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Beethoven's pianoforte damper pedalling: a case of double notational style

BEETHOVEN'S use of the damper pedal, particularly in his piano sonatas, has been extensively discussed by musicologists since the 1990s.¹ These contributions have pointed out the importance of properly considering the composer's pedal marks in his authorised editions in relation to the evolution of the piano and its technique and aesthetics. Although they represent a benchmark in the field and a starting-point for the present contribution, these studies do not fully clarify the relation between Beethoven's notation and his likely performance practices. This article examines the pedal markings as found in Beethoven's authorised editions of his piano sonatas in the context of conventions of pedalling as described in historical treatises, to ask the following questions: are Beethoven's notated pedal directions sufficient to guide the performer towards a realization of his intended aesthetic? If not, what notation is missing and why? And finally: what is the meaning of the marks that the composer left in his editions?

In determining how to apply pedal in Classical-era keyboard works, present-day performers should consider the following three points: first, the use of the pedal is inextricably linked with an understanding of the affordances of historical instruments; secondly, pedal usage should be based not only on instructions notated in the score but also on an understanding of the general pedalling principles of that period; and lastly, in Beethoven's case in particular, examining his compositional development is vital to understanding the evolution of his notation. An accurate analysis of this complex historical context is necessary in order for the performer to realize fully the musical text of the modern Urtext and to

avoid the consequences of approaching these scores with an exaggerated *Werktreue*.

The roles of instruments, performing conventions and notational development are deeply interconnected, and some of them already have been adequately treated in modern studies. For example, over the last decades, our knowledge regarding Beethoven's instruments and his sound ideals has significantly improved.² It is now known that he initially, especially in Bonn, had available only pianos by Johann Andreas Stein of Augsburg and similar; in the Viennese period he acquired an Anton Walter piano and developed particular interest in Streicher instruments, alongside his friendship with Nannette Streicher (wife of Johann Andreas Streicher and daughter of J. A. Stein). The Stein–Walter–Streicher line of instruments is characterized by a German action which facilitated a brilliant, 'spoken' pianism but on which it was much more difficult to project a cantabile line than on contemporary English instruments. The mechanical properties of German-action keyboards resulted in a rapid decay of the sound. As Mozart already observed with regard to Stein's pianos in a letter of 17 October 1777: 'They damp ever so much better than the Regensburg instruments [of F. J. Späth]. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it.'³ As a result of this intrinsic characteristic, the damper-raising mechanism assumed considerable importance for composers: operated by knee-levers in the 18th century and by the pedal in the very early 19th century, it allowed composers and performers in German-speaking lands to compensate for the relatively limited resonance of their instruments.

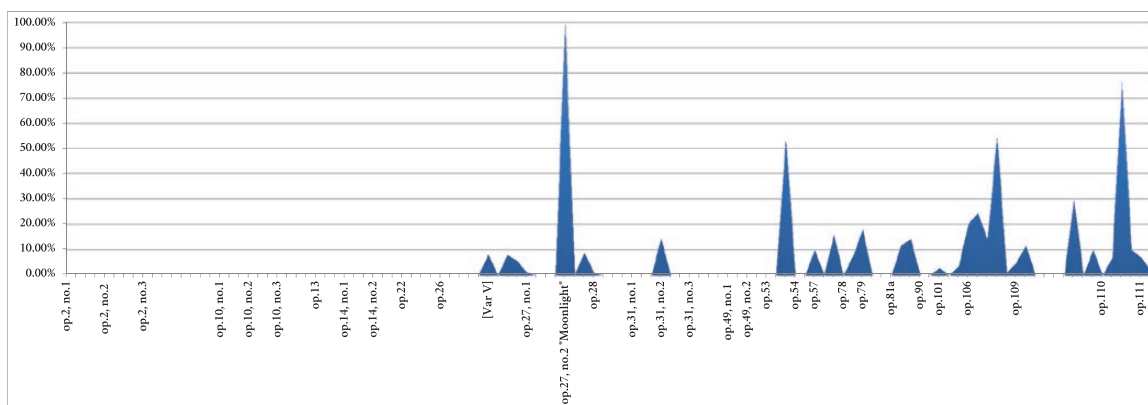
Circumspection is necessary when interpreting three aspects of Beethoven's pedalling marks in the 32 canonical piano sonatas: their limited number, their typology, and their differences from the performance practice of his contemporaries. [Illustration 1](#) shows the quantitative distribution of pedal marks across the 32 sonatas.

The development of Beethoven's practices for notating pedal usage can be divided into three distinct phases, which do not exactly coincide with the commonly used early–middle–late division of the composer's stylistic development. The first phase contains eleven sonatas up to and including op.22, none of which contains prescriptions for pedalling. The middle phase consists of nine sonatas composed and published around 1800–02 (principally opp.26–31), in which notated pedal markings first appear (reaching a high point in the Adagio sostenuto of op.27 no.2, where the damper pedal is employed in every bar). Also included in this group are the two sonatas op.49, whose composition dates back to 1795–7 but which were published in 1805. The last phase of this notational development spans opp.53–111 (twelve sonatas), in which the pedal is notated with increasing frequency. At first sight, these three distinct phases would suggest a growing tendency towards employing the pedal as a tool of expression across Beethoven's middle and late sonatas. What the graph indicates about the composer's expectations of pedal usage, however, is less obvious. For instance, regarding the first eleven sonatas, is it

reasonable to perform these works without any use of the damper mechanism at all, as a literal interpretation of the notation would suggest?⁴ Such an approach—playing only what is notated—is contradicted by historical accounts and treatises, which testify to less literal interpretations of musical notation in the late 18th century.

Insights into performance practices surrounding Beethoven's works are found in the accounts, both direct and indirect, of musicians such as Carl Czerny, Ferdinand Ries and Ignaz Moscheles, among others, who had direct contact with Beethoven to varying degrees. It must be acknowledged that these writers encountered Beethoven in later stages of his career and their own accounts were often published many years later; there is the possibility that their statements reflect the evolution of performance techniques or their own particular agenda for interpreting Beethoven's works, and may not necessarily be an accurate guide to all parts of Beethoven's output. However, they represent the most direct witnesses available to us. Czerny, for example, offered several pieces of evidence that Beethoven's use of the pedal was prolific. While his most famous remark, that '[Beethoven] used a lot of pedal, much more than is indicated in his works',⁵ is useful from a quantitative point of view, his general report on the world of the early 19th-century Viennese piano may be of greater value to understanding pedalling practices.

Czerny defined two main schools: the followers of Mozart (a stylistic line with primarily one



1 Damper pedal marks in Beethoven's authorised editions of his piano sonatas. The horizontal axis shows the sequential order of movements in all 32 sonatas; the vertical axis represents the percentage of bars in each movement containing pedal prescriptions.

heir: Johann Nepomuk Hummel) and those of Beethoven. He stressed the differences between these two approaches: 'Hummel's partisans accused Beethoven of mistreating the piano, of lacking all cleanness and clarity, of creating nothing but confused noise the way he used the pedal.'⁶ Czerny described Beethoven's irruption into the Viennese musical scene as a break with the former tradition, in particular with regard to pedalling: Beethoven's attitude ran counter to the main characteristic of the brilliant Mozartean aesthetic, namely the cleanness of harmony. To understand more accurately how Beethoven precipitated such a breach, it is vital first to establish the tradition of pedalling within this pianistic school.

Pedalling as described in piano treatises

Treatises on piano playing, especially those published from the early 19th century onward, are very useful for such an investigation as they address all levels of performance, from amateur to professional, and usually offer intelligible precepts. Among the large number of methods available or produced at that time in Vienna, four are of particular interest and contemporary with different stages of Beethoven's output for piano: Johann Peter Milchmeyer (1797, the earliest extant treatise to discuss at length pedalling techniques and their notation); Francesco Pollini (1812, who had studied with Mozart in Vienna); Friedrich Starke (1819–21, for whose treatise Beethoven composed in 1820 the five Bagatelles op.119 nos.7–11); and Hummel (1828, who was considered a 'conservative' authority in the field and the greatest exponent of Mozartean pianism).⁷

A preliminary explanation concerning the selection of these treatises is necessary. At present, there are no sources indicating that Beethoven either used or recommended the use of these texts. In his years of training in Bonn, he studied Carl Philipp Emanuel Bach's *Versuch*, and, during the early 19th century, he suggested the same treatise to his students such as Czerny.⁸ Beethoven is also known to have used Clementi's *Introduction*,⁹ which he suggested for the pianistic education of his nephew Karl, and, during 1820s, for Stephan von Breuning's son, Gerhard, one of Beethoven's friends.¹⁰ Unfortunately neither Bach's nor Clementi's method is useful for this investigation: the former was conceived not

for the piano but for the *Clavier* (mainly the clavier-chord); the latter was inspired by and designed for English instruments, which differ fundamentally from Viennese ones.

The four aforementioned piano treatises, on the contrary, reflect some general issues concerning damper pedal practice that all levels of Viennese keyboardists must have faced when performing on late 18th- and early 19th-century German-action instruments. It must be admitted that Milchmeyer's treatise is rooted in a French musical environment, with a preference for the square piano.¹¹ Yet his method was published in Dresden, not Paris, and his reference to the square pianos was mainly 'market-orientated' in the opinion of Skowronek, who recognizes the 'immediate and striking success' of this method.¹² Furthermore, as Rowland acknowledges, 'All of Milchmeyer's examples are designed for performance on square pianos, but he is careful to mark those which might also be played on grands.'¹³ The examples used in this article fall in the latter category, and illustrate general principles that are also observed in the other treatises.

The analysis of these treatises reveals some common practices regarding pedal usage, namely cases where the pedal is more or less unanimously prescribed; slight differences are due to several factors, including the evolution of the piano and the diverse backgrounds of the authors. However, in addition to the many similarities addressed below, all these sources agree on certain general principles governing pedal usage that appear to correspond to the sonic features of Viennese pianos. According to these sources, the pedal should be used only to fortify the sound of the instrument by prolonging the otherwise rapid decay of the notes and under the strict condition that harmonic clarity be preserved by clearing the pedal at every harmony change.

In other words, the pedal was to serve only for sonic reasons, as an expressive tool to sweeten the sound or amplify it by enriching the overtones;¹⁴ it was not to be used—as many amateurs have done since the second half of the 19th century—as a substitute for finger activity, such as that required for producing legato. Beethoven was clearly aware of this issue: Czerny recalled that 'he understood remarkably well how to connect full chords to each other without the use of the pedal.'¹⁵ The second

condition highlights the importance of harmonic clarity in Viennese pianism, which was inspired by the compositional style of Mozart and his followers. That pedalling should maintain clean harmonies is emphasized in the majority of the methods, from an unexpected mention in C. P. E. Bach's treatise for *Clavier*¹⁶ to the more modern treatises of Pollini or Hummel.¹⁷

Keeping these two fundamental and general rules in mind, several categories of pedal usage can be defined: pedalling in arpeggios, tremolos and single chords; pedalling to enhance dynamic contrasts, sustain long tones or sweeten the sound of the tones, among others. Due to space constraints it is not possible to examine all these instances; therefore, only some cases will be illustrated.¹⁸

For the first category examined here, slurred arpeggios that pass through several registers, Hummel recommended using the pedal, showing through his notated pedal marks how to clear the pedal when the harmony changes (see *illus.2*). For the second category, the much earlier but fundamental treatise

by Milchmeyer identified a specific texture—figuration in broken chords—that requires pedal in particular dynamics, above all to facilitate crescendo and decrescendo patterns (see *illus.3*). The author states that this texture—much used in Classical style—should be amplified through the use of the damper-raising mechanism (*ohne Dämpfer*): “To produce a great *crescendo*, representing the rising sun, clouds dispersing or the like, you should begin *pianissimo* without the dampers ... On the contrary, the *decrescendo* (representing, for example, the setting sun) can be interpreted extremely well. You begin the passage *fortissimo* ... and without the dampers, allow to fall little by little for the *piano* and end *pianissimo* with the dampers.”¹⁹

The third category, involving the use of the pedal to sustain sound, is described by Starke. Although by the 1820s pianos had evolved considerably from those contemporary with Beethoven's early output, Starke still suggested using the pedal for a slow melody that is not heavily embellished in order to make the sound stronger and sweeter at the same time:



2 J. N. Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (Vienna, 1828), p.453 (Munich, Bayerische Staatsbibliothek, 2 Mus.th. 238, urn:nbn:de:bvb:12-bsb10497362-4)



3 J. P. Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden, 1797), p.62 (Munich, Bayerische Staatsbibliothek, 4 Mus.th.1036, urn:nbn:de:bvb:12-bsboo051831-6)

Nothing that can enhance the charm as well as the sentiment of a composition may be disregarded. In this, the pedals offer no small benefit if they are used with skill at the proper time. In an Adagio molto, the piano can hold the vibration of a note only for the length of one bar [Takt], and even here it may fade away so softly that the ear is hardly able to grasp and perceive it ... This pedal [Fortezug= damper pedal] must be used only with related chords and with slow melodies which fit into the harmony. If this chord is followed by one which does not belong to the same harmony, then the previous chord must be dampened, and the pedal used again with the following chord. Thus, with each chord which does not have the same fundamental harmony, the stop is lifted. Otherwise, more damage is done than good because everything runs together in a strange and unintelligible manner.²⁰

Execution of the *sforzato* and loud chords represents a fourth—and interesting—category where the treatises stress the need to amplify the tone of the instrument. Pollini stated:

By lifting the dampers and using stronger finger pressure, a louder and more sensitive FORTE and SFORZATO can be obtained. The chords, both simple and arpeggiated, the slow notes, those accented with the mark > or with the word SFORZ, all become more powerful and more resonant, consequently yielding a more sensitive result. The only caveats are that the harmony must not change and that the tempo has to be slow; otherwise it would inevitably become a confusion of disgusting sound.²¹

These four categories represent only some of the instances when piano methods suggest using the damper pedal. They all enhance the sonic features of the piano and all emphasize the necessity of preserving harmonic clarity.

Pedalling conventions not notated by Beethoven

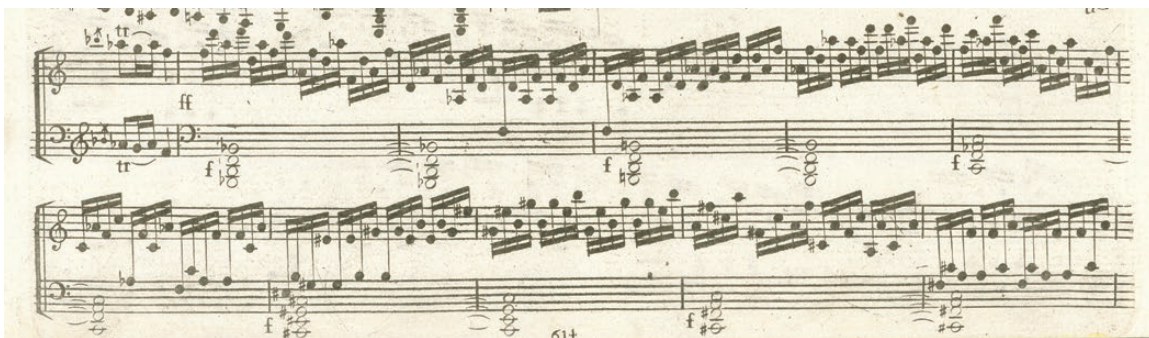
Given the consistency among the principles expressed in treatises from the years immediately before and after 1800, one might expect that

Beethoven would have used pedal markings to designate instances in his music that correspond to the four categories outlined in the previous section. On the contrary, Beethoven marks almost none of these cases in his scores. For instance, he ignores Hummel's suggestion (illus.2) concerning long, slurred arpeggios that pass through several registers. Among several examples in his output that allude to this practice, consider bars 176–82 of op.27 no.2, movement 3 (illus.4). The slurring across each arpeggiation is similar to the articulation marks in Hummel's treatise (illus.2), and may indicate the metrical grouping of each arpeggiated flourish rather than allude to the operation of the pedal. Similarly, Beethoven does not notate use of the pedal for passages similar to those described by Milchmeyer that involve broken-chord patterns in loud dynamics, as with the Allegro of op.2 no.3 (illus.5).

The third category—the use of the pedal to sweeten a melody without heavy embellishment—is so frequent throughout Beethoven's output of piano sonatas that it would be possible to cite at least one occurrence in almost every Adagio. In the quotation above, Starke refers to the necessity of sustaining and sweetening the melody in a slow context and with a light degree of embellishments. Consider, for instance, the opening bars of the second movement of op.22 (illus.6): despite the slurred staccato articulation for the left hand, it would be hard to project the right-hand melody on a historical piano (or any kind of piano, for that matter) according to historical methods. Illustration 7 shows how Hummel indicated pedal markings for a similarly articulated figure, initially for repetitions of the same harmony (bars 1–5) and then to project a right-hand melody over the articulated figure (bars 7 onwards).



4 Beethoven, Sonata op.27 no.2, Presto agitato, bars 174–82 (Vienna: Cappi, 1802), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.27



5 Beethoven, Sonata op.2 no.3, Allegro con brio, bars 96–106 (Vienna: Artaria, 1796), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.2



6 Beethoven, Sonata op.22, Adagio con molta Espressione, bars 1–9 (Vienna: Hoffmeister, 1802), Bonn, Beethoven-Haus, C 22/12

Concerning Pollini's remarks about *sforzato* or loud chords, there are countless examples in Beethoven's output that are never marked with pedal

indications, save for a very few exceptions such as in the outer movements of op.106 and in the Presto agitato of op.27 no.2 ([illus.8](#)). Here Beethoven took



7 J. N. Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (Vienna, 1828), p.453 (Munich, Bayerische Staatsbibliothek, 2 Mus.th. 238, urn:nbn:de:bvb:12-bsb10497362-4)

extreme care to mark the double *sforzato* chord with *senza sordini* (with lifted damper) in every instance, although he did not notate a pedal mark for the *sforzato* chords in bar 14. The reason for this unusual use of notated pedal indications could be that the composer wanted to ensure that the preceding arpeggios running from the low to the high register would not be covered by the pedal—a kind of exception to the general rule.

Apart from these rare exceptions, however, Beethoven rarely notated the norms of pedalling as specified in treatises. Presumably he expected pianists using his authorised editions to recognize these textures and use the pedal without notational cues. Evidence that Beethoven followed these conventions of pedalling can be found in his early sketches, as discussed in the following section.

Pedal marks in the ‘Kafka sketchbook’

The so-called ‘Kafka sketchbook’ (British Library, Add. Ms. 29801), containing Beethoven’s musical jottings from c.1786 to 1799, offers evidence of his

piano pedalling practices during a period stretching from his Bonn years to his early Viennese ones.²² It confirms that Beethoven followed the prescriptions for pedalling as outlined in treatises, despite not notating these usages of the pedal in his authorised editions. This section builds on David Rowland’s research, identifying four pedal marks in the sketchbook that have not previously been discussed by scholars.

In 1994 Rowland drew attention to a pedal mark in the ‘Kafka sketchbook’ that is particularly revealing.²³ This fragment concerns a circumstance where the left hand must sustain a low note but cannot do so due to other activity for the hands (always within the same harmony), as shown in [example 1](#).

Similar textures occur in almost every movement of every sonata, both fast and slow (consider, for instance, the aforementioned Adagio of op.22, at bars 34–8). However, in all these examples—from his earliest to latest sonatas—Beethoven’s authorised editions show no trace of pedal notation (see, for instance, [illus.9](#)), even though the methods

recommend pedal in such circumstances; for example, Pollini suggested that ‘when a low note ... is found in the bass line, and when ... there remains no other finger available to keep the key depressed, then the dampers must be raised from the moment when that note is played until the harmony change.’²⁴

This fifth category of pedal usage, like all the others discussed above, is required not only in the piano sonatas but also in the piano concertos and chamber

music repertory as well.²⁵ Consider, for example, the Andante cantabile of op.16, at bars 17–18, 24 and 94–7 (illus.10), where Czerny commented: ‘Here also, as in all Beethoven’s works, the pedal must be used in harmonious passages and at the proper place; particularly when a deep bass-note has to be prolonged.’²⁶

A second pedal marking in the ‘Kafka sketch-book’, the first of four not previously discussed in

8 Beethoven, Sonata op.27 no.2, Presto agitato, bars 1–19 (Vienna: Cappi, 1802), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.27

Ex.1 Beethoven, ‘Kafka’ sketch miscellany (British Library, Add. Ms. 29801), fol.96r



9 Beethoven, Sonata op.109, Andante Molto Cantabile et Espressivo, Var.I (Berlin: Schlesinger, 1821), Bonn, Beethoven-Haus, c 109/3



10 Beethoven, Quintet for piano and winds op.16, Andante cantabile, bars 90–99 (Vienna: Mollo, 1801), Bonn, Beethoven-Haus, c 16/24

scholarship, is connected in some ways with the practice of using the pedal to sustain a low note, as represented in [illustrations 9](#) and [10](#); it also alludes to the use of the pedal to project a slow cantabile melody on the piano ([illus.6](#) and [7](#)), above all in the higher register of the instrument (where the resonating power was most limited). This extract consists of a two-bar melody that might have been further developed, marked 'Andante' and with the apparent

indication 'sehr angenehm / mit register' ([ex.2](#)). It is unclear whether 'very pleasant' ('sehr angenehm') is to be read separately from or in conjunction with the instruction 'with damper pedal' ('mit register'). However, the young Beethoven evidently notated the use of damper pedal in a situation where: firstly it is not possible to hold the left-hand bass note (similar to [ex.1](#) and [illus.9](#) and [10](#) as previously discussed); secondly, due to the piano tessitura involved, the

melody's tone must be amplified in order to make it as cantabile as possible (similar to [illus.6](#) and [7](#) as previously discussed); and thirdly, the change of harmonies between bars 1 and 2 would imply that the knee-lever would be released and newly pressed.

Another example in the 'Kafka' miscellany is found in a 1796 sketch of the Seven Variations on 'God save the King' WoO 78 ([ex.3](#)). Here Beethoven sketched a high point of tension (in the initial two bars with the left-hand triplets) that gradually loses energy in the subsequent bars. The closing *pianissimo* is accompanied by the indication 'with the knee-lever', where the damper pedal would enhance the delicacy and sweetness of the sound. Pollini described such a case: 'this pedal is needed as well in order to sweeten the sound ... This manner produces an optimal effect as well in melodies which are simple, slow, and which change harmony only on rare occasions; in phrases placed in the high register and that require a sweet and delicate performance and in PIANISSIMO.'²⁷

The last two instances of pedal marks in the 'Kafka' miscellany are more complex and are found in sketches conceived possibly for the cadenzas of the first and second movements of the Piano Concerto no.1, op.15. [Examples 4](#) and [5](#) (similar to the instance of the tremolo of op.26 discussed

below in conjunction with [illus.16](#)), seem an attempt by Beethoven to mark the rule and somehow its exception.

[Example 4](#) reproduces some of the final bars of what looks to be a cadenza sketch. Here the tension increases until the *fortissimo*, marked by Beethoven 'with damper raised' ('ohne Dämpfung'). The notated pedal marking may have had a similar aim to the passage of op.27 no.2 shown in [illustration 8](#), namely to reinforce the sound of *fortissimo* or *sforzato* notes or chords. Beethoven's attitude in this instance seems to care primarily for the effect and the maximum power of the sound: he includes the rest after the *fortissimo* in the 'cloud' of sound, and this would be filled by the general reverberation.

[Example 5](#), possibly a sketch for a lead-in in the Largo of op.15, aims at the opposite musical solution, namely to maintain the silence of the rest as part of the musical rhetoric. The mark 'with damper' ('dämpf[u]ng') instructs that the damper pedal should not be used until the fermata sign, although the C minor harmony remains the same.

These five examples from the 'Kafka' miscellany indicate uses of the damper pedal which were carefully notated by the composer in his sketchbook, but then never marked into his authorised editions of piano sonatas. Such evidence, read in conjunction with the practices outlined in the piano treatises, suggests that Beethoven relied on his players recognizing conventional circumstances for the use of the pedals, rather than marking them in notation. It hence raises the question of the meanings of the pedal marks that he did notate.

Beethoven's pedal marks in his authorised editions

To understand Beethoven's notated pedal markings, this section focuses on sonatas indicated in the middle phase of the graph in [illustration 1](#) (above),

Ex.2 Beethoven, 'Kafka' sketch miscellany (British Library, Add. Ms. 29801), fol.51v

Nr. 90

andante

sehr angenehm (?)
mit register

Ex.3 Beethoven, 'Kafka' sketch miscellany (British Library, Add. Ms. 29801), fol.82r

god save t[he] King

usw

p

pp
mit dem
Knieschieber

and especially those in the third phase. Consider, for instance, the third movement of op.53, in which the use of the pedal is so clearly indicated through precise and specific notation that Czerny noted that: ‘This rondo with a pastoral character is entirely calculated on the use of the pedal.’²⁸ **Illustration 11** shows the beginning of this movement, which contains three sizeable applications of the pedal: a medium one lasting eight bars (bars 1–8), a short one consisting of four bars (bars 9–12) and a long one of eleven bars (bars 13–23). These three pedal effects, however, break the main rule stated in the methods, namely that harmonic clarity must be preserved. During the first passage with raised dampers, the dominant chord in bar 3 will overlap with the resonances of the tonic sounded in bar 1. Similar

overlapping occurs in the second application of the pedal (bar 11) while in the third and longer section, Beethoven alternates different chords in almost every bar, creating a blurring of harmonies, an effect that was highly discouraged by the pedagogical sources. Both Rowland and Skowronek rightly highlight the possibility of employing the split-damper mechanism in this passage, but they note this was strictly forbidden by Beethoven at the start of the autograph of op.53, where he wrote: ‘Where “Ped” occurs, the entire damper, bass as well as treble, should be raised’.²⁹ From a historical standpoint, what is striking about Beethoven’s notation in op.53 is his attempt to break with piano pedalling tradition by directly contravening one of its main conventions: clean harmonies.

Ex.4 Beethoven, ‘Kafka’ sketch miscellany (British Library, Add. Ms. 29801), fol.72v

ohne Däm[p]fung

Ex.5 Beethoven, ‘Kafka’ sketch miscellany (British Library, Add. Ms. 29801), fol.138v

dämpf[u]ng

This instance from op.53 does not represent an isolated case but in fact exemplifies the approach adopted by Beethoven in the majority of his sonatas with pedal markings. Apart from the well-known instance of the Adagio sostenuto of op.27 no.2,³⁰ it is possible to find several other examples where Beethoven notated a pedal mark that muddies the harmony by overlapping the resonance of different chords; see, for instance, op.31 no.2/i (bars 143–8); the opening of op.106/i; or the Recitativo in op.110 (illus.12). As with many other cases, a similar use of the pedal can also be observed in Beethoven's piano concertos: consider, for example, how he notated a similar effect

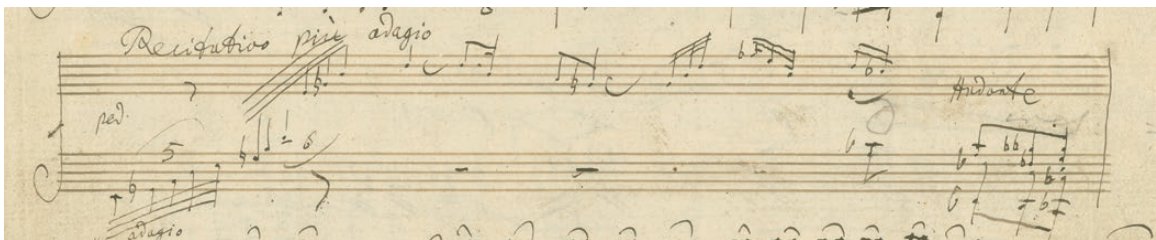
in the middle movements of op.15 (bars 50–53 and 91–3) and op.19.

These passages, where a single use of the pedal is notated across several changes of harmony, resemble the opening of the Largo of op.37 (discussed below—see illus.17), for which Czerny confirmed that Beethoven used pedal throughout the phrase as it is marked (see below). Although instances occur earlier in his output, the graph in illustration 1 shows that it is in the third phase where Beethoven's notational style most strongly reflects his compositional personality.

Many other instances of overlapping harmonies can be found in the late sonatas, such as bars 30–34 of the



11 Beethoven, Sonata op.53, Rondò, bars 1–30 (Vienna: Bureau des Arts, 1805), Bonn, Beethoven-Haus, c 53/26



12 Beethoven, Sonata op.110, Recitativo (Autograph), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB BMh 2/42, 1821

Marcia of op.101, in which different chords are united under one application of the pedal in the upper register with a *piano* dynamic (illus.13). The same principle can be seen in the long application of the pedal during the concluding trills of op.109 (illus.14) where the continuous and dissonant motion of the left hand creates a remarkable effect that would have been unknown to the majority of Beethoven's listeners.

Beethoven's notated pedal marks thus indicate effects that would have sounded unusual to his Viennese audience: very long passages with the pedal sustained, or even 'clouds of sound' containing dissonances or different harmonies. These are the same effects for which Beethoven was criticized by partisans of Mozart and Hummel, who favoured brilliant pianism.³¹ Evidently Beethoven felt the need to indicate his desired pedallings—the marks of his compositional personality—in his authorised editions, doubting that Viennese pianists, so devoted to their tradition, would recognize and implement such effects.

The double notational style

Beethoven's pedal markings can thus be understood as showing a double notational style. On the one hand he followed a notational practice that was common in the Classical era: where established principles suggested use of the pedal, pedal marks were considered unnecessary. This approach was in line with predecessors and contemporaries who were also reluctant to notate pedal marks, preferring to leave it to the performer where to avail him- or herself of this expressive tool. Mozart, for instance, never notated any pedalling, and pedal markings in Hummel's editions are similarly very rare. Viennese composers thus assumed that performers would recognize the musical textures that implied the use of the pedal, according to conventions sometimes described in treatises such as the enrichment of overtones, the sweetening of the sound, and the enhancement of limited resonance. Their notation thus alluded to performers' (often unwritten) knowledge of keyboard traditions.



13 Beethoven, Sonata op.101, Lebhaft, marchmäßig. Vivace alla marcia, bars 28–34 (Vienna: Steiner, 1817), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.101



14 Beethoven, Sonata op.109, Andante molto cantabile ed espressivo, bars 183–92 (Berlin: Schlesinger, 1821), Bonn, Beethoven-Haus, c 109/3

On the other hand, Beethoven indicated use of the pedal in exceptional contexts that contravened the usual conventions. These detailed indications, which Beethoven used with increasing frequency in his later sonatas, mirrored the evolution of his compositional process as he adopted new aesthetic directions (see [illus.1](#)). The graph also shows how the two types of notation develop during three phases of the sonatas: an early phase, in which Beethoven left no pedal marks at all; a middle phase where he began to experiment with a new notational language for pedalling (see op.27 no.2/i); and a final period in which he wrote his own highly individual musical style and personality into the music through detailed pedal markings. Pedal marks, in this sense, are an indication of Beethoven's compositional and aesthetic development.

The complex relationships between Beethoven's notation, principles of pedal usage as described in treatises, and Beethoven's likely performance styles can be illustrated by several examples. In addition to the five categories of pedalling already mentioned ([illus.2–10](#) above), the majority of the methods suggest using the pedal in tremolo figuration in order to allow the chords to 'become more powerful and more resonant, consequently yielding a more sensitive result'.³² One such circumstance appears in the third sonata of Pollini's set of six (op.26, 1812), which he released following the publication of his *Metodo* in order to demonstrate the practical application of the ideas laid out in the treatise.³³ In the third sonata, the introductory Adagio is linked to the Presto through a long tremolo figuration for which there

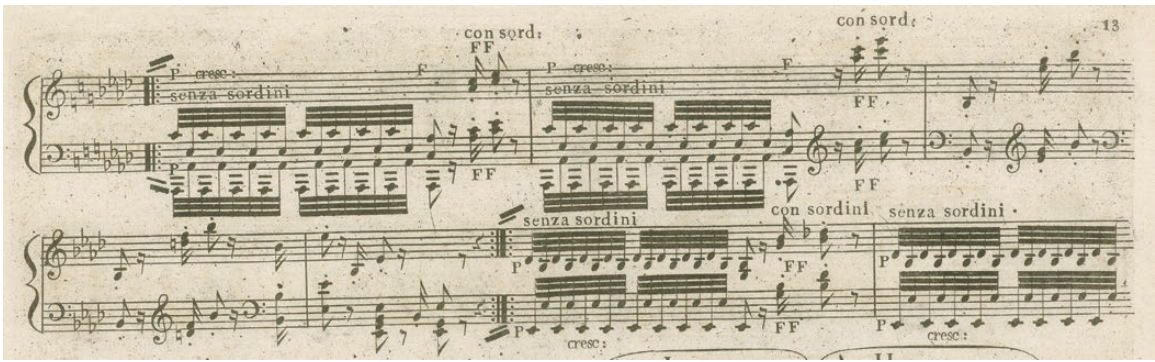
is no pedal indication ([illus.15](#)). Because applying pedal in such circumstances was considered general knowledge, he saw no need to place a pedal marking in the score.

By extension, therefore, tremolo figures in Beethoven's authorised editions should also omit pedal markings; however, one finds the exception that proves the rule (similar to the instances of *sforzato* chords in op.27 no.2/iii, shown in [illus.8](#)). At least two sonatas contain tremolo figures accompanied by a pedal indication, the first of which is in the *Marcia funebre* of op.26 ([illus.16](#)). Beethoven's very detailed indications suggest that the composer wanted to ensure that the two dyads following the tremolo would be excluded from the previous application of the pedal, thereby creating a dialogic effect. If Beethoven had not specified *con sordini* (with dampers, hence without pedal), the performer may have been uncertain as to the intended effect and thus could have misunderstood the composer's intentions by playing the two dyads with the same application of the pedal as the tremolo. Thus, in a certain sense, these marks from op.26 fall into the category of 'exceptional' pedalling, a kind of exception to the unwritten rule (similar, respectively, to [exx.4](#) and [5](#)).

The opening of the Largo in the Piano Concerto no.3, op.37, also has a tremolo marked to create an unusual effect: in addition to three long pedalings that create dissonance (bars 1–3, 4–6, 8–10), Beethoven notated a single application of the pedal during the tremolo (bar 11), which produces several dissonances ([illus.17](#)).



15 Francesco Pollini, Sonata op.26 no.3, Adagio-Più mosso, bars 39–45 (Milan: Ricordi, 1812), Milan, Biblioteca del Conservatorio, 1.A.457.47



16 Beethoven, Sonata op.26, Marcia funebre, bars 31–6 (Vienna: Cappi, 1802), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.26–a



17 Beethoven, Piano Concerto no.3, op.37, Largo, bars 1–15 (Vienna: Bureau des Arts et d'Industrie, 1804), Bonn, Beethoven-Haus, Sammlung H. C. Bodmer, HCB C op.37

This manner of applying pedalling in tremolos may have sounded unfamiliar to both the Viennese public and keyboardists, and the latter probably would never have even thought to do it in the first place; thus, Beethoven presumably thought it necessary to mark it explicitly in his scores. Czerny described this exceptional effect thus:

Beethoven (who publicly played this Concerto in 1803) continued the pedal during the entire theme, which on the weak-sounding pianofortes of that day, did very well, especially when the shifting pedal was also employed. But now [1839], as the instruments have acquired a much greater body of tone, we should advise the damper pedal

to be employed anew, at each important change of harmony; but in such a manner that no cessation of the sound may be observed: for the whole theme must sound like a holy, distant and celestial harmony. The same applies to the grand arpeggio-passage (in G major) where both pedals must be used.³⁴

This recollection evokes the same atmosphere characterizing the Adagio sostenuto of op.27 no.2; it seems no coincidence that this movement, too, is built on a particular way of using the damper pedal (together with the shifting, or *una corda*, pedal, according to Czerny) to create a poetic background from whence a very delicate voice is heard from a distance.³⁵ I will

return below to Czerny's points about adapting techniques of pedalling for the changing technology of pianos in the early 19th century.

Indeed a wider examination of Beethoven's music beyond the piano sonatas reveals early traces of his notational tendencies for pedal markings, a sort of seed that was germinating in Beethoven's pen that needed time and space to proliferate. Among the early repertory of chamber works with piano, the Quintet for piano and winds op.16 is particularly revealing. It appears that Beethoven composed this piece as a challenge to Mozart (KV452) in one of the latter's best fields; thus, it is understandable that Beethoven should make a considerable effort to impress and to express clearly his own personality.

The following pedal markings, selected from multiple examples in the Quintet, confirm this attitude; the uniqueness of the desired effects suggests why Beethoven was careful, even from the beginning of his publishing career, to underline novel uses of the pedal through explicit marks in the score (illus.18 and 19). Note, for instance, the *fortissimo* figuration using an array of notes first from the G major and then the A^b major scales (illus.18, bars 135–6 and 138–9), a context in which pedal usage was

discouraged by writers such as Starke.³⁶ A similar sonic confusion was created by the usage of pedal during the very long descending scale and the final close (illus.19, bars 254–7), which again contravened the pianistic requirement for harmonic clarity. Such 'clouds' of sound were unknown to the Viennese public, and the performers would never have thought to use the pedal for such effects; thus, composers were obligated to notate explicitly such exceptional intentions.

A final factor that may have contributed to Beethoven's increasing use of the damper pedal was his deafness, which, from around 1814, forced him to cease performing publicly, an occurrence during the third phase of his notational style. Czerny already noted this coincidence, writing in his anecdotes about Beethoven:

Beethoven's third style dates from the period during which he gradually became completely deaf. This is the cause of the uncomfortable keyboard writing in his last piano pieces, this is the source of the unevenness of style in his last three piano sonatas (Opp.109, 110, 111); ... Beethoven's deafness was also the reason for many harsh harmonies, and he confided to Dr. Bertolini that it prevented him from adhering, in his later works, to the consistent flow



18 Beethoven, Quintet for piano and winds op.16, Allegro, ma non troppo, bars 130–46 (Vienna: Mollo, 1801), Bonn, Beethoven-Haus, C 16/24



19 Beethoven, Quintet for piano and winds op.16, Rondo, bars 252–7 (Vienna: Mollo, 1801), Bonn, Beethoven-Haus, C 16/24

and unity of his earlier ones, for he had been accustomed to composing everything at the piano. He would certainly have changed a great deal in his last works if he had been able to hear. Considering his deafness, his last works are perhaps his most admirable, but they are by no means the most worthy of emulation.³⁷

Whether or not Czerny considered Beethoven's use of pedal as one of the practices in the late works that was 'by no means the most worthy of emulation' is unclear, though it is possible and perhaps even likely. Nevertheless, there is no reliable means of establishing the extent to which his deafness contributed to the pedal notation and other performance practices in his works, so any connection remains purely speculative.

Beyond Beethoven

Czerny's comment quoted above on the Piano Concerto no.3, op.37, recommending how the composer's long applications of the pedal should be broken into shorter pedallings for each new harmony on the more powerful instruments of the late 1830s, raises another important issue. The evolution of the piano from the end of the 18th century to the start of the 19th century was so fast that, within only a few decades, composers were afforded many new and different expressive possibilities; in fact, Beethoven's era may have been the most prolific in this respect. Czerny stated that such long applications of the pedal (even if paired with the moderator, the only softening effect available on late 18th-century Viennese pianos) were impossible to realize on the instruments fashionable in the late 1830s and 1840s, as these were much more resonant than the five-and-a-half-octave Walters of Beethoven's time. Czerny's suggestion to clear the pedal with each harmony change is not a contradiction or modification of the composer's intention; Czerny was merely attempting to reconcile Beethoven's intentions with the expressive tools made available by the new pianos, an operation necessary even today—and perhaps requiring bigger compromises—when performers choose to play this repertory on modern instruments.

Adapting performing indications in order to accommodate organological evolution was an increasingly common attitude already during

Czerny's time; it was a practice still recognized in the 1860s even by personalities such as Anton Schindler, who (despite his unreliability in other respects as a witness on Beethoven's practices) provides the following relevant comment:

As we know, Beethoven noted at the beginning of the first movement of his Sonata in C sharp minor, opus 27, no.2, *sempre senza sordini*; that is, the whole movement should be played with raised dampers. This was done with the knee; the pedal was not yet then in existence. The desired sustaining of the notes in this simple melody, which was supposed to sound like a horn, was not solved on the short-toned piano, because all the notes sounded together. Accomplished pianists in the second decade were disturbed by the *senza sordini* instruction, because by that time the pianos could already produce a fuller tone, and the performers had at their disposal the pedal which they could use effectively. Czerny, however, who immediately began to exploit this improvement of the instrument, just as Chopin did later in his mazurkas, said in the 1830s when the piano tone had been considerably increased, that in the first movement of this sonata, 'the pedal indicated is to be used again with each new bass note'.³⁸

Contrary to what often happens nowadays, Czerny demonstrated an awareness of both organological evolution and the aesthetic message of Beethoven's music and was therefore capable of adapting the performance indications to yield the desired result on any instrument. Yet it is surprising that Czerny—the student with the longest and most intense relationship to Beethoven—remained more faithful to Mozart's style of pedalling, valuing cleanness and clarity, qualities of the earlier tradition which were somewhat antithetical to Beethoven's notation and performance practices.³⁹ Thus, if even his most representative pupil found it difficult to accept his style of pianism, it is no wonder that Beethoven considered it necessary to notate his desired pedal effects; this was doubtless part of his effort to make it sufficiently clear to the Viennese public that his musical direction was a new one.

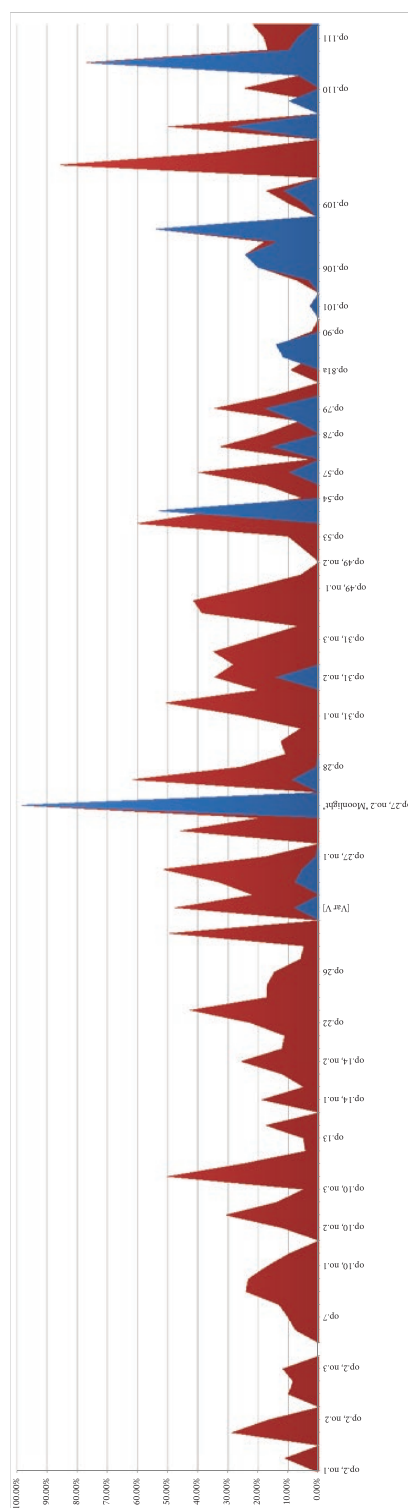
Czerny's comments show how the generations immediately following Beethoven faced challenges when adapting these compositions to the rapidly developing technology of instruments and the changing aesthetic. Among his successors, Ignaz Moscheles addressed these challenges on several occasions; concerning pedalling, in his 1858 edition of Beethoven's piano sonatas, he stated:

Although I have already anticipated some details in my edition published by Cramer & Comp. in London, a new revision revealed to me that some of the information given here (especially concerning pedal marks) is still missing there. Beethoven, however, has indicated some of these effects at times himself, as is amply demonstrated in the Sonata in C sharp minor ‘Quasi una fantasia’, op.27, no.2, by the ‘senza Sordino’ (which means the pedal mark), and furthermore by the indications ‘una corda’, ‘due corde’, ‘e poi tutte le corde’ (shift of the *una corda* pedal) in the Adagio of the Sonata B flat major, op.106; but the improved construction of the instruments also allows for enhanced effects, and teaching the amateur to create these effects through authoritative marks rather honours the deceased master instead of depriving him of his due reverence. At every approved effect I want to write with invisible hand on the wall of the temple of art, which is so often desecrated by superficial showiness: ‘This far and no further!’ This pedal effect, this expression mark is allowed by tradition, those others are strictly forbidden by it.⁴⁰

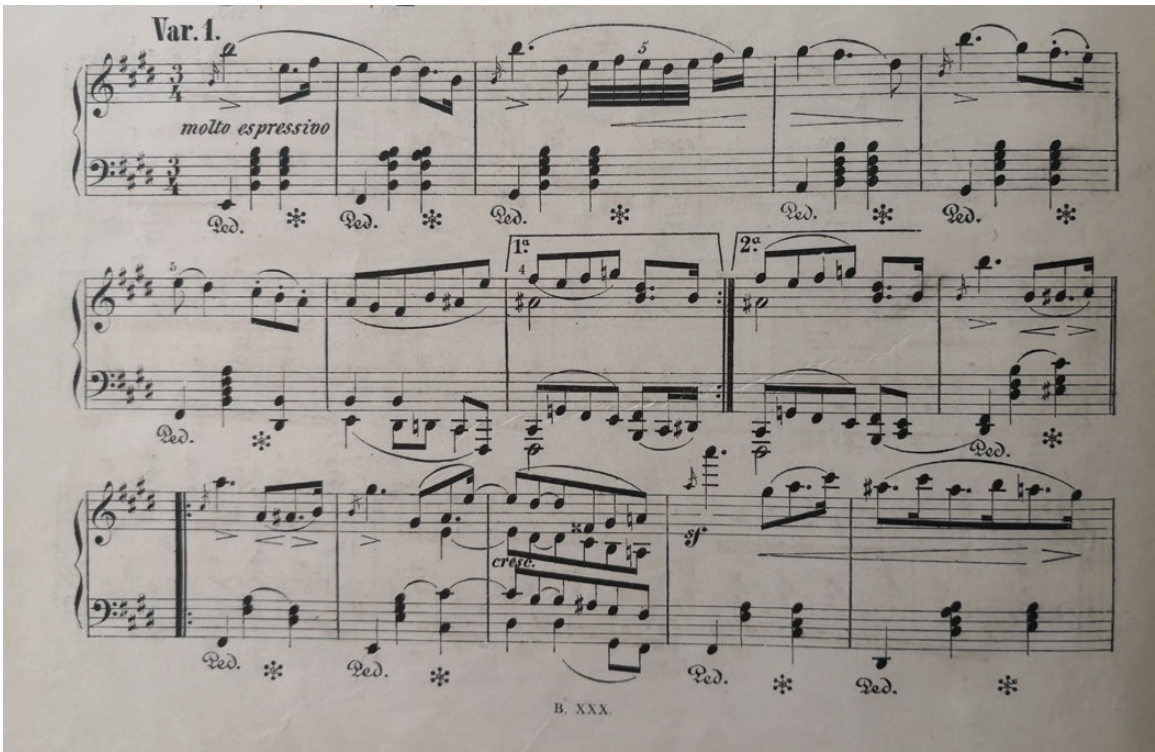
In this passage, Moscheles recognized all the important elements identified in this investigation: performance traditions, organological evolution and Beethoven’s own style of pedalling. The results of Moscheles’s proposals for filling the gap between notation and performance practice are summarized in [illustration 20](#).

A closer investigation would show that Moscheles both strictly respected Beethoven’s marks and added a considerable number of pedal marks in all sonatas, these being a means of conveying to amateurs—the intended market for such 19th-century editions—the pedalling conventions of the late 18th century as described in pedagogical treatises.⁴¹ [Illustration 21](#) shows how carefully he notated the pedalling in the first variation of op.109 (compare with [illus.9](#) above), judiciously aligning the pedal marks to correspond with harmonic changes.

Of course, Moscheles’s edition, as stated in the introduction, might reflect to a certain degree the evolution of performance techniques or his own viewpoint and experience in interpreting Beethoven’s works. Nevertheless, like Czerny, he represents one of the most direct witnesses of the composer’s time. As this and other authoritative historical testimonies demonstrate, in interpreting Classical-era works the most important factor is the performer’s capability to understand the musical language of the time, the



20 Comparison of damper pedal marks in Beethoven's authorised editions (blue) and Hallberger/Moscheles's 1858 edition (red)



21 Beethoven, Sonata op.109, Andante, Var.I (Hallberger/Moscheles edition, c.1862–7), author's collection

notation of which was often influenced by a constellation of factors.

Today's performers must be cautious in interpreting pedal indications in modern Urtext editions: however 'authentic' Urtext editions purport to be, the extant markings often do not fully convey the practices of Classical-era performers and composers.⁴² The matter is further complicated in Beethoven's case: his notational style evolved considerably over his compositional career; thus, it lacks the coherence observable in both his predecessors (Mozart's generation, who made no

markings indicating pedal use) and his successors (such as Chopin, whose notation aimed to be comprehensible for keyboardists of all levels). Therefore, it falls to the modern performer to fill this gap between the manner in which Classical-era pedalling was practised in performance and how it was marked—or, more accurately, how it was often not marked—in the score. Beethoven's damper pedal marks must be carefully considered within the complex historical contexts both indigenous and external to the musical world of the composer's time.

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1 See, for example, D. Breitman, 'The damper pedal and the Beethoven piano sonatas: a historical perspective' (PhD diss., Cornell University, 1993); D. Rowland, *A history of pianoforte pedalling* (Cambridge, 1993); and D. Rowland, 'Beethoven's pianoforte pedalling', in *Performing Beethoven*, ed. R. Stowell (Cambridge, 1994), pp.49–69. Although he addresses only the possible use of the split damper pedal in connection with op.53, see also T. Skowronek, *Beethoven the pianist* (Cambridge, 2010).

2 Among numerous publications, see M. Latcham, *Pianos for Haydn, Mozart and Beethoven: change and contrast* (Munich and Salzburg, 2016), and Skowronek, *Beethoven the pianist*.

3 Letter from W. A. Mozart to Leopold Mozart, 17 October 1777. Emily Anderson (ed.), *The letters of Mozart and his family* (London, 3/1985), p.327. Later in the letter, Mozart comments admiringly on the damper-raising mechanism operated by the knee. See Rowland, *A history of pianoforte pedalling*, p.82. Further limiting the reverberation power of pianos in the late 18th century, instruments such as Stein's used only double strings throughout the registers; only in his Viennese period did Beethoven gain access to instruments with a third string in the medium and high registers.

4 In his early sonatas, Beethoven used the term 'senza sordino' to indicate application of the damper

mechanism, and the device was activated by knee levers.

5 'Beethoven benützte es beim Vortrag seiner Clavier-Werke sehr häufig—weit öfter als man es in seinen Compositionen angezeigt findet.' C. Czerny, *Die Kunst des Vortrags der ältern und neuen Claviercompositionen oder: Die Fortschritte biz zur neuesten Zeit. Supplement (oder 4ter Theil) zur großen Pianoforte-Schule op.500* (Vienna, 1839), p.4.

6 C. Czerny, 'Recollections from my life', trans. E. Sanders, *Musical Quarterly*, xlii (1956), pp.302–17, at p.309.

7 Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden, 1797); Francesco Pollini, *Metodo pel clavicembalo* (Milan, 1812); Friedrich Starke, *Wiener Pianoforte-Schule op.108* (Vienna, 1819–21); Johann Nepomuk Hummel, *Ausführliche theoretisch-praktische Anweisung zum Pianofortespiel* (Vienna, 1828). Starke developed a friendship with Beethoven and for a period was the piano teacher of the composer's nephew Karl. Beethoven's knowledge of Starke's *Wiener Pianoforte-Schule* is evident from a letter of April/May 1820 (no.1390) addressed to the family of Giannattasio del Rio, where he wrote: 'The Klavierschule is a method of general character, a sort of compendium' ('Die Klavierschule ist eine—allgemeine—d.h. Sie ist eine Art von Compendium').

8 C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753). This is how Czerny remembered Beethoven's request to his father after a preliminary audition: 'The boy is talented, I myself want to teach him, and I accept him as my pupil. Let him come several times a week. But most important, get him Emanuel Bach's book on the true art of clavier-playing, which he must have by the time he comes to see me again' ('Recollections from my life', p.307).

9 Muzio Clementi, *Introduction to the art of playing on the pianoforte* (London, 1801).

10 See Beethoven's letter to Stephan von Breuning (no.2203, after 20 September 1826) and the requests to Haslinger to get copies of the German translation of the *Introduction* (no.2201, 20 September 1826, and no.2235, 7 December 1826).

11 Rowland, *A history of pianoforte pedalling*, p.43.

12 Skowronek, *Beethoven the pianist*, p.129.

13 Rowland, *A history of pianoforte pedalling*, p.43.

14 Pollini stated: 'All the tools, all the sources which the art can suggest in order to sweeten or prolong the instrument's sounds must come to the attention ... the advantage brought by the use of the pedals, which one cannot neglect, represents another important part ... This pedal is needed as well in order to sweeten the sound, and this is obtained by touching the key with the highest possible delicateness and equality; however, it is necessary to avoid with the utmost care a stronger attack, which would ruin the result.' F. Pollini, *Metodo per pianoforte / Piano method*, ed. L. Miucci (Rome, 2016), pp.83, 86.

15 Quoted in Rowland, 'Beethoven's pianoforte pedalling', p.59, after G. Nottebohm, *Zweite Beethoveniana* (Leipzig, 1887), p.356; see also Skowronek, *Beethoven the pianist*, p.208.

16 'The undamped stop of the fortepiano is the most pleasing and, when one knows how to take necessary care with the resonance, the most alluring for improvisation' ('Das ungedämpfte Register des Fortepiano ist das angenehmste, und, wenn man die nöthige Behutsamkeit wegen des Nachklingens anzuwenden weiß, das reizendste zum Fantasiren'). Bach, *Versuch* (Berlin, 1762), p.121.

17 According to Pollini: 'It is advisable to put down the dampers before the harmony changes to a new chord in order to avoid voices of the former mixing with those of the latter; this would create a confusion

of the voices and consequently a very unpleasant result ... This pedal should never be used except with an expressive melody ... based on a single harmony.' Pollini, *Metodo / Method*, ed. Miucci, p.84. Concerning the damper pedal's use, Hummel stated: 'its employment however is rather to be recommended in slow than in quick movements, and only where the harmony changes at distant intervals.' Johann Nepomuk Hummel, *A Complete Theoretical & Practical Course of Instructions on the Art of Playing the Pianoforte* (London, 1829), iii, p.62.

18 For a complete analysis of these categories, see L. Miucci, 'Le sonate per pianoforte di L. van Beethoven: le edizioni curate da I. Moscheles' (PhD diss., Bern University, 2017), pp.337–82; to be published as *Ignaz Moscheles' Ausgaben von Ludwig van Beethovens Klaviersonaten: Philologische und aufführungspraktische Perspektiven*, Schriften zur Beethoven-Forschung (Bonn, forthcoming).

19 Milchmeyer, *Die wahre Art*, p.62. English translation from Rowland, *A history of pianoforte pedalling*, pp.164–5.

20 'Nichts was den Reiz der Tonkunst, wie die Rührung erhöhen kann, darf vernachlässigt werden, und dazu bieten nicht geringe Vortheile die Züge, wenn sie zur rechten Zeit mit Kunst gebraucht werden. Das Piano Forte kann die Schwingung eines Tones in Adagio molto nur einen Takt lang halten, und selbst hier verschwindet er so leicht, dass ihn das Ohr kaum fassen und vernehmen kann ... Dieser Zug [Fortezug] muss nur in den verwandten Accorden, deren Gesang langsam ist, und nicht aus der Harmonie leitet, gebraucht werden. Folgt auf diese Accorde einer, der nicht mehr in diese Harmonie gehört, so muss der vorhergehende gedämpft, und der Zug beim folgenden gebraucht werden; so dass vor jedem Accord, der nicht dieselbe Grund-Harmonie hat, er aufgehoben werde; widrigenfalls er

mehr schadet als gut macht, weil alles wie närrisch und unverständlich durcheinander läuft.' Starke, *Wiener Pianoforte-Schule*, i, p.16.

21 Pollini, *Metodo / Method*, ed. Miucci, p.85.

22 About the 'Kafka' miscellany, see A. Tyson, 'Beethoven's "Kafka sketchbook"', *Musical Times*, cxi (1970), pp.1194–8. In addition to the transcription of the sketchbook made by Joseph Kerman (L. van Beethoven, *Autograph miscellany from circa 1786 to 1799* (London, 1970)), a digital facsimile is available at www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_29801_fs001r.

23 Rowland, 'Beethoven's pianoforte pedalling', pp.57–8.

24 Pollini, *Metodo / Method*, ed. Miucci, p.85.

25 See op.15/ii, bars 67–73; op.19/ii, bar 18; op.16/ii, bars 17–27; WoO 36/1/ii; WoO 36/2/i and ii; WoO 36/3/i, ii and partially iii; op.11/ii, bars 9–12; op.24/i, etc.

26 C. Czerny, *On the proper performance of all Beethoven's works for the piano*, ed. P. Badura-Skoda (Vienna, 1970), p.103.

27 Pollini, *Metodo / Method*, ed. Miucci, p.86; see also the quotation in n.14 above.

28 'Dieses Rondo von pastoralem Character ist ganz auf den Gebrauch des Pedals berechnet.' Czerny, *Die Kunst des Vortrags ... Supplement (oder 4ter Theil) zur großen Pianoforte-Schule*, p.59.

29 'Wo ped. steht wird die ganze Dämpfung sowohl vom Bass als Dißkant aufgehoben.' Discussed in Rowland, 'Beethoven's pianoforte pedalling', pp.58–9; Skowronek, *Beethoven the pianist*, pp.210–14.

30 At the beginning of the movement, the composer specifies: 'Si deve suonare tutto questo pezzo delicatissimamente e senza sordino' (All this piece must be played very delicately and with the damper raised).

31 See, for instance, Czerny's report at n.6.

32 Pollini, *Metodo / Method*, ed. Miucci, p.85.

33 Pollini, *Sei suonate per clavicembalo* (Milan, 1812). The introduction opens as follows: 'Herewith I introduce you, young students, to the first three sonatas as announced; they will particularly instruct you about the strict relations between the theoretical rules exposed in my *Method* and their practical application' ('Le prime tre suonate, che a norma delle mie promesse io vi presento, Giovani studiosi, vi faranno più particolarmente conoscere gli stretti rapporti, che esistono fra le regole teoretiche da me esposte nel mio Metodo, e la pratica loro applicazione').

34 Carl Czerny, *Complete theoretical and practical pianoforte school*, Eng. edn (London, c.1839), iv, pp.107–08.

35 Czerny suggested the following: 'The prescribed pedal must be re-employed at each note in the bass ... In this forte [bars 32–5], the shifting pedal is also relinquished, which otherwise Beethoven was accustomed to employ throughout the whole piece. This movement is highly poetical, and therefore perfectly comprehensible to any one. It is a night scene, in which the voice of a complaining spirit is heard at a distance' (Czerny, *Pianoforte school*, p.49). Until 1801/02, when this sonata was composed and published, Beethoven had owned and played instruments that were certainly equipped with a moderator. In 1802 Beethoven requested an instrument with an *una corda* pedal from Viennese builder Anton Walter; this suggests that he had an instrument with such a device in mind when writing this sonata; on this topic, see Miucci, *Ignaz Moscheles' Ausgaben von Ludwig van Beethovens Klaviersonaten*, pp.373–5.

36 Friedrich Starke reported that: 'The forte stop, is in truth used to the point of disgust, for many tasteless, mediocre players often want to cover their mistakes with it, using it in every place marked *fortissimo*, often

even in long chromatic passages' ('Der Fortezug wird wahrhaft zum Ekel gebraucht, denn viele geschmacklose, mittelmässige Spieler wollen oft dadurch ihren Fehler verdecken, sie brauchen ihn bei jeder fortissimo bezeichneten Stelle, oft sogar in langen chromatischen Passagen'). Starke, *Wiener Pianoforte-Schule*, p.16.

37 Czerny, *On the proper performance*, p.9.

38 A. Schindler, *Beethoven as I knew him*, ed. D. W. MacArdle (New York, 1996), p.422.

39 The continuation of Czerny's recollection (quoted in n.6) reads: 'On the other hand, the Beethovenites maintained that Hummel lacked all genuine imagination, that his playing was as monotonous as a hurdy-gurdy ... and that his compositions were nothing more than arrangements of motifs by Mozart and Haydn. I myself

was influenced by Hummel's manner of playing to the extent that it kindled in me a desire for greater cleanness and clarity' (Czerny, 'Recollections from my life', p.309).

40 'Zwar habe ich in meiner, bei Cramer & Comp. in London erschienenen Ausgabe der Beethoven'schen Werke schon vorgearbeitet, doch hat eine neue Revision mit gezeigt, dass (besonders an Pedalzeichen) dort noch Manches hier Angegebene fehlt.—Beethoven hat allerdings einige dieser Effecte zuweilen selbst angegeben, wie z. B. in der Cis moll Sonata quasi Fantasia, Op.27, Nro.2, das "senza Sordino" (welches für das Pedalzeichen zu verstehen ist) und "una corda", "due corde", "e poi tutte le corde" (als Verschiebungs-Pedal) im Adagio der B-dur Sonate, Op.106, hinlänglich beweisen; doch lässt die verbesserte Construction der Instrumente auch

erhöhte Effect zu, und den Liebhaber diese durch bestimmende Zeichen hervorbringen zu lehren, ehrt den dahingeschiedenen Meister, statt seinem Andenken die schuldige Pietät zu rauben. Bei jedem erlaubten Effect möchte ich mit unsichtbarer Hand an die Mauer des so oft durch Effecthascherei geschändeten Kunsttempels schreiben: "Bis hieher und nicht weiter!" Diesen Pedaleffect, diese Vortragszeichen gestattet die Tradition, jene anderen verbietet sie streng.' Moscheles, preface (p.i) to his *Pracht-Ausgabe* in his 1858 edition of *L. v. Beethoven's sämtliche Sonaten für Pianoforte* (Stuttgart: Hallberger, 1858).

41 Miucci, 'Le sonate per pianoforte di Ludwig van Beethoven', pp.363–82.

42 On this general topic, see C. Hogwood, 'Urtext, que me veux-tu?', *Early Music*, xli (2013), pp.123–7.

LeonardoMiucci

Beethoven's pianoforte damper pedalling: a case of double notational style

This article challenges the so-called 'Urtext' approach whereby performers aim to play no more and no less than is notated in an authoritative edition. With reference to Beethoven's pedalling, it shows that he provided no pedal markings in the authorised editions of his piano sonatas before op.26 (1801), which constitute nearly a third of his output in this genre. After this point, however, his notation evolved, and

he began indicating pedal markings with increasing intensity. The article traces practices of piano pedalling as indicated in keyboard treatises around 1800 and also as revealed in Beethoven's 'Kafka sketch-book'. It argues that the authorised editions of his sonatas show a double notational style. Beethoven did not add pedal markings for passages where he expected his players to use the pedal according to convention. Instead his pedal markings indicate locations where usage of the pedal contravened conventions such as harmonic clarity.

Keywords: Ludwig van Beethoven; piano sonatas; pedalling; historically informed performance; notation, function of