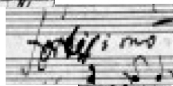
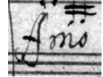


fff - even more extremely loud and vibrant than ff



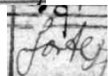
fortissimo - extremely loud and vibrant with even more special intensity and importance than ffmo and ff



ffmo - extremely loud and vibrant with more special intensity and importance than ff



ff - extremely loud and vibrant



forte - strong and more important and more featured than f and fo and for



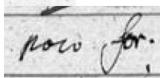
for: for - strong and more important and more featured than f and fo



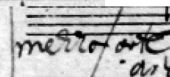
fo - strong and more important and more featured than f



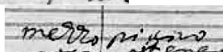
f - strong



poco forte - less strong than f



mezzoforte - less strong than f or poco forte



mezzopiano - more than p but less than mf



p - soft like normal speaking volume



p/ - soft with emotional intensity



p// - soft with vibrant emotional intensity



pp - very soft

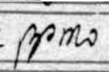


pp/ - very soft with emotional intensity

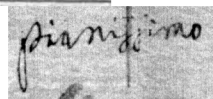


pp// - very soft with vibrant emotional intensity

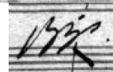
ppmo - very soft with vibrant emotional intensity and a greater importance in the dramatic sequence



pianissimo - very soft with vibrant emotional intensity and an even greater importance in the dramatic sequence than ppmo



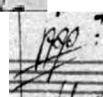
ppp - extremely soft



ppp/ - extremely soft with emotional intensity



ppp// - extremely soft with vibrant emotional intensity

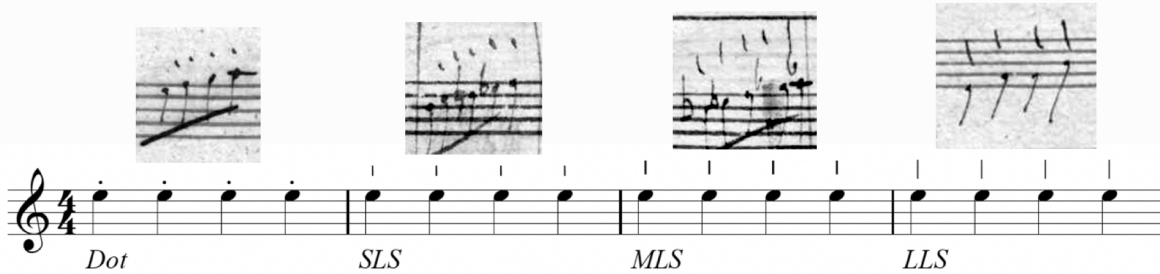


Long Line Staccato LLS - extreme energy in the initial articulation like PPa

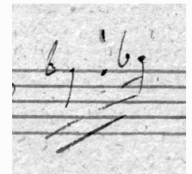
Medium Line Staccato MLS - less energy in the initial articulation than LLS like Pa

Short Line Staccato SLS - less energy in the initial articulation than LLS or MLS, like Ta

Dot - most delicate in the energy of the initial articulation like ta

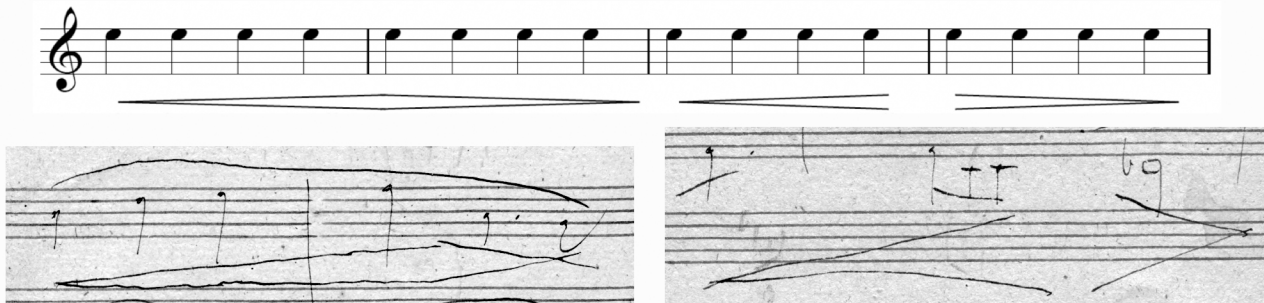


Staccato is basically short and detached but length can vary by context and Beethoven sometimes uses staccato to indicate some kind of energy that can happen in the middle of a long note showing that his understanding of the meaning of the staccato mark is more complicated



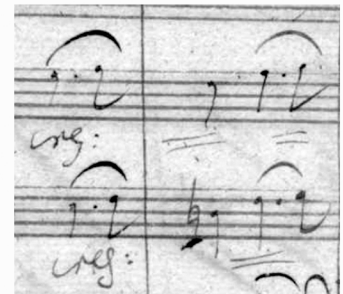
Diamond swell pair - a rise and then a fall in emotional intensity (usually volume also) felt as one event - "in one line"

Separated swell pair - a rise in emotional intensity (usually volume also) felt as one event followed by a fall in emotional intensity (usually volume also) felt as a second event



These swells seem to benefit from some amount of pulling back of the time at the wide part of the swell

Crescendo or diminuendo reinforcer - greater numbers during a time span in a certain part show that that part is featured in the crescendo or diminuendo



Beaming - the choice of how to beam notes together shows where Beethoven wanted to feel notes grouped in larger units and where he wanted to feel notes separated into smaller units.



NOTICING AND RESPONDING TO ALL THE EXPRESSION MARKS IN BEETHOVEN'S AUTOGRAPH MANUSCRIPTS

Commentary by Nicholas Kitchen for the March 26, 2022 event in Jordan Hall at the New England Conservatory of Music as part of the "Reframing Beethoven" Conference

Greetings and welcome.

I am very honored to add a perspective to this remarkable conference and to celebrate the music of Beethoven through performing in this marvelous hall. I would like first to thank my musical colleagues here at NEC and at BU for generously agreeing to perform this evening. And I would like to say an enormous thank you to Andrea Kalyn and the whole NEC team for hosting this evening's event and setting us up with this excellent screen so that we can look together at Beethoven's autograph manuscripts. We will follow the manuscripts as we perform each work and you will notice I have made a few notations on the pages to call your attention to some markings in the score. In order to perform more music I will mention only a very few items from the stage. There will be a few more mentioned in these written notes and a few more still marked in the pages you will see on the screen. Here I would also like to amplify and add to the efforts to celebrate the incredible contributions of Lewis Lockwood to all of our understanding of Beethoven, and I would like to say a related thank you to Jeremy Yudkin for spearheading the organization of this larger event, but on a more personal level for helping me so much in my own investigation of the issues I discuss this evening. Thank you, Lewis! Thank you, Jeremy!

My work with Jeremy created a quite thorough discussion of Beethoven's Manuscript Expressive Markings in the form of the article by Nicholas Kitchen "Meaningful Details: Expressive Markings in Beethoven Manuscripts, with a focus on Opus 127". This article can be found as Chapter 13 in The New Beethoven: Evolution, Analysis, Interpretation, a book dedicated to Lewis Lockwood, edited by Jeremy Yudkin, University of Rochester Press, Released September 1, 2020

I also appreciate so much the collaboration with Sally Millar creating this insert. I also wish to thank Kelly Arnold and our web team at NEC. On the web-page for this concert they have made it so that numerous Manuscript Expressive Markings Editions that I have made are available for download, as well as a pdf of this insert.

What stimulates everything I share with you in this discussion is that I have observed that Beethoven used a wider set of expressive marks in his manuscripts than we see in print. There is not any doubt about the physical existence of the marks I call your attention to. They are on the pages of the manuscripts thousands of times. But there is a significant question about whether they are accidental or intentional. These marks are in the manuscripts of nearly all of Beethoven's important works. They are there in the same form, in his hand, for works between 1802 and 1827, and he used them the more and more as time went on. Briefly, the extended range of marks are: different numbers of letters used in the word forte; one line, two lines or no lines put on the stem of "p", "pp" and "ppp"; fortissimo and pianissimo indicated by "ppmo" and "ffmo"; what I see as four lengths of staccati; and distinct use of open and closed swell pairs. The first two pages of this insert show a guide to these marks, giving for each mark an image from the manuscripts, a printed representation of the mark, and a basic description of one way of responding to each mark. Overall, I find that this wider range of expressive marks, as a system, clarifies multiple levels of expressive energy. But let's come back to that crucial question: Is this variety of marks accidental and meaningless or purposeful and meaningful? Editions as we see them now seem to operate with the understanding that these particular marks are accidental. I speak to you now hoping to "notice and respond" to these marks, because I propose that they are not accidental, but purposeful, and not just purposeful, but inspiring and deserving of study.

Now, if making these marks was indeed purposeful, was it just a personal system of Beethoven's for his own organizing of expression, or would he have liked to see these distinctions in print?

Regarding these questions I find the manuscript fair copy of Op. 77 to be interesting. Beethoven made this fair copy for use in publishing the work. It is very neatly written and it includes a full range of the special expression marks I mention. Why would he bother to include this wider range of marks in this copy for the publisher if their use was not purposeful and if he did not at least entertain the possibility that they would be included in the publishing?

I am not trying here to answer these questions, but considering the three scenarios I mention - accidental, private system or something he would have liked printed - the only one that would make the marks NOT of interest is if they were truly accidental. And though it is true that these marks have inconsistencies and present us with puzzles I do ask you - what Beethoven expression mark doesn't have inconsistencies and present us with puzzles?! Regarding the question of these being accidents, in so many cases the additional markings are configured in such a way that I can not see how the marking of them could have been by accident. And it is odd to imagine Beethoven putting extra and extraneous marks in the score when he was a composer who would go to great lengths NOT to have to write anything unnecessarily (using "come sopra" wherever possible and even avoiding the use of ledger lines by employing "8va"). But much more importantly, the reason these markings do not seem to be an accident is that they line up so beautifully with the features of the musical content. They are so powerfully aligned that I, for one, can't imagine playing without these expression marks, and I therefor play from pdfs of manuscripts or make what I call Manuscript Expressive Markings Editions (MEME). A MEME Edition is made with the goal of showing in an easily legible form ALL the expression marks that one finds in Beethoven's manuscripts.

But let's look at the advantages and disadvantages of making a MEME. From one point of view, it is a very bad idea! It is well known that Beethoven worked hard on the editing after the manuscript stage, so why create something that is in various aspects not the finished version? The reason to do so is that making a MEME is a practical first step to allowing the invisible to become visible with regard to markings in the manuscript that I believe are meaningful to the expressive content of the work. The MEME allows players, scholars and score-studying listeners to notice and respond to all these markings that Beethoven DID put into his manuscripts (thousands of times, in the same form, for 25 years). Right now these marks are effectively invisible to us and therefor very difficult to evaluate. In the editions currently used for reference on Beethoven's music the larger set of expression marks I bring up are not included (see the introduction to any Henle edition to see this policy spelled out), and I find this to be a loss of very valuable expressive information. Again, making MEME editions is a first step towards noticing and responding to this information and MEMEs facilitate further discussion and evaluation.

Looking to the future, my own dream is to go beyond these MEME editions and create an urtext edition that consults all the relevant sources and ALSO incorporates the larger set of expressive marks visible in the manuscripts. The discussion made possible through MEMEs would help build the background for developing a logical editorial approach. At this moment I might add that the larger set of expressive marks do make it into other sources such as corrected copies, and copied parts as well, though the methods of inclusion and level of accuracy with which the marks are reflected varies enormously. Early editions took great care to show the diamond swells, and in rare cases even printed different length staccati (a great example is seen here, Op. 2, No. 3 1 mm. 67-74)



But for now, my goal in making MEME editions and in giving presentations such as the one tonight, is to make items that have proved extremely valuable and inspiring to me as a performer go from being invisible to being visible.

So to explore this together, we could look at a single work, but I would like us to look at a group of works, the opus 90s. Picking individual movements here allows a view of multiple works with varied instrumentation.

To start out, Amir will play the first movement of Op. 90. On the screen you will see Beethoven's manuscript and I have made highlight boxes to make certain features more visible.

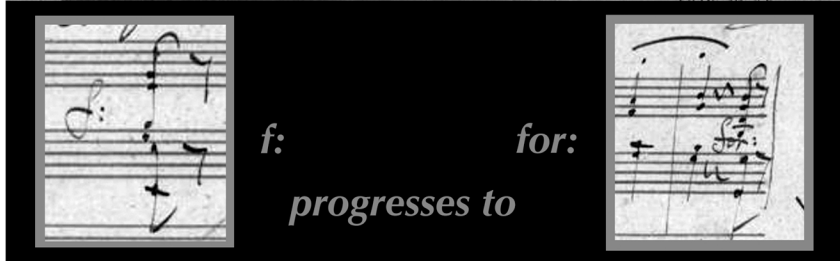
You can find this manuscript and lots of wonderful additional information on this work on the website of the Beethoven Haus and a link to the Beethoven Haus site is on the fantastic list of Beethoven Autographs Online at the web-site of the BU Center for Beethoven Research. Here are the addresses:

<https://www.bu.edu/beethovencenter/beethoven-autographs-online/>

<https://www.beethoven.de/en/media/view/5084784057384960/Ludwig+van+Beethoven%2C+Sonate+f%C3%BCr+Klavier+%28e-Moll%29+op.+90%2C+Autograph?fromArchive=6299845270700032&fromWork=5784669513580544>

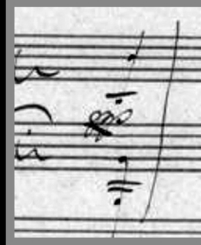
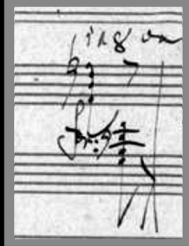
These illustrations printed here match what you will see on screen at the start, and they point out some of the first uses of the Manuscript Expressive Marks in Op. 90. The brief explanatory text is at the bottom of each screen referring to the line of music above. After these first illustrations we will view full pages of music.

Starting at the beginning:





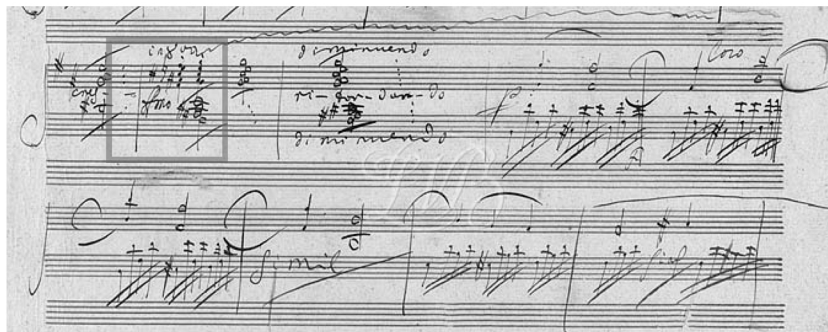
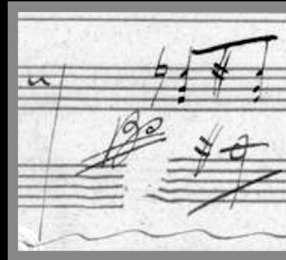
full
chord
burst is
for



haunting
ascent is
pp/



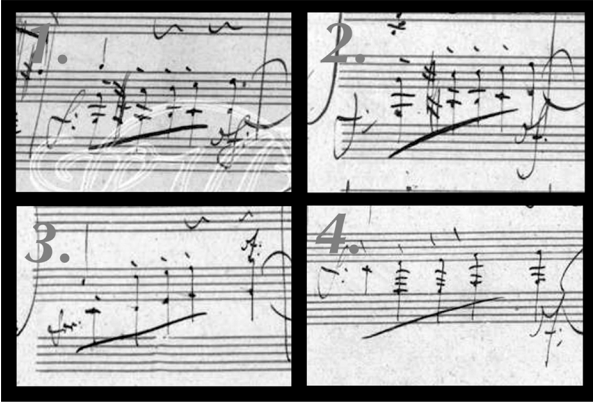
The agitated
buildup pulls back
suddenly to pp//



And then
explodes into
ffmo

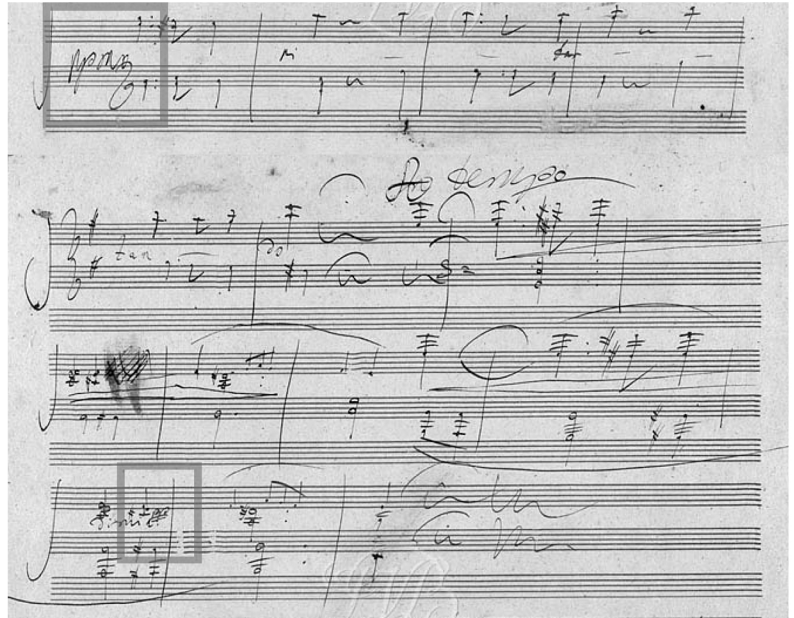


This threatening five-note figure comes 4 times in the movement. Three have small staccati and the third rises to "for" as well. But the fourth gets both the lowest register and the highest intensity staccati. Marvelous!



Now let's look at the coda. I love this use of "ppmo" to give a special heightened impact to this last version.

And on the last line notice how the whole movement says goodbye with the heightened pianissimo "pp//".

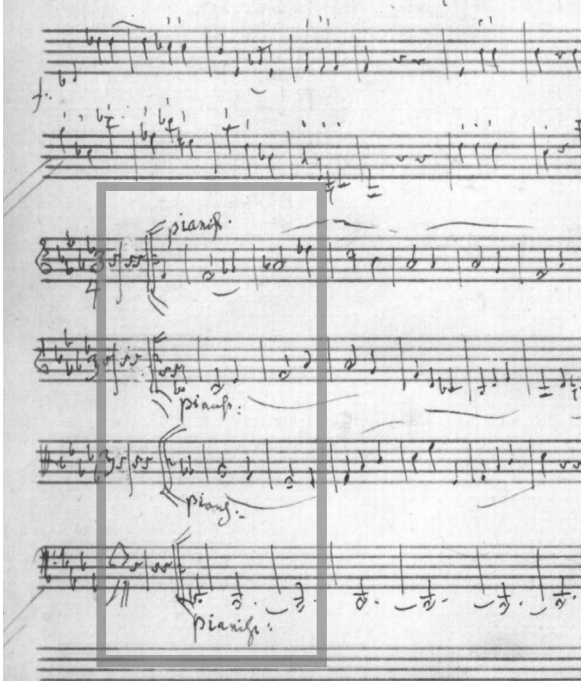


Now, and this is only in this text, before continuing working with Beethoven, I want to take you through a quick sampling of similar use of expressive markings by Haydn and show one by Mozart as well.

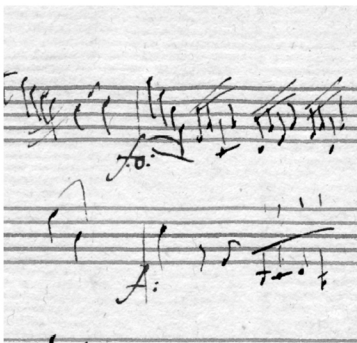
I show you the first page of Haydn Op. 77-2. Notice "forte" to call out the importance of the first statement. Now notice large staccato marks, definite dots, and small staccato marks.



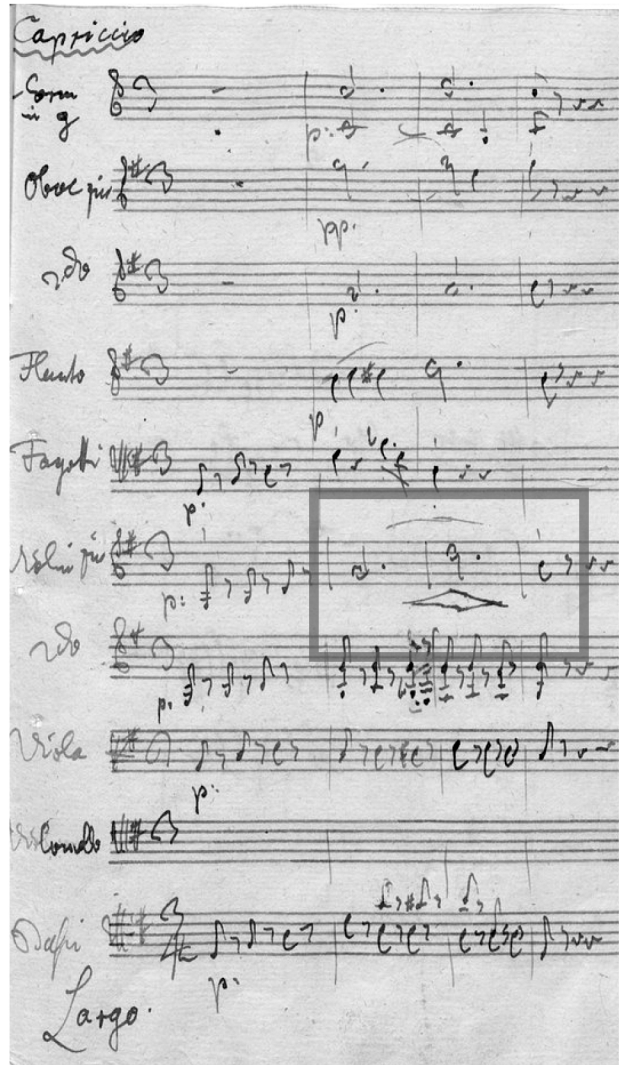
Also in Haydn Op. 77-2, let's look at opening of the Db major trio of the second movement. It is given special energy by "pianiss".



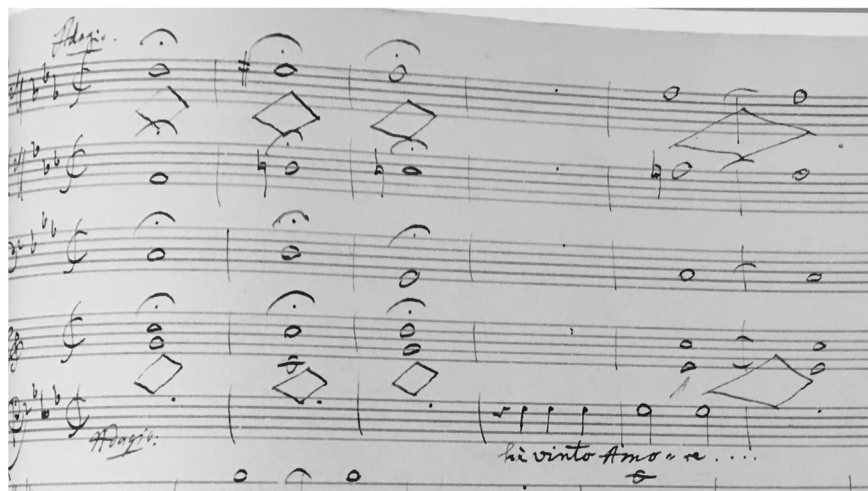
And to see that Haydn also used "fo" look at one of quite a few examples one finds in Op. 74-1 I. Here see mm. 121-122



And let's view Haydn's Symphony 86 Largo to see the use diamond swell pairs on this music of extraordinary expressive content.



And to see the importance of diamond swell pairs for Mozart, see the crucial moment where Neptune sings "love has conquered all" and resolves the dramatic crisis of Idomeneo.



Returning to Beethoven and elaborating on the first page of the guide to the manuscript expressive markings, I think the single lines or double lines on piano dynamics are not indications of loudness, but indications of emotional intensity, with two lines denoting greater intensity than one line, and one line more than no line. It is not the same, but is analogous to the distinctness of the markings of "mezza voce" and "sotto voce", or "dolce" and "cantabile", or "espressivo" and "molto espressivo". Beethoven employs a similar detailing of levels when he marks "poco cres" or "cres" or "piu cres". I think the two lines as a device refer to abbreviation, and this is hinted at by Beethoven's frequent use of the device when he abbreviates Allegro as Allo//.

Now, let me share my own view of why abbreviation might be in Beethoven's mind when creating this marking. Let's observe that Beethoven uses "f", "fo", "for" and "forte". Each added letter seems to tell us something about the intensity and importance of the moment in the music where these marks are used. As we take this in, let's point to the fact that Haydn also uses "forte" to show greater importance and indeed Haydn uses "fo" as well (we saw Op. 74). In the arena of soft dynamics, Haydn chooses to show that a pianissimo passage is special by not just marking "pp" but by marking "pianiss" - more letters of the whole word "pianissimo". This usage for Haydn I have seen spanning from Op. 20 to Op. 77. For Beethoven, building on and extending Haydn's technique in "forte" is fairly straightforward - "f" to "fo" to "for" to "forte", but it seems to me similar techniques for "p", "pp" and "ppp" are a little clumsy. By accessing one and two lines as an adaptation of abbreviation, Beethoven may have invented a very elegant way to show levels of importance and intensity - so one and then two lines - a system that could work easily with "p", "pp" and "ppp".

With both "pianissimo" and "fortissimo", there is one more technique of distinction used, once again a little like the way Haydn used "pianiss" and also "fortiss". For Haydn, in this extraordinary page you see both "fortiss" and "pianiss" used. This is Op. 74-3 II.



For Beethoven, at places of particular intensity and importance, "ff" was brought to a higher level of importance and intensity by becoming "ffmo", and if even more intensity seemed necessary, it became "fortissimo". Exactly parallel and inverse was "pp" going to "ppmo" and further to "pianissimo". It is all really quite elegant!

This "pp//" marking did seem to be used by Beethoven at some extremely special moments. I share a few of them as just a tiny sampling:

"pp//" at the opening of the 9th symphony;

"pp//" for both hands at the opening of the "Waldstein" Sonata;

and "pp//" at the singing of "et incarnatus est..." in the Missa Solemnis

Seeing "pp//" as an invitation to create even more special emotional energy at these moments is a musical privilege!

I take a moment to clarify, with all of these expression marks, my object in making this presentation and in making these editions, is for you to notice and respond to all of these expression marks and then make your own judgements as to whether they reflect valuable information from Beethoven about the particular expression that he imagined for each phrase, or are, in fact, just accidents. I find the marks to be enormously valuable. And though we have done some work with just the MEME, I do realize that what I suggest for players is not using these MEME editions INSTEAD of a scholarly edition, but IN ADDITION to a scholarly edition. Scholarly editions carefully take into account certain changes that occurred after the manuscript stage.

Now on to Op. 96 fourth movement

The charming theme, the swell variation, the trumpet and triplet variation, the bassoon and counterpoint variation - all marvelous. Lots of fun is to be had in all the dynamic alternations of variation 4 and all of this lands in the Adagio variation. Beethoven lavishes exquisite details of stemming on the Adagio musical material, and paints the remarkable piano cadenzas with "pp//". But it is in the last part of the variation that a miraculous moment in the music is marked with a particularly poignant Manuscript Expressive Marking. In the end of the Adagio when the Piano and Violin finally fall through their harmonic sequence into Eb major, the markings show just how special this moment is: It is "pp//" and "pp//mo" - the latter combining two levels of the emotion-heightening marking. This is wonderful! See here mm. 160-163:



Realizing that the amount of material interesting to mention in all these scores is overwhelming, I just choose a very short list of examples here and as we continue. I hope that your interest may be stimulated to look further into this less familiar set of markings through reading the manuscripts themselves or by making use of the MEME editions that are provided on the NEC portal (there is also a MEME of Op. 127 downloadable from the website of the Center for Beethoven Research at BU)

So now on to the "Archduke" Trio, Op. 97

So, let's look at the Coda. The tranquil theme now drifts out of its old harmonies. By the third statement, the violin is in "pp//". And in the moment before the upsurge, Beethoven chooses to create an overwhelming sensation of the music asking a question, with these extremely tenuous three notes in the piano. And what special expression is asked for at this extraordinary moment? "pp//"! Perfect! Here is mm. 141-152:



It has been a marvelous movement but it is about to become miraculous. Triplets start to unhinge the harmonic moorings and we float before lining up for the true outpouring of emotion in one of the most glowing passages I can think of in all music. Expressive accents on the off-beats of triplets in piano, soaring espressivo singing by both Violin and Cello. What heart can not be filled to overbrimming with this music? And what does Beethoven ask for at one of the last arrivals of this passage? "p//" in violin, "p//" in cello, "p//" in the piano. What could be more welcome than this request for special emotional intensity?! See here mm. 178-184:



Now, looking at the last movement of Op. 95, one item that stands out wonderfully is the mark of the Db major detour with "pp//". Here look at mm. 66-68:



One other detail we can benefit so much from noticing in the manuscripts is Beethoven's molding of crescendo and diminuendo events through the use of reinforcing lines. One of my favorite uses of these is right before the mysterious set-up of the coda. This chromatic music is some of my favorite in the movement, but look at the set-up of this material through the crescendo. Isn't it amazing to see Beethoven reinforcing the crescendo to go JUST OVER the bar-line in all four parts! Observe mm.102-104:

As far as the Manuscript Expressive Markings, there are very few pieces as brilliantly marked with these as the 7th and 8th symphonies. Let me talk about them a little and then we will hear the two movements together to finish the concert.

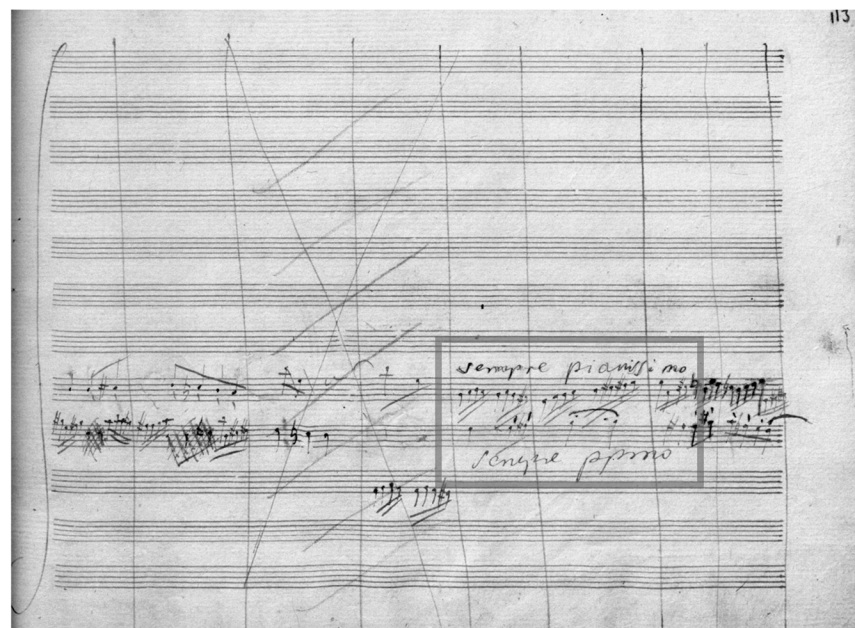
Beethoven displayed a lot of colorful anger about copyists mis-reading his staccato marks in the first phrase of the 7th second movement. But viewed in the frame-work expressed now, what appears is a contour of varied staccati on notes two and three and an absolutely consistent portato on the notes four and five of the five-note figure. See here the opening of the second movement.



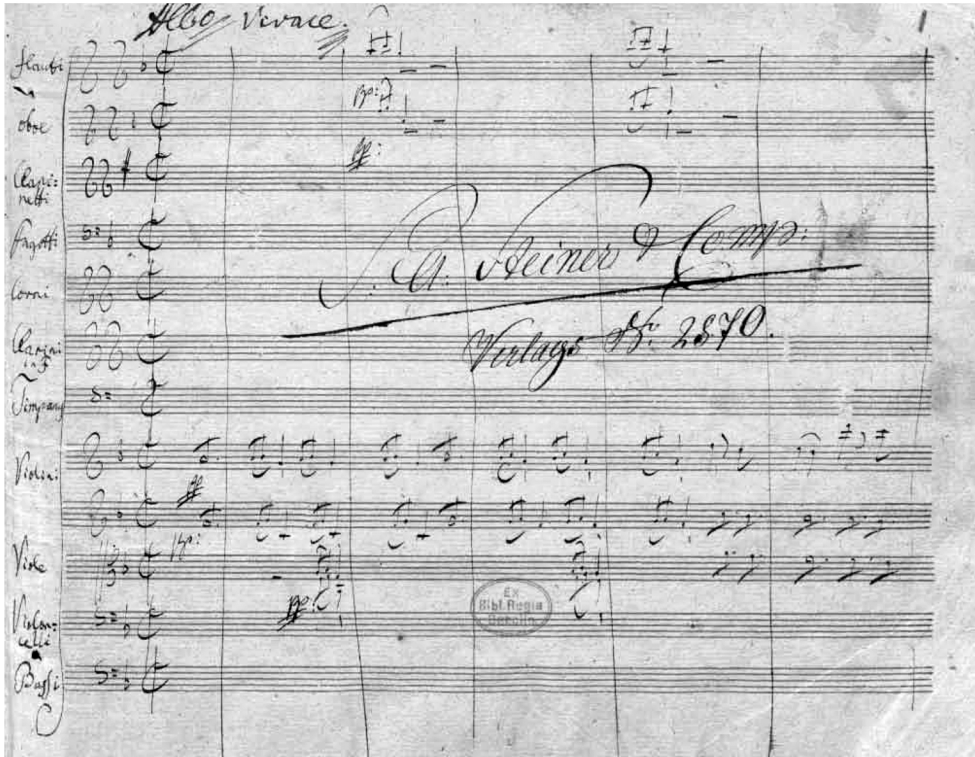
Now, I have heard it said that with Beethoven's sloppiness of hand-writing, aren't these variations of length accidents? Reacting to the musical content, I don't think so. But also, look in general at the pages of the manuscripts and the the dots showing the rhythmic extension of the note. Look at all the dots used on the colons of basic dynamic markings. These have the tiniest bit of variety but are basically quite uniform. The staccato marks, on the other hand, vary from true dot to small staccato to medium staccato, to a large staccato that is longer than the stem of the note! Is it all extremely neat? No. But does it reflect intentional differences? I think so. It is also important to notice that one marking that Beethoven uses frequently is portato, dots combined with a slur. One can find thousands of these, and with the exception of one experiment of twelve notes in Op. 59-3 I, the dots in portato, thousands of times, are meticulously drawn dots.

Now what do the different lengths mean? I think the longer the staccato is, the more bite there is in its attack before the release of the note - like a harder consonant in a syllable (ta, pa, ppa, ka). So, when we look at the first phrases of the 7th, we see a subtle changing of articulation with each section of the phrase. How much more interesting this is than the idea that all of them are the same!

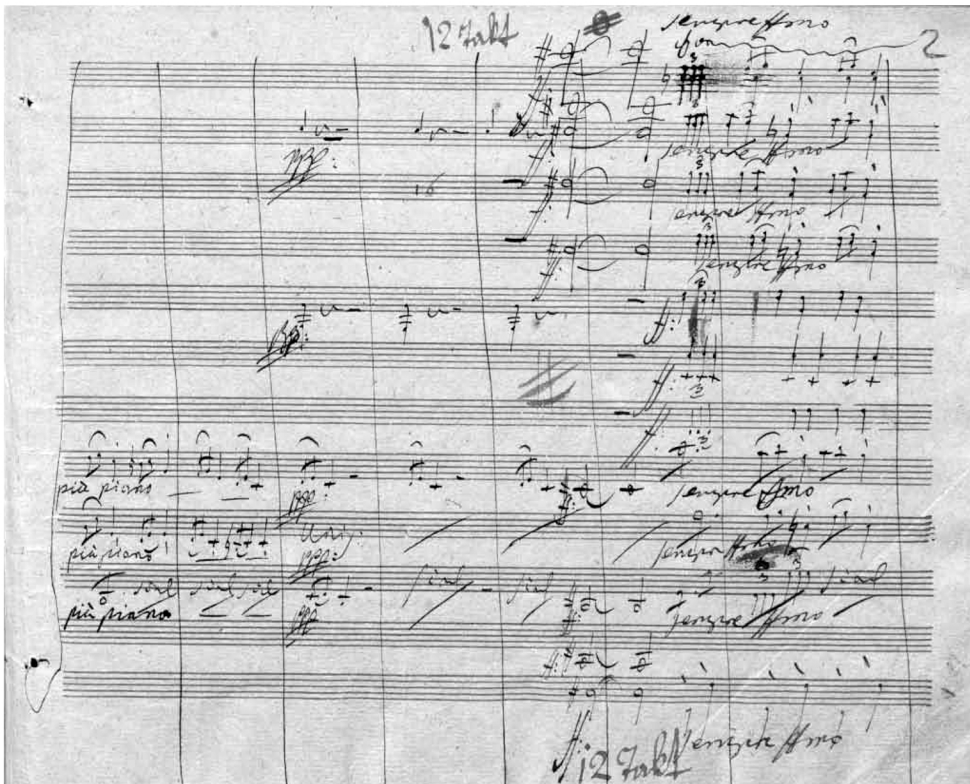
But where we really feel the energy of special markings come to their full force is in the markings of the fugal section of this second movement. Now "ppmo" completely dominates the scene. And where even more special energy is needed, Beethoven brings in the whole word "pianissimo". What could be better than to pursue this energy in this rarified, incredible music?! I include 2 pages here to show just how insistent Beethoven is with "ppmo" and "pianissimo"! See here mm. 179-190:



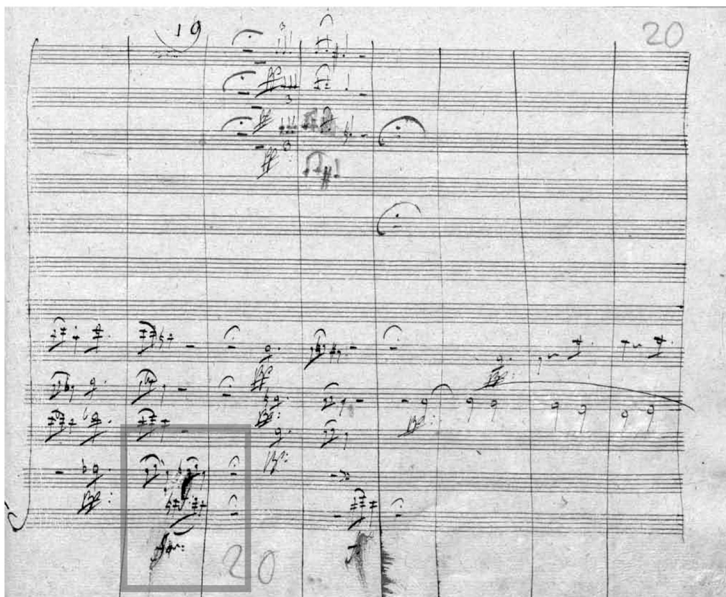
In the 8th symphony, we go immediately to "pp//"



Now the electrifying C# is NOT *ffmo*, but the passage that follows it is "sempre *ffmo*" and maybe more importantly, the extreme softness BEFORE the C# is super-charged with "ppp//".



Let's look at one more item. Let's look at the cello base interruption. How marvelous that it is "for". The interruptions set up the cool gliding of the next section and this section is suffused with the energy of "pp//". See mm. 278-285:



Soon the ominous triplets begin and the large staccati enter the scene. Beethoven is sparing in the actual staccato marks he puts in. This doesn't mean we play longer where he doesn't mark them, it just means we feature the energy of the ones that he does.

See mm. 318-325:



After this giant symphonic construction all disperses to leave timpani and bassoon tic-tocking the octaves, and I can't tell you what sense of anticipation and excitement is caused by this moment being marked "ppmo" for one and "pp//" for the other. See mm. 349-356:



So, we have visited a whole set of pieces that were created by Beethoven in the second decade of the 1800s. Every one of these works shows multiple features of his brilliance. I share with you that I find his technique of indicating expressive markings in the manuscript represents one more layer showing his overwhelming creative imagination and it reflects his brilliance in crafting both huge gestures and tiny details. I love reacting to these markings. You may have a different view, and I hope all of this inquiry will stimulate interesting discussion. But regarding the marks talked about here, there is no question that these marks are present in the manuscripts, and they are present in abundance. I am very happy that the efforts that surround something like tonight's concert mean that we can evaluate these markings with greater ease. I am excited what we may discover together!

So, let's finish the evening listening to the second movement of the 7th symphony and the last movement of the 8th.

Thank you!

I have drawn these illustrations from manuscript files that I study myself and would like to express enormous appreciation for the Institutions that preserve and share these treasures: The Beethoven Haus, The Morgan Library, The Jagiellonian Library, The Berlin State Library, The National Library of France and the Society for the Friends of Music in Vienna.