ludwig van Beethoven (1770–1827)?

Beethoven's Fifth Concerto in E-flat major, the last piano concerto he completed, was written in 1809. In today's historical repertoire, the next masterworks of the genre after it are two piano concertos by Fryderyk Chopin (1810–49); compositions from 1829–30. The grand and dignified sound of Beethoven's work with its powerful orchestral accompaniment presents a clear contrast with the 'romantic' and delicate orchestra of Chopin. When many people listen to the music without knowledge of the composition date, they may feel that Beethoven's concerto sounds more 'modern' and should therefore have been written more recently. The history constituted by the masterworks of today's concert halls teaches us nothing about why Chopin's concertos create such an impression, and what exactly happened during these twenty years between Beethoven's and Chopin's works, the two decades between Beethoven's last appearance as a pianist (for his Piano Concerto No. 4 in G major, 1808) and his death (1827), and Chopin's birth (1810) and the composition of his two piano concertos mentioned above.

Contemporary documents about the performance of piano concertos show that Beethoven's works were rarely staged during these decades. An essential German music journal, *Allgemeine musikalische Zeitung*, which reported concerts from various European, mostly German-speaking regions, shows there were only a few occasions to hear his piano concertos, especially the Fourth and Fifth (Koiwa 2003a, 12ff.). Indeed, it was not until the performances of Franz Liszt (1811–86) that the Fifth Concerto became widely known (Kerman 1994, 573).

As seems natural from today's point of view, one might think that if the name Beethoven was well established, then his piano concertos would be played continuously from his lifetime on, even without the composer-performer's activity. His pupils indeed stages performances of his works, for example, the Piano Concerto No. 3 in C minor in 1804 by Ferdinand Ries (1784–1838) and No. 5 in 1812 by Carl Czerny (1791–1857). However, it should be remembered that *concertante* pieces, including concertos, were written at that time for a specific musician. After the first and second performances of the Fourth Concerto (1807, 1808) by the composer himself, there is no evidence of it being staged during his lifetime (Kerman 1994, 415). Czerny, the pianist of the first Viennese performance of the E-flat major concerto in 1812, refused to heed Beethoven's



request to play it again in 1818, giving the excuse of the high technical demands of the work (Kerman 1994b, 573). After the 'Fifth', Beethoven's piano concertos, especially the last two, remained generally unknown because of the absence of a performer who could convey their unique quality and attractiveness. The publication of their parts did not change these circumstances. Only after the many efforts of Felix Mendelssohn Bartholdy (1809-47) in the 1830s for Beethoven's last piano concertos to receive a public approval, especially in London and Paris (Chap. 7), they began to become popular gradually.

Is there nothing, therefore, to write about the piano concerto between Beethoven and Chopin? That would be unfair to the facts of reality. In contrast to our image of the time, regardless of our ignorance and incomprehension of them, numerous piano concertos were composed and played. In exemplifying the characteristics of such post-Beethovenian piano concertos, the Piano Concerto in A minor, Op. 85, by J. N. Hummel, the most often performed piece of the genre around 1830 (Koiwa 2003a, 25-33), will be considered in this chapter. This consideration will enable us a glance at the piano music firmament after the 'Emperor' from the viewpoint of young Mendelssohn, Chopin, Robert Schumann (1810-56), and Liszt, a generation born around 1810 that should have known the brilliant post-Beethovenian playing during childhood and apprenticeship.

Who was Hummel?

Johann Nepomuk Hummel (1778-1837) was born eight years after Beethoven. His father Johannes, a string player and conductor, later music director of the Theatre auf der Wieden and then of the Apollo-Dancehall in Vienna, gave him special education and 'produced' him as a prodigy. Their model was W. A. Mozart. It must have been, therefore, a great honour and delight that Johann Nepomuk once became his pupil. Having toured throughout Europe as a wunderkind pianist, he wrote a piano concerto à la Mozart in the 1790s (in A major).

His confidence and pride as a genius were stricken by the appearance of Beethoven in Vienna in 1792. Hummel did not take the stage from this year 'due to inner and outer reasons' (Calella 2003, 84). However, about 20 years later, his circumstances had changed. First, his competitor Beethoven had retired as a concert pianist in the meantime. From then on, the former pupil of Mozart could also become and proclaim himself the great successor to Beethoven. Second, European politics and culture had undergone an essential change. 'About 1814 Elisabeth Hummel persuaded her husband to appear more frequently as a pianist. Her sense of timing could not have been better: at the many concerts and parties for the Congress of Vienna, Hummel was a sensation, playing for noblemen and bureaucrats, many of whom functioned peripherally as the equivalent of international booking agents for entertainers' (Sachs and Kroll 2013). Although conservative, political stability was maintained in Europe under the Vienna System, an essential condition for travelling virtuosi like Hummel. Supported by the development of traffic networks, the environment for musicians for international activity had considerably improved.

The A minor piano concerto was Hummel's first significant work after a comeback as a concert pianist. It marks and is symbolic of the new phase, not only of his biography



but also of European history. In 1816, he made a concert tour to Prague, Leipzig, and Berlin. During the tour, which 'gave him a renewed confidence and made him a celebrity' (Sachs and Kroll 1980/2013), the brand-new Concerto in A minor was presented as the centrepiece (AmZ 1816, 354-356, 424-425). The work, published in 1820, is his first successful piece of outstanding originality in the genre, and is thus one of the most suitable works for discussing the piano world between Beethoven and Chopin.

Classical Form + Lyrical Melody

In the A minor concerto of Hummel, the 'past' sounds of W. A. Mozart and Beethoven and the 'new' tones of the post-Beethovenian converge.

Its third movement, though showing a consonance of both sound worlds, strikingly suggests that the composer modelled it after the finale of the third, C minor piano concerto of Beethoven (Op. 37, published in 1804). To demonstrate it, it is worth first paying attention to the middle section of the movement, the second couplet ('C') in a sonata-rondo form ('A-B-A-C-A-B-A'). In contrast to the basic dim tune of the movement, designated mainly by the rondo-theme ('A'), it is here a relieved section with effects as if mild sunlight were shining for a while. A peaceful melody is played, first by the woodwinds, then by the piano, while the piano part also functions as an accompaniment through its arpeggio playing. The character and style of the section recall the equivalent 'C'-section of the third movement of Beethoven's C minor concerto.

Less visual but not to be overlooked is a similarity between the rondo (main) themes (Ex. 3-1, 3-2).

Ex. 3-1 Hummel, Piano Concerto in A Minor Op. 85, beginning of the third movement.

Rondo: Allegro moderato ♩ = 88
[Pf.]
p espressivo legato

Ex. 3-2 Beethoven, Piano Concerto in C Minor Op. 37, beginning of the third movement.

Rondo: Allegro
[Pf.] *sf* *sf*

Both composers chose duple time (2/4), and a motive beginning with an upbeat, semi-tone upwards, and then a disjunct or skip motion downwards. The differences between the basic tunes could obscure the similarity: Beethoven's rondo theme sounds aggressive with its multiple staccatos, unstable diminished seventh chord, and the strained accom-



paniment with sixteenth notes, whereas Hummel's is elegiac, its tune reminiscent of Chopin. Although made of the same essential elements, the latter is discernible and interpretable as an expression of a new era. The appropriate mixture of past and future in Hummel's concerto should have played a decisive role in gaining wide and unprecedented popularity. As an introduction to the genre between Beethoven and Chopin, it is highly recommended for listening today, especially for its many impressive and memorable melodies. A Brilliant Classics recording with period instruments by Alessandro Comellato and Solamente Naturali conducted by Didier Talpain, released in 2012, enables us to imagine the sound at that time (BC 94338, 'First recordings on period instruments').

Recent research has explored the positive relationship between Hummel and Beethoven, even though there had been some critical moments during their long-standing acquaintance. Shortly before his 1816 concert tour, Hummel received a letter from Beethoven which proved the association between them (Blanken 2003, 11-12). It would therefore be more than a plausible explanation that Hummel had included allusions to the elder pianist in his new concerto, paying respect to him and his single piano concerto written in a minor key.

The characteristics of the post-Beethovenian concertos are, however, more distinctive in the opening, first movement of the concerto. The first solo, where the pianist presents himself after the introductory orchestral performance (*tutti*), particularly the last virtuosic section (*Soloperiode* or *Hauptpassage*) of the first solo, would be then under consideration as components that seem to be typical of concerto performance at that time.

Soloperiode as a Post-Beethovenian Characteristic

Following the tradition of the genre, the first movement of the A minor concerto consists of the alteration of orchestral *tutti* (principally four times), possibly with the participant of the pianist, and solo (three times), brilliant piano playing accompanied by the orchestra. Inside of each solo, there are alterations of the melodious section and zones of technical passages, i.e. the 'display episode' (Hepokoski and Darcy 2006, 542). Table 3-1 illustrates the structure of the movement, showing the length of each section approximately proportionately.



Table 3-1 Hummel: Piano Concerto in A Minor, 1st Movement, 1st Solo

1. Movement	2.	3. Movement
i (A minor)	VI (F major)	i

1. Movement

Tutti	1. Solo	Tutti	2. Solo	Tutti + 3. Solo	T.
i (A minor) - III (C major)	i - III	III - i	III -	i - I (A major)	i

1. Solo

Intro. + Thema I (paraphrased)	Soloperiode	Thema Ia	Soloperiode	Thema II	Hauptpassage (Soloperiode)
i (A minor)	i	i - III (C major)	III	III	III

After the opening *tutti*, the first solo begins, in which the soloist expounds themes in A minor and then C major. After every thematic section, there is a display zone, *Soloperiode*, whose music is never to sing and made from a small amount, often sixteenth notes. The most important *Soloperiode* is directly connected to the next (second and middle) *tutti*. It is a notably long *Soloperiode*, which is characteristic of the post-Beethovenian piano concertos. In the case of Hummel's work, the *Soloperiode* in the first solo extends to no less than forty-six measures long, its length corresponding to about 10% of the movement, and streams into the next medial *tutti*. Hummel in particular called such extensive *Soloperioden* at the end of a solo '*Hauptpassagen*', meaning 'main passages' in German (Hummel 1828/38, 426-437).

The music of the main *Soloperiode* or *Hauptpassage* belongs to or is dominated by the pianist; the orchestra is scarcely involved. As mentioned above, technical demonstrations are to be heard therein without a distinctive melody—for example, long-stretched scales with thirds and brilliant arpeggios, as well as various leap figures—in succession, all techniques only possible to the pianist. Here, the soloist could exercise freedom in two senses.

First, the play is free from the main themes of the movement. Although a virtuoso pianist must demonstrate a paraphrase of the melodies in a concerto, this was already shown in the second theme in C major before the last *Soloperiode*. Therefore, the pianist could thus display his favourite skills as he wished.

Second, the pianist is free from playing with the orchestra. He does not have to take the balance or effect of the ensemble into consideration and can use, e.g., sensitive figurations in the high register that would be inaudible against a thick accompaniment of the orchestra given the technical resources of the piano at that time. This freedom enabled the full application of the pianist's capabilities. Hummel's quasi-endless *Hauptpassage* is a parade of unique, favoured, and confident techniques by a musician who was thoroughly



informed about the pianos of the time.

Audience in the Concert Hall Mirrored in *Soloperioden*

As already seen, there is little playing together with the orchestra in *Soloperioden*; therefore, the pianist could vary the tempi casually, accelerate, or decelerate. Additionally, there could have been improvisation not recorded in the printed score. The orchestra need only wait until the exaggerated trills of the soloist on the dominant accord to a C major cadence, signalling it to come back into play; the beginning of a loud *tutti* section should be triggered to signal applause for the extraordinary performance of the pianist in the *Soloperiode/Hauptpassage* (Chap. 7).

A *Soloperiode* at the end of a solo, that is, *Hauptpassage* followed by a *tutti*, was a thrilling section in the progression toward the culmination. Its persistence, by allowing the soloist to display technical prowess, perhaps does not amuse today's audiences, but it would have been a significant part of the entertainment at that time, such that *Soloperioden* in the post-Beethovenian era expanded remarkably. It is worth remembering that the sections that contemporaries praised are accused by posterity of being arbitrarily juxtaposed parts bearing no relationship to the main themes, and thus out of place in a unified work of art.

There is also *Soloperiode/Hauptpassage* in the second and third solos. That in the second solo could be much longer because it contains the drama of returning to the main key, amounting to around 14% of the total bars, allowing the pianist to be heard playing fast and alone for as long as two minutes. A comparison with the works of Beethoven is useful for reference. In the case of his Third Piano Concerto in C minor, for example, every *Soloperiode* in the opening (first) movement corresponds to seven or fewer percent of the total number of measures. There is beyond doubt a difference in this respect between Beethoven and the post-Beethovenians. Moreover, there is a resemblance between the post-Beethovenians and W. A. Mozart, in that their *Soloperioden* are relatively long. In this sense, the originator of their virtuoso concertos was Mozart, as pointed out by Lothar Hoffmann-Erbrecht (1973, 769).

Hummel's most advanced and highly esteemed work set a new standard. A chain of minor concertos after it showed its influence in varying degrees: one of the concertos by Mendelssohn (1822), the Op. 214 (1829) of Czerny, the Concerto da Camera Op. 10 No. 1 (1832) of Charles Valentin Alkan (1813-88), the Op. 7 (1833-36) of Clara Wieck (1819-96), and the Op. 54 (1841-45) of her husband, R. Schumann. However, the A minor concerto of Hummel was gradually forgotten as the decades passed. To observe the long but steady process and consider why the powerful interest in post-Beethovenian concertos waned, London, one of the greatest music metropolises, and especially its reception (or 'consumption') of piano concertos, is the focus of the next section.

Hummel's Piano Concertos afterwards: In the Case of London

Therese Marie Ellsworth's *The Piano Concerto in London: Concert Life between 1801 and 1850* (1992) reports her diligent research revealing who played which work and which piano concertos 'came and went' during the first half of the nineteenth century in



London. Based on this, the number of performances of Hummel's works, especially the Concerto in A minor, Op. 85, is shown in Table 3-1.

Table 3-1

Performances of Hummel's piano concertos during 1801–1850 in London

Performances by a female soloist in parentheses

	1820– 1825	1826– 1830	1831– 1835	1836– 1840	1841– 1845	1846– 1850
Total number (= A)	5 (3)	15 (5)	13 (3)	15 (7)	10 (8)	10 (9)
Performances at the RAM of A	0 (0)	3 (1)	4 (1)	4 (1)	5 (4)	5 (4)
Performances of the Op. 85 of A	2 (1)	4 (4)	4 (1)	2 (1)	2 (2)	4 (3)

(Based on Ellsworth, 1992)

Audiences in London began to hear Hummel's piano concertos in the 1820s. The earliest documented performance (probably of the A minor, see below) occurred on 25 February 1822. About two years later, the twelve-year-old Franz Liszt made his debut in London with Hummel's B minor concerto Op. 89 on 21 June. The renown and importance of Hummel's name, particularly for an upcoming pianist, is seen from the selection of the piece. From 1830 to 1833, Hummel himself appeared on stage in London five times altogether performing his piano concertos including the Op. 85 once. Through the years investigated, his concertos were played from two to three times a year on average. In many cases, the performed piece is not identified: the actual number of popular minor concertos could have been higher, therefore, than shown in the table.

Notable are the data from the late 1830s onwards, after the composer's death. The total number gradually decreased, whereas the frequency increased at the Royal Academy of Music (RAM), the first professional music school in England, established in 1822. Importantly, approximately one-fourth of the piano concertos performed at the RAM were by Hummel. Thus, he was the most favourite composer of concertos during five decades; however, the most frequently performed work was the B minor concerto, not the A minor concerto (Ellsworth 1992, 195). Budding young pianists tended to select his concerto on the occasion of their public debut. The above-mentioned earliest performance of Hummel's piano concerto in 1822 at the Philharmonic Society marked the first step in the performing career of Henry Field (1797–1848) (Ellsworth 1992, 58), to whom Alkan later dedicated his Concerto da Camera No. 2 in C-sharp minor, Op. 10 No. 2.

Another point to be noted is the increase in female performers. This is obvious overall at the RAM, as well as concerning the Op. 85 concerto in particular. As in several cases the name of the soloist was not identified, the real number was probably larger.

Concertos for a Pianist's Debut

From the examples mentioned above of Liszt and Henry Field, and the statistics of the RAM, it appears that Hummel's piano concertos had become repertory performed in the debut stages of a pianist's career. The increase in female pianists (and accordingly of the performance of Hummel's concertos) at the music school was not a phenomenon restricted to London. At the conservatory in Leipzig, in the 1870s, a prevailed (and



biased) notion can be traced that women piano students should play not Beethoven's but Hummel's concerto in the final examination (Koiwa 1994).

In Tokyo, a performance took place in 1901 which is interpreted as a part of the 'tradition' in which Koda Nobu 幸田延 (1870-1946), who had studied in Vienna as the first national scholarship student and was teaching at the Tokyo Music School, the first national music conservatory in Japan, performed as the soloist in the A minor concerto of Hummel at the school's concert hall on 7 December. Although performed without orchestra in a two-piano version, she was probably the first public performer of a piano concerto at the school (Koiwa 2004). Her experience in Europe must have taught her what piece she should select for her first challenge as soloist of a concerto. The contribution of this Japanese female professor can also be seen as the 'debut of the genre' in a developing country in Asia.

Hummel's piano concertos, especially the one in A minor, had been a touchstone for prospective young pianists, not only in Europe but also in Asia. However, they did not become mainstream in the history of the genre. The reasons have already been suggested: there was only marginal space for Hummel's concertos, understood as works for young and/or female pianists, in the genre, whereas a symphonic work (male) without a juxtaposed construction, something representing the culmination of the composer's many years' endeavour as well as affording the audience an opportunity for serious, continuous listening from the beginning to the end (without applause during the performance), became the musical ideal as the nineteenth century progressed (Chaps. 9 and 10).

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Moscheles' Piano Concerto in G Minor, or
The Era of Music as a Parade

Hummel's Warning

The leading actor of the last chapter, Hummel, published a voluminous book in 1828 through an influential Viennese publisher, Tobias Haslinger, the *Ausführliche theoretisch-praktische Anweisung zum Piano-Forte-Spiel vom ersten Elementar-Unterricht an, bis zur vollkommensten Ausbildung* (Detailed, Theoretical and Practical Instruction in Playing Piano, from the First Primary Lesson to the Perfect Training), written around 1824-26. The fact that 4000 copies of this manual, consisting of more than 400 pages, were printed, and that a second edition appeared shows how great a reputation he had earned and how influential he had been.

In this book including numerous elementary exercises, the last, third section on 'perfect training' is devoted to performance, constituting a valuable document about piano playing at that time. One of the important themes that required many pages was the proper tempi for an *Allegro* movement of a sonata cycle, e.g., the first movement of a concerto. The description in the second edition, which he considerably revised, makes obvious what interested him.



An *Allegro* movement demands brilliance, power, and accuracy in performance [...]. However, 'singable zones' in an *Allegro* can be played with devotion; it is not allowed to differ strikingly from the main character and tempo, because then the unity of the whole [movement] suffers, and it embodies a rhapsodic appearance. (Hummel 1838, 428)⁽³⁾

Here, Hummel showed the piano-part music of the first movement of the A minor concerto, from the beginning of the first solo until the launch of the *Hauptpassage*, that is, the last *Soloperiode*, with some explanations. He states that in this movement, a 'sing zone (Gesang[s]stelle)' and a more dynamic zone appear in turn in the first solo (Koiwa 2003b). The main point of his instruction is that such alternation of contrast zones should be realised by keeping the character of *Allegro* and not deviating from it. He warned, in other words, against slowing down too much in the 'singing zone' and bringing *Adagio*, another tempo, to an *Allegro* movement, thereby damaging the unity of the movement and reducing the music to a rhapsody, meaning miscellaneous music in this case.

An *Allegro* movement should be played in *Allegro*, not in *Adagio*. The reason why Hummel repeatedly wrote such an obvious thing is that it was not self-evident at that time. 'Sing zones' were played with reduced pace by contemporaneous virtuosos, particularly because by being followed by essentially accelerating '*Soloperiode*', they would be more effective by heightening the dramatic contrast from the slower to the faster part. During the first solo, there could be more than one such acceleration, and the last one, generated from the contrast of the second theme with the *Hauptpassage*, should be the most impressive, with a climax crowned with the splendid transition to the next orchestral *tutti* (Chap. 3). This strategy, or procedure, is easily seen in the works of Chopin, whose model for concerto composition was post-Beethovenian, and in Hummel's oeuvre.

The second solo following the middle *tutti* (central *ritornello*) of the first movement, the development in a quasi-sonata concerto form, is a section where Hummel's warning could mostly be ignored. As in Chapter 3 concerning the first solo, the flow of the second solo of Hummel's Op. 85, one of the typical post-Beethovenian concertos, is shown here in the same manner (Table 4-1). The length of each sub-section is graphically presented. At a glance, it is clear that more than half of the section is a long *Soloperiode*. According to the prevailing style, the beginning of the second solo was the most important 'singing zone', allowing the most deceleration to be the slowest section in the movement. Following this, there is a long *Soloperiode* or *Hauptpassage* which is a showcase of various techniques of the pianist that will be connected to the recapitulation (next *tutti*). If the pianist accelerates his tempo gradually toward its end, a swell can be expected for the audience. It is more effective if the beginning is slower.



Table 4-1 Hummel: Piano Concerto in A Minor, 1st Movement, 1st Solo

1. Movement	2.	3. Movement
i (A minor)	VI <small>(F major)</small>	i

1. Movement					
Tutti	1. Solo	Tutti	2. Solo	Tutti + 3. Solo	T.
i (A minor) - III (C major)	i - III	III - i	III -	i - I (A major)	i

2. Solo	
'singing zone'	Hauptpassage (Soloperiode)
III	III-v/i

What was expected here by the post-Beethovenian era? In answering this question, the second solos (development section) of Hummel's competitors should be examined below, such that their diverse, 'rhapsodic' construction can demonstrate the characteristics of the era.

Ries' Third Concerto: Recitativo by the Pianist

Ferdinand Ries (1784-1838), six years younger than Hummel, published eight piano concertos (Nos. 2-9). The most successful of them was the Third in C-sharp minor, Op. 55, dating from 1812. All his concertos are to be heard on recordings of Naxos (2005-12).

The second solo of the first movement in Op. 55 begins as a *recitativo*. Ries let the strings suddenly play tremolos in piano. Accompanied by them, the soloist performs *con espress[ione]* a 'sweet cantilena à la Field' (Engel 1927, 176), which has not yet appeared and is therefore totally new material. Here, it is impossible and would make no sense keeping the designation 'Allegro maestoso' of the movement. Following the *recitativo* section, there is an extensive *Soloperiode* in which the tempo will be faster, where the pianist will lead the splendid zone with modulations into the recapitulation in the main key, C-sharp minor.

Ries invented later a sign system to indicate such a slight slowdown in the prints of his Concerto No. 8 in A-Flat major, Op. 151. Unlike Hummel, Ries seems to have tried to introduce and designate slower tempi in the *Allegro* movement (Koiwa 2003b).

Kalkbrenner's First Concerto: The Charm of a Nocturne

Frédéric Kalkbrenner (1785-1849) was one year younger than Ries. Kalkbrenner is as



forgotten today as Ries, but is known perhaps to admirers of Chopin as the dedicatee of the latter's E minor piano concerto, Op. 11. Of his four published piano concertos, three were in a minor key; he is likely the first composer who wrote more piano concertos in a minor than a major key. The most famous was the Concerto No. 1 in D minor, Op. 61 (first performance on 5 May 1823 in London; publication 1823 as well), whose form, orchestration, and thematic materials would have certainly influenced young Chopin. His concertos were recorded in the series 'Romantic Piano Concertos' of Hyperion (2005, 2010).

The second solo in the first movement of his first concerto begins, as in the first solo, with a powerful entry of the piano. Following the quiet ending of the middle tutti (Morendo) on the dominant accord of E-flat major, an unexpected, loud playing of the solo instrument in B major is surprising. However, the main theme is one that was already heard in the first solo (the writing of the piano part, particularly the accompaniment on the left hand, reminds one of Chopin's E minor concerto). A new melody that is not related to other themes appears in eight bars. Accompanied by a triplet-broken chord on the left hand, a cantabile melody, again with the designation 'con esp[ressione]', gradually with more ornaments, will be played. It is a piano solo nocturne in a concerto that does not fit with the initial indication of the movement at all: *Allegro maestoso*. As the orchestra does not participate, the pianist could have played in tempo rubato, an advantage of freedom because the soloist played alone. The next *Soloperiode* then begins (Tempo primo), which can go faster, become a full swing, and lead to the re-entry of the first subject in the main key, D minor (recapitulation).

Field's Fifth Concerto: Storm and Fire

It is Irish John Field (1782-1837), not Kalkbrenner, whose nocturnes are famous for their influence on Chopin. Chopin seems to have referred to Field's concertos as well. Field, a composer of seven piano concertos published between 1811 and 1834, was also one of the important representatives of the post-Beethovenian generation. There are a couple of recordings of his oeuvre which are not difficult to purchase. Regarding the second solo of the first movement, the Concerto No. 5 in C major (H 39) 'L'incendie par l'orage' (published in 1817 in St. Petersburg) has the most striking appearance. The indication at the beginning of the first movement is *Allegro moderato*.

Shortly after the entry of the second solo, however, weird low sounds of the piano suggest an approach of bad weather. The reinforcement of the orchestral volume depicts a terrible thunderstorm, leading to a flash of lightning, expressed by a stroke of the tam-tam. The lightning causes a fire, thus leading to turbulence. As time goes by, the weather gradually becomes mild and tranquil, chimes of a church (tubular bell) indicate the return of day-to-day peaceful living in cooperation with the re-entry of the 'normal' main themes (recapitulation).

It is possible to interpret the exposition (first tutti and first solo) and the recapitulation, including the third solo, intimate and ordinary, and the developmental second solo as critical scenes of the world. However, it could not be denied if one were to say that the second solo is merely entertainment to lure the audience with showy music. Com-



pletely descriptive music, which has no relationship with themes in the other parts of the movement, makes the *Allegro* a rhapsody, to use Hummel's term.

Ries, Kalkbrenner, Field, and Hummel belonged to the big names of that day and representatives of piano music throughout Europe. The prominent contemporary in violin music was Nicolò Paganini (1782-1840). Although the former have been largely forgotten today, it should be emphasised that their concertos (and also Paganini's works) represented firm and undeniable models for the younger generation, that is, Mendelssohn Bartholdy, Schumann, Chopin, Liszt, and so on, who are important individuals in the music history of the Romantics.

Henselt's Concerto in F Minor: Religious Materials

The last example of the second solo with 'foreign materials' is one by Adolf Henselt (1814-89), a pupil of Hummel's who belongs to Chopin's generation, which proves that the 'rhapsodic' formation of an *Allegro* first movement was not confined to the generation born before 1800.

Henselt, associated with Clara and Robert Schumann and Liszt, later lived and worked in St. Petersburg, serving as a musical bridge between central Europe and Russia. His only piano concerto, that in F minor, Op. 16, was published in 1847, a composition of (the middle of) the 1840s, like the A minor piano concerto by R. Schumann (1841/45). Henselt's concerto, demanding high playing skills, shows how excellent the composer-pianist was. In its first movement, *Allegro patetico*, which includes sounds predicting Liszt's concertos, impressive and tough double-octaves succeed from the beginning of piano playing. This concerto can be persuasively heard today through a recording by Marc-André Hamelin (Hyperion, 1993).

The second solo of the movement has a character that makes a striking contrast to the main, basic one. After the central tutti, the orchestra executes suddenly fast inaudible chorale-like music under the designation 'religioso'. The pianist then breaks its silence, repeating and paraphrasing the same melody but with extensive arpeggio in *sempre fortissimo*. This second solo is therefore a thematically independent section, which contributes to displaying the soloist's techniques but has no musical relationship with the other sections of the movement.

Surprising the Floor

In the above observed 'scenes' of the second solo, frankly speaking, 'anything goes.' This is understandable in light of the concert halls and the behaviour of concertgoers at that time (Chap. 7).

After a breath-taking passage of piano playing peaking at the end of the first solo in the loud central tutti, the tension of the floor will have eased. The audience could give a round of applause for the pianist and perhaps have a short chat with their neighbours. After the playing of the orchestra (i.e., a break for the soloist), the pianist must then bring the attention of the floor once again to the piano playing by launching 'a surprise attack' through music.

To change the tempo by slowing down suddenly was a prevalent and effective tactic



for the post-Beethovenian, although Hummel rejected it. A long and gradual acceleration, climax-building from the lowest tempo, is then achievable. Combined with dynamic changes (muted sound in contrast to the orchestral *tutti*), a new key, and unexpected orchestration, the appearance of a new type of music was accentuated. Thus, the audience was brought to a new world that should draw their attention, and then, after the course of and accelerating, active, and long *Soloperiode*, return to the initial point whose music is already known, literally the recapitulation.

What the development (second solo) in a concerto should develop is not necessarily thematic materials, as in a typical sonata-form movement, but virtuosity in various senses, as Konrad Küster saw accurately in the case of W. A. Mozart's concertos (Küster 1991, 7). Contrasts between an impressive quiet performance and a vital, loud, thrilling section, a singing zone and '*Soloperiode*', and particularly the acceleration of the tempi, are indispensable for the virtuoso as a magician who is destined to develop these 'tricks' to fascinate the floor, where motivic thematic transformation (*Thematische Arbeit*), as in later theory books, is not required.

Music as Parade

Concerning the second solo of the first movement, there is essentially little difference between Hummel and other post-Beethovenian composer-pianists, apart from the discussion about tempo. It is unambiguous in principle that they pursued music as entertainment, in which diverse elements are disposed of completely. Hummel's second solo is also a juxtaposition of a mild 'singing zone' and an aggressive *Soloperiode*, whereby various techniques should be displayed one after another, as in the concertos of Kalkbrenner and others.

The display of diverse elements was, further, decisive for the formal principle of the first movement as a whole. The pianist who shows various elements one after another in a sense resembles a magician. The audience gives applause to a wizard who makes a playing card disappear, turns a torn banknote into a whole one or a red scarf to a white one, and makes a pigeon appear from a top hat. They praise and clap at each of these magic tricks and are not interested in the relationships between them.

Hummel disliked the method of changing the tempo extensively to attract public attention. In this sense, he was to some extent conservative and perhaps strait-laced in comparison to his contemporaries. From a wider perspective, however, there is not an essential difference between development regions with or without tempo changing, since they both aim to bring 'something new'. On the one hand, new scenes were developed with the aid of tempo change; on the other hand, thematic materials are shown differently without slowing down, so that different music can emerge. Importantly, there is always a need to win popularity. Perhaps there was a difference only in the grade of unscrupulousness. The post-Beethovenians had in common the fact that their hits were music as parades. This does not merely apply to the first movement, which this chapter has discussed; the third, often rondo movement, is a form in which variety and diversity play a definitive role.



Composition of Minor Keys

Another phenomenon that was characteristic of the post-Beethovenians and had a more lasting influence on the next generation was the trend of composing and playing a piano concerto in a minor key. In Hummel's A minor, Kalkbrenner's D minor, Ries' C-sharp minor, and Moscheles' G minor, which will be discussed below, the main key of their 'hit' was a minor one. (For all seven concertos, Field selected a major key.)

The reason they chose a minor key seems individual. Hummel in his Op. 85 supposedly appealed to Beethoven, especially to the latter's Third Piano Concerto in C minor, as seen above (Chap. 3). The beginning of the first movement with the syncopated rhythm of strings, which calls the D minor concerto KV 466 of W. A. Mozart to mind, can also be interpreted as a sign of respect to an elder composer. Moscheles said of his G minor concerto: 'Since I daily heard the chimes of the melancholy church bells, it was natural that I should choose a minor key, and the first movement as "Malinconico"' (Moscheles 1873, 37). Theirs lists of work suggest that they were not particularly engaged in composing minor-key piano concertos; even after the success of the works mentioned above, they composed concertos in a major key. Those later concertos seem not, however, to have exceeded the fame of their masterworks in a minor key.

It is suggestive here to remember that almost only two of the more than twenty piano concertos of W. A. Mozart were repeatedly played in the nineteenth century; the reception of his piano concertos was selective (Chap. 11). From the next generation after Hummel on, it became common to find composers whose published piano concertos are without exception in a minor key (e.g. Mendelssohn Bartholdy, Chopin, and Schumann). How the image that a powerful orchestra confronts a solitary pianist with music in a minor key had become established as customary or perhaps as the appearance of the spirit of the age is a provocative question that demands a more extensive survey.

Moscheles' Concerto in G Minor: A Drama in the Second Movement

It was Ignaz Moscheles (1794–1870) who did not reject the style mentioned above of the period but also strove for uniqueness in his piano concertos. He is almost a quarter-century younger than Beethoven. His birth is nearer to that of composers born around 1810. His inventive piano concertos from the 1830s show aspects of certain contemporaries, for example, Schumann. The following, however, seeks to shed light on the younger Moscheles, whose work became a model for the next generation, especially Chopin.

The most esteemed of Moscheles' eight published piano concertos was the Third Piano Concerto in G minor, Op. 58/60, a composition of 1820 (it bears two opus numbers because of being printed by different publishers). The concerto was often performed around 1830 (Koiwa 2003a, 32) and by students at the conservatory in Leipzig in the second half of the century (Koiwa 1994). In 1903, Koda Nobu (see Chap. 3) played its first movement (Koiwa 2004). In other words, it functioned as a concerto for a debut, like Hummel's A minor, and was forgotten in the twentieth century. There are prints of its full score, which was unconventional at the time of its composition. It was published in 1870 (Leipzig: Heinze), proving that it remained in the repertory when publishing the full score of a piano concerto was normal around the 1850s. Moreover, the composer



himself retained his fame (at the time of publishing he was a professor at the Leipzig Conservatory).

From the wider viewpoint of the history of the piano concerto, particularly regarding Chopin, the second movement (Adagio in E flat major) attracts our attention. The piece has three parts: introduced by wind ensemble music, the piano solo begins (part A), then it enters the dominant key region (part B) and part A is reproduced. However, what is particularly noteworthy is the coda that follows. Just as the strings' tremolo seems to start quietly, the piano enters in a recitativo style, such that the secure and stable world in E-flat major up to that time is overshadowed. In a very short time, the volume of the stringed instruments increases, and the piano confronts the tremolo of the strings alone as they rage like a storm (Ex. 4-1). Before long, however, the 'storm' subsides, and the piano solo of the third movement (*Allegro agitato* in G minor) begins without intermission.

Ex. 4-1 Moscheles, Piano Concerto in G Minor Op. 58/60, 2nd Movement, mm. 48.

The image displays a musical score for the second movement of Moscheles' Piano Concerto in G Minor, Op. 58/60, measures 48-51. The score is in G minor (two flats) and 3/4 time. It is marked [Adagio] with a tempo of quarter note = 54. The piano part, labeled [Pf.], begins with a piano (*p*) dynamic and features a melodic line with triplet ornaments. The string part, labeled [Str.], provides a tremolo accompaniment. The score is written for grand piano with treble and bass staves.

The pairing of string tremolo and piano in a piano concerto is not the first example of this by Moscheles, and there are other examples as well, e.g. in Ries' above-mentioned Third Concerto in C-sharp minor and Field's Second Concerto in A-flat major (published in 1811); it also recalls the depiction of the storm in Field's Fifth concerto (see above). However, in all these they appeared in the first movement, in the development after the central *ritornello*, rising abruptly 'as a foreign object,' to use Hans Engel's phrase (Engel 1927, 163). In contrast, Moscheles' example occurs in the second movement; the 'juxtaposition of string tremolo and solo piano' forms a musical drama in the form of darkening from the main pastoral part.

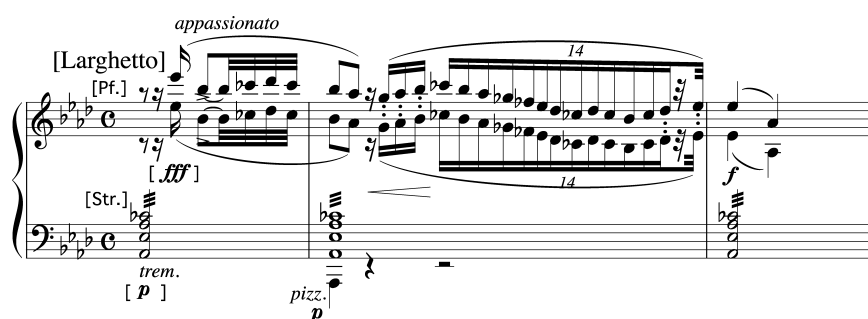
It is natural to think that this second movement was an important model for Chopin's Concerto in F minor, Op. 21. Since Moscheles' work was a 'standard' at the time, there is a high likelihood that Chopin used it as a model. However, the relationship between Chopin and this piece can also be confirmed from an article in the *Allgemeine musikalische Zeitung* in 1825, according to which Chopin played the first movement of Moscheles' 'F minor' concerto in Warsaw on 27 March (AmZ 1825, 763). The piece Chopin played at



that time was certainly Moscheles' only concerto in a minor key until then, that is, the 'G minor' (i.e., the report was incorrect). Chopin was probably familiar enough with this work to perform it in public.

The second movement of Chopin's F minor concerto still attracts many people today. The middle section, sandwiched between the opening and closing parts of the *moderato* section in A-flat major, is a dramatic scene where the strings' tremolo and the recitative-style piano confront each other. The drama, which in the case of Moscheles served as the transition to the third movement, was 'elevated' to one of the main parts of the movement, and the playing in the piano part, which Moscheles had based on sixteenth triplets, became much more fluid in Chopin's music (Ex. 4-2). Chopin's far more dramatic music clearly shows an outstanding talent that Moscheles simply did not possess.

Ex. 4-2 Chopin, Piano Concerto in F Minor Op. 21, 2nd Movement, mm 45.



The Prominence of the Moscheles' Concerto

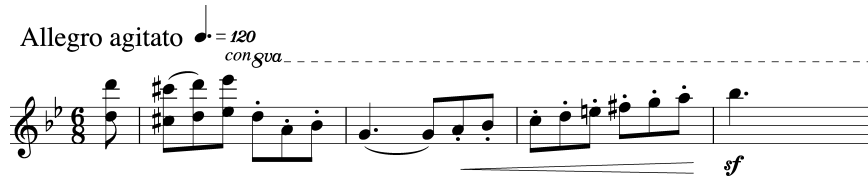
However, to place Moscheles merely as a Chopin-inspired minor composer would be to understand only part of this talented composer. He lived in the era of 'parade music' and used almost the same form as Hummel and others; however, he created a unique style of music that they did not possess. One aspect of this can be seen even in the previously mentioned example of the G minor concerto. The motive of the solo piano in the 'storm' was already hinted at in the end of the middle part (Part B) of the preceding main part (Ex. 4-3-1). In other words, the coda mentioned above in the second movement is connected to the main part of the movement by a key motive, rather than simply being isolated in the movement as a 'foreign object', as in Field's previous example. The motive is then transformed into a rondo theme in the third movement (Ex. 4-3-2). This rondo theme is also utilised in the second couplet theme in the movement, and thus the second and third movements acquire a sense of unity with a single motive.

Ex. 4-3 Moscheles, Piano Concerto in G Minor, Op. 58/60

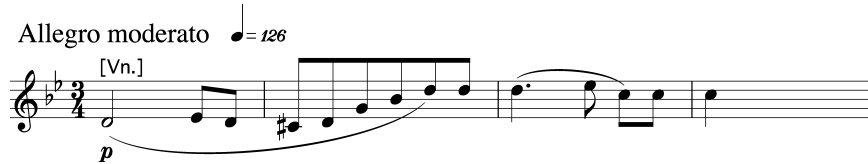
4-3-1 Second movement, mm. 32



4-3-2 Third movement, beginning



4-3-3 First movement, beginning



That is not all. If these motives, which define the second and third movements, are converted upside down into a sequence of notes from the fifth note (D) in G minor, which move up and down at first, then through G, B-flat, reach to D and then form the main triad, the main theme of the first movement results (Ex. 4-3-3). In the first movement, closer observation shows that the first theme (the main theme) and the second theme are made in the same rhythm, and this motive is woven around the whole piece like a web in this way.

Such a method of composition is not found in the other famous works of the 'post-Beethovenian'. This composition shows that Moscheles tried to unify a whole concerto, in which diverse parts might be merely juxtaposed, with common melodic material. This kind of delicately crafted music is quite special in an era in which anything for the sake of applause was considered acceptable. One is here reminded of Beethoven's mastery of unifying multiple movements through a motive. Moscheles should have looked up to him.

Indeed, Moscheles' Third Piano Concerto can also be enjoyed as 'music as a parade'. Although based on the same melodic material, there are many themes with different characters that appear one after another, and there is no shortage of brilliant piano artistry. The second and third movements, connected by the above-mentioned 'drama', show a splendid climax with an acceleration from slow to rapid. It is also a minor-key piano concerto, which was widely accepted in this period. In the latter half of the 1830s, however, Moscheles began to take a different path from his contemporaries, keeping Beethoven in mind, and he achieved unique results, especially with his works from the Seventh Concerto. If Hummel is the one who explains Beethoven and Chopin, it is Moscheles who explains Beethoven and Schumann. This will be mentioned again (Chap. 8).

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註

- (1) This document is an English-language, revised version of two chapters of a book first published in Japanese in 2013: *ピアノ協奏曲の誕生 (The Birth of the Piano Concerto)*. As these are the first chapters to be translated except Chapter 5 (doi: 10.15057/30924) and Chapter 6 (doi: 10.15057/hjas.2020002), they occasionally feature references to forthcoming chapters that are not yet available in English.
- (2) This nickname for Beethoven's Fifth Piano Concerto, Op. 73, has prevailed mainly in the English-speaking world, referring to the 'heroic' style of the concerto. However, Beethoven himself would not have had that idea because Napoleonic troops were occupying Vienna during its composition.
- (3) 'Das *Allegro* fordert Glanz, Kraft, Entschiedenheit im Vortrag [...]; Die im *Allegro* vorkommenden sangbaren Stellen können (wie früher schon gesagt) zwar mit etwas Hingebung vorgetragen werden; allein zu auffallend darf von dem herrschenden Charakter und vom Zeitmass nicht abgewichen werden, weil sonst die Einheit des Ganzen leidet, und dieses ein zu rhapsodisches Ansehen bekommt [...]'.



Post-Beethovenian Piano Concerto (The Birth of Piano Concerto, Chap. 3-4)

Shinji KOIWA

Music history, constituted by the masterworks of today's concert halls, teaches us nothing of what exactly happened in the 20 years between the works of Ludwig van Beethoven (1770-1827) and those of Fryderyk Chopin (1810-1849). It teaches us nothing of the two decades that lie between Beethoven's last appearance as a pianist (for his Piano Concerto No. 4 in G major, 1808) and his death (1827), and that between Chopin's birth (1810) and the composition of his two piano concertos.

Contrary to our perception of the time, which is characterised by ignorance and incomprehension, numerous piano concertos had been composed and played. To highlight the characteristics of such post-Beethovenian piano concertos, the following actions are required. First, the Piano Concerto in A minor, Op. 85, by Johann Nepomuk Hummel (1778-1837), one of the frequently performed pieces in the genre around 1830, should be considered. Second, the works of Hummel's competitors, namely Ferdinand Ries (1784-1838), Frédéric Kalkbrenner (1785-1849), John Field (1782-1837), and Ignaz Moscheles (1794-1870), should be examined.

What the post-Beethovenians had in common was the fact that their hits were 'parade music'. This applies not only to the first movements but also to the third, which were most often the rondo movement, a form in which variety and diversity play a definitive role. Juxtaposition of divergent segments, more than unity or integrity, is what the concertgoers were attracted to during the time.



人文·自然研究 第15号