Beethoven, being one of the great masters of composition, has a body of work laden with masterpieces and innovations. Among the most brilliant of these pieces is the collection of concertos. This paper will specifically discuss the performance practice issues involved in his *Piano Concerto No. 5, in E-flat major, Op. 73 "Emperor"* as well as the time in Beethoven's life in which it was composed, the influence of social forces on the piece, and whether his intentions could have properly been realized on the piano of his time.

The *"Emperor Concerto"* was begun in late 1808 and finished in the summer of 1809. It had its first public performance in Leipzig, most likely in 1810, and was then published in 1811 with a dedication to Archduke Rudolph[1], son of Emperor Leopold II (a major patron of Beethoven and the Archduke, a composition student of Beethoven, has many dedications in his name).[2] During most of this time Beethoven was living with the Countess Marie Erdödy in Vienna. While living there, in early 1809, Beethoven discovered that the countess was paying his servant large sums of money in return for sexual favors. In the margins of some of the sketches for the *Fifth Piano Concerto* Beethoven wrote, "What more can you want? You have received *the servant* from me instead of *the master*…. What a substitution!!!! What a glorious exchange!!!!" "Beethoven is no servant…. You wanted a servant, now you have one".[3] Shortly after this discovery, Beethoven left the Countess' home in a fit of rage over her treatment of him and moved into an apartment at 1087 *Walfischgasse*, which he was aware housed a brothel.[4]

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[1] Maynard Solomon. *Beethoven.* (New York: Schirmer Books, 1998), 268.
[2] Solomon, 399.
[3] Solomon, 201
[4] Solomon, 201.

This was only a small difficulty Beethoven had to deal with at the time he was writing the fifth concerto. In 1809, Vienna was being bombarded by Napoleon Bonapart. Beethoven, during this time, also wrote a *March in F, WoO 18,* for military band. This march and the *"Emperor" Concerto* may have been Beethoven's response to this invasion and constant attack by Napoleon's troops. In the autograph score, on page one of the *Adagio un poco moto* movement of the concerto, is written the remark "Östreich löhne Napoleon" (Austria rewards Napoleon). This piece may not have only been a response to the war at the moment but also of a heightened awareness of war that had been effecting Europe for many years. Throughout all of Beethoven's adult life, as Plantigna states, the fifth concerto "bristles with musical topoi of a military cast and with modes of expression we easily identify with 'heroic'".[5] Einstein said this concerto was the "apotheosis of the military concept", with its war-driven rhythms, thrusting melodies and victorious character.[6] Military themes had been creeping into other concertos of this time period, including Mozart's concertos, and was especially true in Beethoven's fifth piano concerto. It may seem the dramatic dialogue between the piano and the orchestra in the piece sparked a sense of opposition that suggests a liking of the rhythms and ideas of military music.[7]

A few years before he began writing the *"Emperor" Concerto,* Beethoven was in an artistic dilemma. On June 2, 1805 Beethoven wrote, "God knows why my piano music still makes the poorest impression on me". Shortly after this, Beethoven produced the fourth and fifth piano concertos, a group of piano sonatas, the Cello Sonata Op. 69, the Trios Op. 70 and the "Choral Fantasia" as well. Beethoven was using the piano as his

[5] Lewis Lockwood. *Beethoven: The Music and Life.* (New York, London: W.W. Norton & Co., 2003), 249.
[6] Solomon, 268.
[7] Lockwood, 154.

main creative force for which to compose.[8] For the first time in almost a decade, Beethoven had no symphonic projects in progress or even in the sketching stages.[9] This could have been Beethoven's way of reconciling his apparent "poor impression" of his own piano music. It may be only a coincidence that this musical crisis coincided with personal turmoil, or it could be deduced that it was "artistic exhaustion" that brought on conflict. Beethoven once said to an admirer of an earlier piece, "Art demands always something new from us".[10]

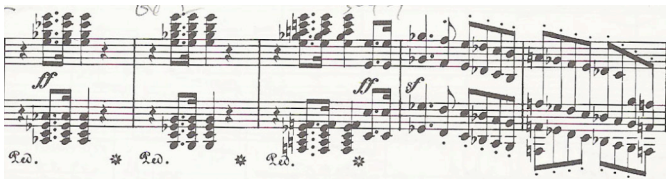
The *"Emperor" Concerto* is somewhat of a departure from the other concertos, if not the entire body of Beethoven's works. Even though Beethoven did not give the piece the title "Emperor", it does seem to be fitting with the piece's "evocation of grandeur" of the heroic elements (giving it a connection to the *"Eroica"*, being in the same key and a few other resemblances). This is especially true in comparison with the emotional restraint of the fourth piano concerto and the *Violin Concerto*. Beethoven remains in the traditional three-movement format of the normal concerto. The first movement is long and highly developed, the second is melancholic and contemplative, and the third is a powerful finale that brings any aesthetic or structural questions raised by the earlier movements to a complete resolution.[11]

Beethoven practically merges the concerto and the symphony in this work. With the full orchestral *tutti*, the space for the sound is filled from the outset and remains almost constantly absorbed throughout the three movements. From the very onset of the first movement, the orchestra gives three powerful chords, on the tonic, subdominant, and

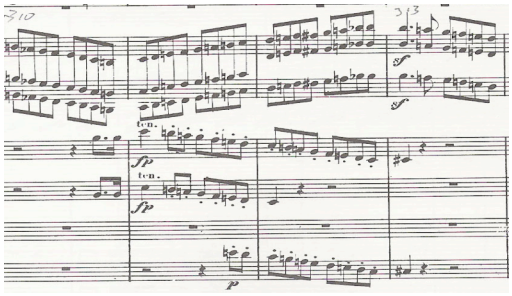
[8] Solomon, 272.
[9] Solomon, 268.
[10] Charles Rosen. *The Classical Style: Haydn, Mozart, Beethoven.* (New York, London: W.W. Norton & Co., 1972), 404.
[11] Lockwood, 248-51.

dominant seventh respectively. Each chord is interrupted by a spacious and explosive, written out, cadenza for the piano, all before the first theme of the exposition. Throughout the movement, and indeed the piece itself, the piano wrestles with its own immensities and matches the strength of the large orchestra with virtuosic tendencies of its own, especially the massive octaves in both hands in the development section (example 1).[12]

Example 1. ***Allegro,*** **mm. 302-306.** [13]



mm. 310-313.



The first performance in Leipzig, probably in 1810, and was performed by Johann Schneider[14]. This was the first piano concerto he was unable to perform in public due to his progressive deafness[15]. The premier was given many ovations and praise from the

[12] Lockwood, 248-251.
[13] Ludwig Van Beethoven. *Complete Piano Concertos: In Full Score.* (New York: Dover Publications, Inc., 1983), 291.
[14] John N Burk. *The Life and Works of Beethoven.* (New York: Random House Inc., 1943), 308.
[15] Lockwood, 145.

audience and critics alike.[16] At its first Vienna performance, however, the piece failed miserably. Not because of the piece or the soloist (Karl Czerny, one of Beethoven's most prized pupils), but because the audience was there for a fundraiser and was not ready for such a large and boisterous piece of music.[17] According to Burk, "Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the connoisseurs, a majority of whom is not to be found on such occasions".[18]

In the performance of the fifth piano concerto, one of the most difficult subjects to approach and master is the issue of cadenzas. Does one play the cadenzas Beethoven wrote himself, write one's own, or go with a previous example from an earlier performer or composer? In earlier concertos, Beethoven provided a place for cadenzas. In 1804 one of Beethoven's students, Ferdinand Ries, was to perform the third piano concerto and asked Beethoven to write him a concerto. Beethoven "refused and told me to write one myself and he would correct it."[19] It seemed typical of Beethoven during this time to allow the freedom of a performer to write their cadenzas. He not only permitted this foreign material, but in this case, actually ordered it. Somewhere in between writing the third piano concerto and the fifth piano concerto Beethoven's view on concertos seems to have changed. Beethoven wrote out a series of cadenzas, not only for the fifth, but for his older concertos as well. This composing of cadenzas replaced the spontaneity and improvisation with permanence and intended to keep others from inserting their own material. "Beethoven's written cadenzas represent a step forward along the road leading

[16] Solomon, 268.
[17] Burk, 308-309.
[18] Burk, 308-309.
[19] Scherman, Biancolli, 636.

imperceptibly to the abolishment of the cadenza." He took his final step in the fifth piano concerto when, at the place we would normally find space for a cadenza, we see the phrase *Non si fa una cadenza* (There should be no cadenza!). This direct instruction against a cadenza other than Beethoven's own is a very different experience than that to which performers were accustom.[20] Should this only pertain to the E flat concerto, or should it be carried into performances of his earlier concerto as well? Beethoven went back, before writing the fifth concerto, and wrote out cadenzas for all of his earlier piano concertos suggesting he no longer felt a cadenza should be a free fantasy but the performer should play what he wrote. In Beethoven's case it perhaps should be thought of as "no cadenzas but his own".[21] Whatever the answer may be for the earlier concertos a performer of the fifth piano concerto should use the cadenzas Beethoven wrote not only because this was the first instance of these written cadenzas in the original autograph score, but also because the original idea of a cadenza was about improvisation, and that skill is no longer common with today's performers. The cadenza has tended to turn into an art of indulging a performer in their technical expertise.[22]

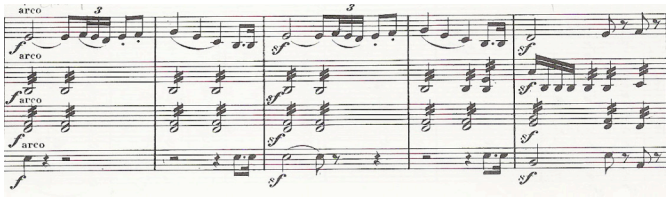
Beethoven's goal in writing these concertos was to achieve, not just a virtuoso end, but a higher aim, be it artistic or inspirational, "Beethoven's concertos are just as much or just as little 'virtuoso pieces' as Chopin's etudes perhaps are technical exercises".[23] These pieces are works of art that are listened to and enjoyed for their own sake and not because of the virtuoso who plays them. The performer is entitled to respect for their ability to interpret this art and should not interrupt the piece by interjecting

[20] Misch, 176-177.
[21] Scherman, Biancolli, 636-637.
[22] Misch, 176-177.
[23] Ludwig Misch. *Beethoven Studies.* (Norman: University of Oklahoma Press, 1953), 172-173.

material that was not of the original design of the piece simply to flash their technical expertise no matter how exceptional it may be.[24] In the fourth movement of the fourth piano concerto Beethoven has the instruction that "the cadenza will be short".[25] In this concerto, the content of the piece is completely predetermined by Beethoven. He wrote out the cadenzas so they fit the context of the piece, leaving no other option for unimportant material to enter the piece.[26]

The cadenzas in the fifth concerto are a big step in the evolution of Beethoven's move from using the cadenza moments not just to express virtuosity but also to increase exploration of the concerto's thematic content.[27] As the first orchestral *tutti* comes to a close, the flamboyant soloist we met in the opening measures of the piece returns (Example 2) with an increased sense of tension due to the bassoons on a minor ninth on

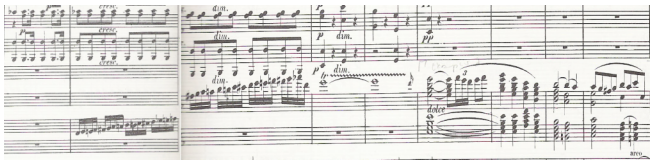
Example 2. *Allegro*, mm. 8-12.[28]



the dominant chords preceding the cadenza. The soloist enters on a chromatic run, which safely resolves the minor ninth to give us an altered version of the theme (Example 3).

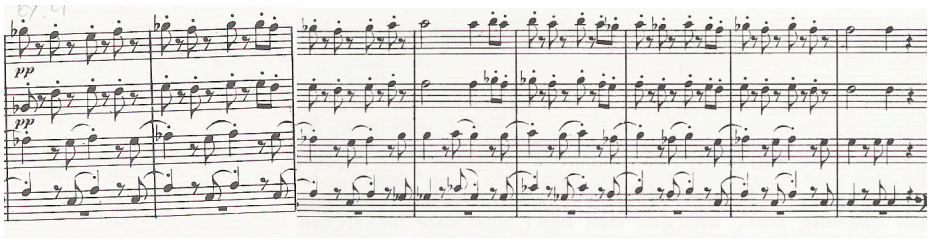
[24] Thomas K Schermano. and Biancolli, Louis, ed. *The Beethoven Companion*. (Garden City: Doubleday & Co., 1972), 635.
[25] William J. Newman *Beethoven on Beethoven: Playing His Piano Music His Way.* (New York, London: W.W. Norton & Co., 1988), 261.
[26] Irving Kolodin. *The Interior Beethoven.* (New York: Alfred A Knopf, 1975), 182.
[27] Newman, 261.
[28] Beethoven, 265

Example 3. *Allegro,* mm. 104-112.[29]



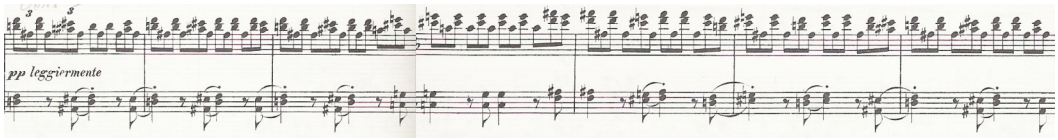
The idea is now much more *dolce* and meditative, and the tonic foundation of the opening statement has been replaced with a varied harmonization in large, eight-fingered chords that eventually fall back into the cadenza-like figures that stem from the opening measures of the movement.[30] Later in this first solo, the piano even recollects the b theme from m. 41 (Example 4) in the orchestral *tutti* but not in its

Example 4: *Allegro*, m. 41-48.[31]



major or minor variations. When the soloist is given this theme, it is in a distant flat submediant (the flat-sixth scale degree) (Example 5).[32] As the opening movement comes

Example 5: *Allegro,* m. 145-151.[33]

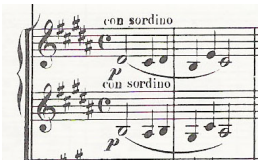


[29] Beethoven, 273.
[30] Leon Plantinga. *Beethoven's Concertos.* (New York, London: W.W. Norton & Co., 1999), 256-259.
[31] Beethoven, 268.
[32] Plantinga, 259.
[33] Beethoven, 276.

to a close with the recapitulation, the piano cadenza almost seamlessly enters and brings into conjunction all the themes of the opening movement finally heard in a solid tonic, which gives another reason for Beethoven's insistence on playing the cadenzas he wrote out himself.[34]

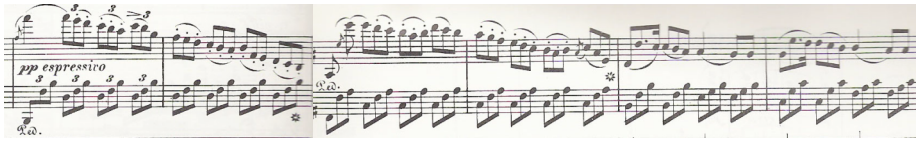
In the second movement, *Adagio un poco mosso* (slowly with little movement), the first solo passage comes after an initial statement of the main theme by the violins (Example 6). Some musicologists have claimed that this entrance is a second theme.[35]

Example 6. ***Allegro un poco mosso*****, mm. 1-2.**[36]



To say that would show that they were unaware that this passage is derivative of the opening theme, even if it is subtle. The piano's passage follows the bass pattern of the first theme note-for-note in augmentation that makes the six measures out two from the first passage (Example 7). The passage goes on to modulate into D major, showing a

Example 7. ***Allegro un poco mosso*****, mm. 16-21.**[37]



[34] Plantinga, 265.
[35] Plantinga, 266.
[36] Beethoven, 316.
[37] Beethoven, 316-317.

repetition of that derivative passage that quickly leads to a cadenza-like passage that brings the music back to tonic for two variations of the main theme in other parts of the orchestra.[38]

In playing Beethoven's piano works, tempo has always been a controversial issue. In Beethoven's works the tempo is greatly intertwined with the treatment of rhythm in his pieces and also the consistency of tempo. As Claude Debussy said in 1901 with regards to the many conflicting styles conductors had of doing Beethoven's work:

> "… some 'accelerate,' other 'ritard,' and it's this poor great old Beethoven who suffers the most. Serious, informed persons declare that this or that conductor knows the true tempo, which makes a fine conversation topic in any case. What makes them so sure of themselves? Do they receive communications from Heaven above?"[39]

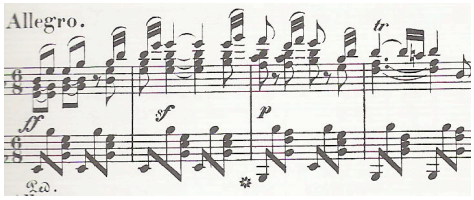
One must remember that Beethoven was involved in pioneering a new device by Maelzel called the metronome. Beethoven began to go beyond the simple tempo markings of his predecessors, and yet his tempos still seem to be elusive, even in his lifetime. Beethoven had a major life-long concern about the correct realization of his tempos. Anton Schindler states, "When a work by Beethoven had been performed, his first question was always, 'How were the tempi?' Every other consideration seemed to be of secondary importance to him".[40] There are three reasons why Beethoven's tempos seem to be so elusive: First, the markings on his metronome may not correspond with the markings on the modern metronomes used today. Second, scholars are not sure if Beethoven meant what he thought he meant in his tempo descriptions. And lastly, performers have come to the realization that no one tempo for a piece of music is going to be correct in every

[38] Plantinga, 266.
[39] Newman, 83.
[40] Newman, 85

performance, each with its own unique set of circumstances.[41] Performers ought to take these ideas into consideration when choosing a tempo for this concerto.

Treatment of the rhythmic elements of the concerto should be taken into consideration when choosing a tempo as well. For example, in the *Rondo* movement of this concerto there is a *hemiola*, the two slurred sixteenth notes. Some syncopation underneath with the notated meter tends to slow down the tempo (Example 8).

Example 8. *Rondo*, mm. 1-4.[42]



Moments of this nature can slow down the tempo more if the performer overemphasizes them as well as underplays them.[43] In choosing a rhythm, one ought to take into account that the tempo should be slow enough so the audience can comprehend what is happening, but also remain fast enough to keep their attention and maintain continuity of the piece. In looking at the *"Emperor" Concerto*, one should take into consideration the length and complexity of the piece when determining the speed of each movement, especially in the cadenza passages.[44] The written out cadenzas are so intertwined with the melodic material and the motion of the piece, and often the driving force behind the rest of the orchestra, that the tempos in these passages should be kept fairly steady to protect the tempo of the piece as a whole.

[41] Newman, 84-85.
[42] Beethoven, 323.
[43] Newman, 105.
[44] Newman, 117.

Beyond tempo, there are some technical considerations to consider as a performer of this work, namely, fingerings and touches. When playing a Beethoven piano piece, especially the concertos, one must realize Beethoven's approach to the keyboard. First, he had round short fingers. Czerny wrote that Beethoven's "fingers were very strong, not long, and broadened at the tips from so much playing, [f]or he often said to me that in his youth he frequently had exercised endlessly [at the keyboard] until well past midnight".[45] One must also remember Beethoven's constant placement of his hands on or close to the keys, and his quiet manner of playing.

When playing Beethoven, the fingering patterns must be carefully observed. Czerny provided a fundamental rule for Beethoven: "Every passage which may be taken in several ways should be played in that manner which is the most suitable and natural to the case that occurs, and which is determined partly by adjacent notes, and partly by the style of execution".[46] Beethoven made many remarks regarding the interpretive power of fingerings. In a letter to Czerny about his nephew Karl's instruction, Beethoven tells Czerny to concentrate only on interpretation after the "fingering, notes, and time are learned correctly".[47] Beethoven used techniques of idiomatic writing extensively throughout out all of his piano works, especially the concertos, not only to facilitate the performer but also to provide the piece with virtuosity with as much ease as possible. Beethoven placed much importance on fingering in his playing, teaching, and composing. In short, when one is performing a Beethoven piano work, one ought to use Beethoven's original fingerings as often as they are available, and if they are not, one ought to "use a

[45] Newman, 275.
[46] Newman, 284.
[47] Newman, 285.

fingering that would implement the newer legato style rather than a fingering that would implement the detached playing more common in the past".[48]

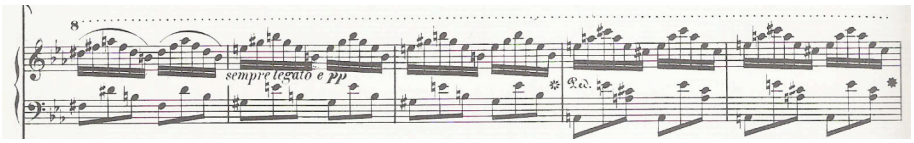
The majority of Beethoven's original fingerings are intended to rid the piece of as much technical difficulty as possible, either through unique solutions or to increase the performer's agility. In more difficult passages these fingerings are needed to accommodate the odd hand and finger positions that occur at come points. For repeated figures and scale-like passages, Beethoven seemed to favor repeated fingering patterns for each group of notes (usually in four sixteenth-note groupings) and wanted these fingerings to be used as far as possible through the passage. When Beethoven does write inconsistent fingerings, there is usually a reason, either technical or interpretive and they ought to be adhered to whenever they occur.[49]

Another technical consideration to take into account are the various touches one can have on a keyboard and how to use them in Beethoven's music. There are four different kinds of basic touches in keyboard practice which are named according to either the body mechanism used or the joint from which it operates. These touches are: the finger or the knuckle; the hand or the wrist; the forearm or the elbow, and the full (locked) arm or the shoulder touch. When the preferred touch of a composer can be determined, it is usually a clue for interpreting that particular passage. In Beethoven, for the most part, the finger touch should dominate, due to Beethoven's almost constant contact with the keys, his shorter, rounded fingers, and his preference to *legato* style music. In 1860, Willibrord Joseph Mähler, Beethoven's chief portrait painter, recalled to

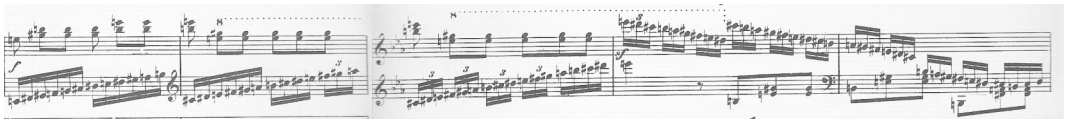
[48] Newman, 281-285.
[49] Newman, 288-289.

Thayer, "Beethoven played with his hands so very still; wonderful as his execution was, there was no tossing of them to and fro, up and down; they seemed to glide right and left over the keys, the fingers alone doing the work".[50] While this should be considered, it also should be realized that Beethoven made many technical innovations – such as the wide-ranging scale, arpeggio, octave, and chordal passages in the "*Emperor" Concerto* (Example 9). These passages cannot be maneuvered without greater use of the upper body.[51]

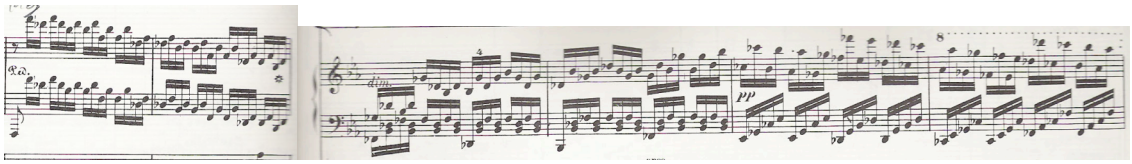
Example 9a: *Rhondo,* mm. 174-178.[52]



Example 9b: *Rhondo,* mm. 181-185.[53]



Example 9c: *Allegro,* mm. 195-200.[54]

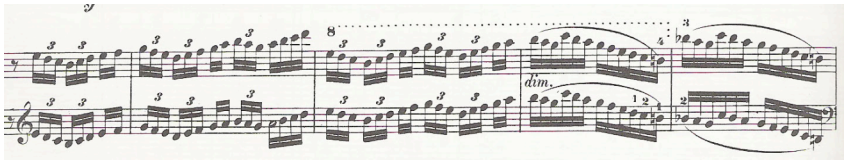


At points in the music where touches cannot be explicitly determined, one must take the technical requirements into consideration when determining this technique. In

[50] Newman, 277-278.
[51] Newman, 277.
[52] Beethoven, 334.
[53] Beethoven, 334-335.
[54] Beethoven, 280-281.

faster passages it becomes obvious that the finger touch is the only option for it is the only touch that would allow such speeds. One should consider that Beethoven used this finger style and only had the reach of a tenth and, since he could play all of his piano passages with precise technique, it can be concluded that all these passages can be, and ought to be, played in this manner. There are some passages that do dictate some of the other techniques, mostly the full arm through fast passages that should be played in "one impulse" (passages containing sixteenth-note triplets for example) (Example 10).[55]

Example 10: *Rhondo Allegro*, mm 44-48.[56]

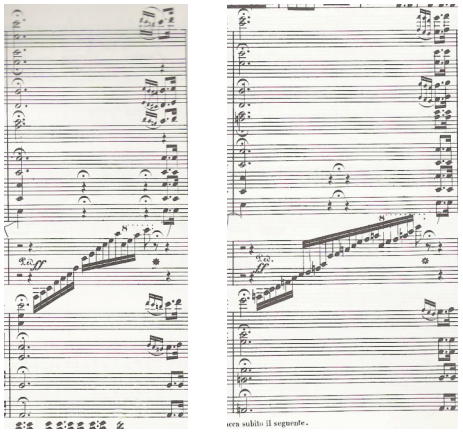


These types of passages are usually marked with one-measure slurs, so each measure gets a full arm motion.[57]

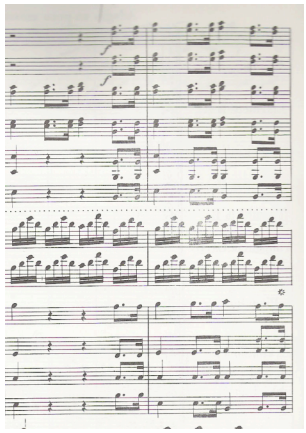
Another question that arises when studying this piece is whether or not Beethoven's intentions in this concerto, with its flamboyant gestures and sheer power of the solo part, especially in instances where it is competing with the power of the orchestra (example 11), could have been realized on the pianoforte of his time, or was he looking

[55] Newman, 280-281.
[56] Beethoven, 326.
[57] Newman, 278-281.

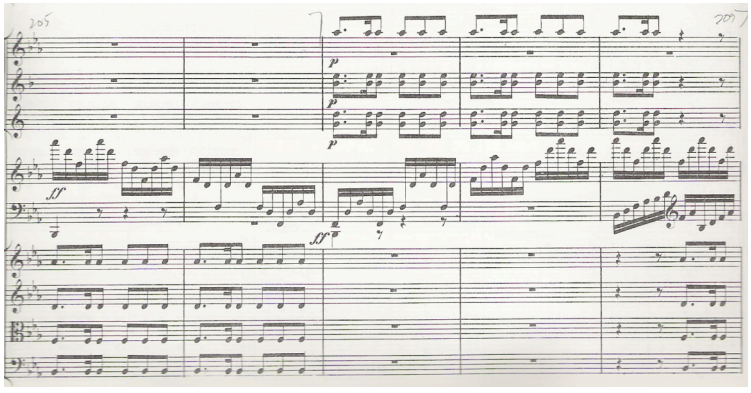
Example 11a: *Allegro*, mm. 479 and 482.[58]



Example 11b: *Allegro,* mm. 546-565. [59]



Example 11c: *Rhondo,* mm. 205-209.[60]



ahead to more powerful instruments without even realizing it? When considering this question one must look at the technical differences in the pianoforte of his time and the modern piano.

The range of these pianos, typically the Viennese style pianos in Beethoven's case, was limited to five octaves as opposed to our modern piano's seven and a third octaves. There are signs that Beethoven was tiring of this limited range. Many passages would have to leap up due to the limited range when in other restatements of the same

[58] Beethoven, 307.
[59] Beethoven, 315.
[60] Beethoven, 336.

theme it did not make that leap. This often forced Beethoven to make compromises in his pieces**.** This problem did not occur in Beethoven's predecessors, Bach did not seem to have to practice any constraint in his pieces, only spanning four octaves and a third, and Haydn made full use of the five octaves, usually only in a passing motion which did not occur very often. By 1803, the standard piano had increased its range up a fifth, and Beethoven immediately began writing to that high 'C' almost immediately in his *Third Piano Concerto.*[61] The question arises whether or not a knowledgeable performer can eliminate those changes in these earlier works that Beethoven made due to the limited range of his pianos. In Beethoven's later years, he made reference to wanting to recompose many of these compromised sections to take advantage of the extended ranges of these new pianos. Many pianists, such as Czerny and Schindler, were against any changes being made to these sections based on stylistic authenticity of the five-octave piano for which they were conceived. On this subject, one must come to their own conclusions through careful study and consideration.

The action of the piano is another major difference in the pianoforte and the modern piano. In the first half of the nineteenth century, the piano underwent many changes becoming much closer to the instrument we know today.[62] Unfortunately Beethoven missed these innovations by the tiniest of margins. In 1821, Érard's double-escapement action was put into place allowing for rapid repetition and lighter action, and in 1825 John Isaac Hawkins made the one-piece cast-iron frame which allowed for greater string tension and a bigger sound from the piano. There is no evidence the Beethoven ever saw either of these two additions, but one can assume that he would have

[61] Newman, 57-60.
[62] Newman, 62.

welcomed both alterations excitedly.[63] The main discussion of piano actions of this time was between the German style (Viennese) and the English style. The German style was set apart by its individual hinged keys, each with a separate hammer and escape mechanism. This mechanism allowed for a shallow, light and fast touch and this allowed a highly controllable yet fragile tone. The English system suspended the keys from a common rail and had a deeper and more sluggish touch but had a rounder tone with a greater dynamic range. Although Beethoven always composed in the Viennese style for piano, he was constantly asking instrument makers for sturdier instruments with sturdier action and a bigger sound. Some of this could have come from his increasing deafness, but it could also be that he truly heard his music bigger than what his instrument would allow at that time. At one point Beethoven had requested, and received, a triple-strung piano with an action-shifting pedal, and even this could not bring Beethoven to satisfaction.[64]

The pedals on the older pianoforte were basically the same as the modern piano in Beethoven's lifetime even though he rarely used them. His pianos had the damper raising, action-shifting, and the dampening pedals. These pedals could be used by the hands, knees, or the feet depending on the piano and were usually made so in accordance to the buyer's wishes. Beethoven only calls for the action-shifting and damper-raising pedals in his piano music but this was not seen until 1795 and not regularly until his first two piano concertos. This gives an idea of what Beethoven had at his disposal and chose not to use and should be considered when using the pedal in Beethoven's piano music.

[63] Newman, 62.
[64] Newman, 62-64.

Giving all of these technical differences, one should also be aware of what Beethoven preferred as a performer. Throughout most of his life, Beethoven preferred and stuck by the Viennese style of pianos, even though he constantly asked for bigger and louder instruments. In about 1818, however, he obtained an English style Broadwood piano, which, thanks to its ability for energetic playing and heavy tone, eventually became the universal preferred style among pianists. After this purchase of the Broadwood piano Beethoven came to prefer this much larger and more powerful instrument.[65] This renews the question of rewriting older music to fit this preferred style of piano. It also recalls the question stated earlier, did Beethoven always intend his music to have this power and thus his intentions could not be realized at the time of writing these pieces, or did the intention change as the instrument became more powerful? There is evidence, due to his compromises in earlier pieces, and with much of the style and power in this fifth concerto, that would lead one to believe that Beethoven had always envisioned a more powerful instrument to play his music. In a review of Robert Levin's performance of this concerto with John Eliot Gardiner conducting, Erik Tarloff, a music, movie and book critic for the New York Times, states:

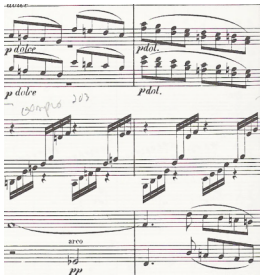
> "The opening two bars tell us a lot about this recording: First, a superbly voiced E-flat chord with every instrument audible, the winds biting through the string sound, the timpani crisp yet viscerally forceful. Then, the soloist begins his famous heroic surge up the keyboard. Except that he doesn't sound heroic; he sounds tinkly. His finger work is impeccable, his phrasing elegant, his stance as swaggering as one could wish, but the sound of the instrument – a fortepiano, an earlier, less powerful version of our modern-day piano – is irreconcilably at odds with his intentions."[66]

[65] Newman, 49-50.
[66] Erik Tarloff. *Pianoforte: Playing Beethoven on Original Instruments*. October 1996. http://slate.msn.com/id/3081/#ContinueArticle (October 2, 1996), Slate.

Whether Beethoven's intentions were realized on this older instrument is ultimately a matter of taste, but there seems to be a limited amount of evidence that Beethoven himself was not satisfied with the instruments of his time.

There are numerous occasions in the *"Emperor" Conerto* that would suggest a more dramatic flare than what the pianoforte could handle at the time. As was mentioned earlier in the first movement, and throughout the piece, there are many instances when the piano is competing with the orchestra (Example 1), and that a more powerful instrument would be needed for such a competition to which Beethoven simply did not have access (Example 12). There are numerous other examples, but also

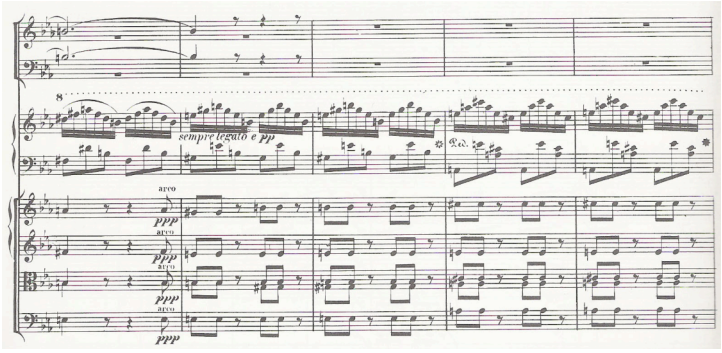
Example 12. *Allegro,* mm. 203-204.[67]



something to consider is the infrequency with which the piano is able to play with the orchestra in the concerto. When they are playing together, the orchestra must remain at an extremely soft volume and have little activity for the piano to be heard (Example 13),

[67] Beethoven, 281.

Example 13: *Rhondo,* mm. 174-178.[68]



which is unlike piano concertos written specifically for the modern piano that would allow the piano and the orchestra to play as one with more of a dynamic contrast from the orchestra. This may have been a compromise that Beethoven was forced to make because of the limitations of his piano.

In today's performances the majority of performers do play Beethoven's original cadenzas and one would be hard pressed to find a recording that would feature something other then the original writing. One would also be hard pressed to find a recording, other than Robert Levin's, of the concerto being played on a pianoforte replica from that time period. On the technical side, the fingerings and touches a performer uses will vary with each performer and their capabilities, but nearly all professional pianists who record this piece have done what Beethoven has written, or at least something that is in keeping with the style and character of the music.

When performing the *Fifth Piano Concerto* a performer should study the music and the history of the piece very carefully, especially if they are intending on playing something other than Beethoven's original cadenzas. The technical aspects of playing

[68] Beethoven, 334.

this piece also need to be carefully weighed both in what Beethoven wanted and the performer's capabilities. Fingerings should be studied, and originals used as often as possible. Beethoven's performing habits should also be considered. To get a sense of the character the piece should take on, keeping in mind the many limitations of the instruments he had at his disposal, and then applying them carefully to the modern instrument. As far as performing the work on the period instrument, one should take into account all the differences of the instruments of then and now. There is evidence suggesting that Beethoven was dissatisfied with the instrument he had at his disposal. This dissatisfaction and Beethoven's growing vastness in his music suggests that the music that was in his mind was more powerful then what came into reality.

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