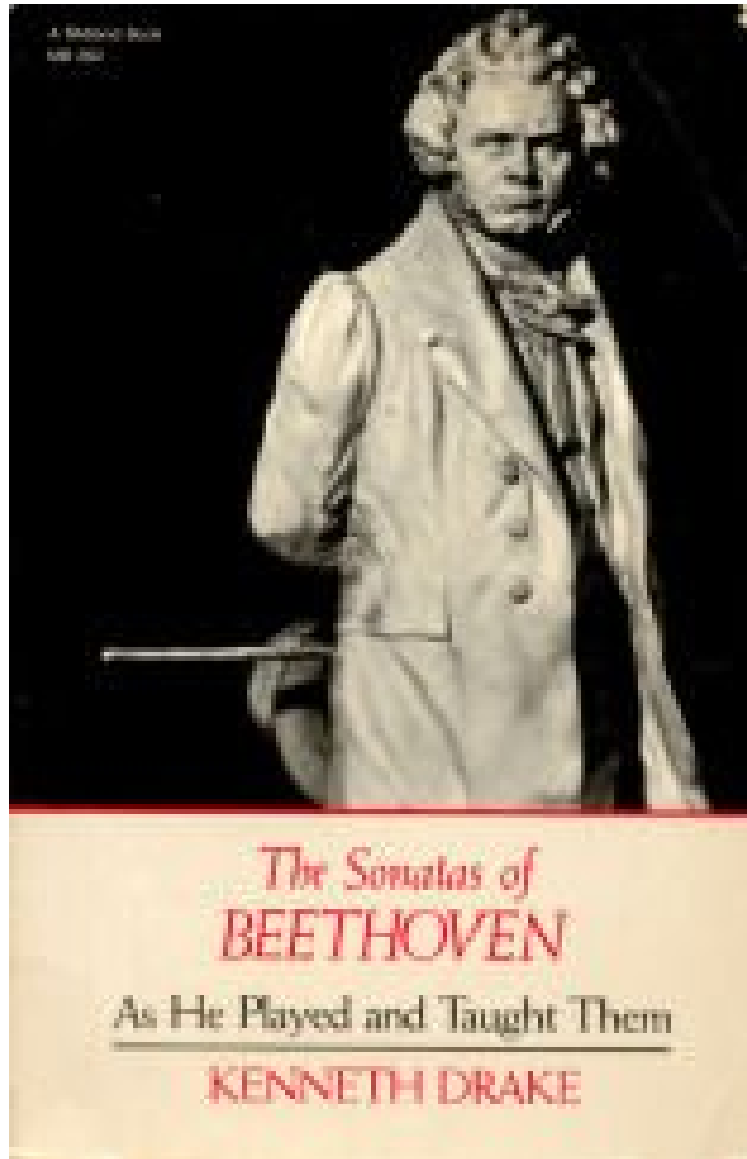


[E-BOOK] The Sonatas of Beethoven, as He Played and Taught Them

The Sonatas of Beethoven, as He Played and Taught Them

Drake, Kenneth Drake

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

#3112612 in Books 1981-02-01Original language:EnglishPDF # 3 #File Name: 0253202620209 pages | File size: 70.Mb

Drake, Kenneth Drake : The Sonatas of Beethoven, as He Played and Taught Them before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sonatas of Beethoven, as He Played and Taught Them:

12 of 12 people found the following review helpful. An excellent book about Beethoven's piano sonatasBy Jill MalterThis is one of several fine books about what I think is the best music for solo piano ever written, Beethoven's

thirty-two piano sonatas. And there is excellent advice about how to play these fine works. Still, there are arguments about what Beethoven really intended, especially in regard to tempos. And this book concentrates on what four of Beethoven's students, Karl Czerny, Ferdinand Ries, Ignaz Moscheles, and Anton Schindler concluded about how to play these pieces. Of course, this task is not made any easier by the fact that of these four, Schindler may have had the best opportunity to discover what Beethoven really thought about some of the sonatas. And Schindler eagerly published his views about them. But the other students were far better musicians. And of all four students, Moscheles may have been the one who had heard the most Beethoven performances of them. Meanwhile, Czerny probably was the one who had performed these sonatas most often in Beethoven's presence. This book lists the tempos recommended for every movement of 29 of the sonatas (the two easy sonatas and the sonatina are omitted), by Czerny in 1842, Czerny in 1850 and Moscheles in 1858, as well as the more recent editions (von Bulow in 1894 and Schnabel in 1935). And we see some big differences in recommendations. Yes, the "fastest" tempo is the very end of the Waldstein, where a whole note equals as much as 88. But there are some interesting differences between the recommendations of Moscheles or Czerny and what I learned from von Bulow's edition of the sonatas. Basically, (albeit with a few exceptions) Moscheles recommended playing them faster. In sonata 1, Bulow had the finale with a half note at 104, Moscheles at 112. Moscheles had the finale of the Pathetique a little faster too, 104 to 96 for a half note. I thought von Bulow was making it tough on me in the Tempest, with the allegro putting a half note at 108. Moscheles made it 126. And his finale was faster too. Moscheles also wanted the finale of the Appassionata a little faster than von Bulow. And so on. When it comes to dynamics, the intent is stressed over the actual loudness. Pianissimo is never to be inaudible or indistinct. It is to give a feeling of secrecy or mysteriousness. Fortissimo is as loud as it gets, within the limits of beauty. There is some advice about Beethoven's frequent crescendos and subito pianos. And I always wondered how we were supposed to honor the occasional Beethoven crescendos during sustained notes. Moscheles omits them. There's plenty more about style, accentuation, and ornamentation. And a chapter on pedaling. Here, there is a hint that Beethoven may have recommended a little more pedaling than is needed today, given the nature of the pianofortes of his day (others may disagree). But the book agrees with most everyone else that Beethoven really meant it when he put that long pedal at the end of the development of the finale of the Waldstein. I learned quite a bit from this book, and I recommend it.

The author has assembled instructions indications for the execution interpretation of all 32 sonatas several other piano works by Beethoven. Drake has drawn extensively from the composer's own words from the writing of several of his pupils contemporaries notably Czerny, Schindler, Moscheles, Ries. An introductory chapter deals with Beethoven's musical training, his relations with his students, and the characteristics of the piano for which he wrote. The author explores specific problems in the sonatas and, with the aid of nearly 350 musical excerpts, indicates Beethoven's own solutions. The musical excerpts are invaluable! Contents: The teacher his students Tempo modifications of tempo Dynamics Declamatory style, accentuation, slurs, touches Pedaling Ornamentation A point of reference List of sonatas