

A DISCUSSION OF FOUR CADENZAS WRITTEN FOR THE  
BEETHOVEN FOURTH PIANO CONCERTO  
OPUS 58

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## CHAPTER I

### THE CADENZA

#### History

The concerto for solo instruments began developing during the latter years of the seventeenth century. This development can be seen through the violin concertos of Corelli and Torelli. In the early eighteenth century Vivaldi distinguished himself by becoming one of the most important composers of concertos. Shortly thereafter, other composers, such as J. S. Bach, Locatelli, Leclair, and Tartini, made important contributions to the solo concerto.

The solo concerto was much more interesting than the early concerto grosso because it allowed for greater contrast. In addition to assigning a more difficult part to the soloist than to the ripieno players, there was a better opportunity to contrast musical ideas between the soloist and the orchestra.

The concerto usually contained one or more cadenzas improvised by the soloist. At this time a cadenza was usually an unaccompanied passage for the soloist ordinarily coming at the end of a work or movement. Harmonically, its function was to lead from the tonic six-four chord to the dominant which in turn resolved to the tonic. Formally, its function was to delay that resolution to emphasize the fact that the work was drawing to its conclusion and to keep the ending from sounding

too abrupt. Interpretively, its function was to show off the technical and, at one time, the musical inventive abilities of the soloist.<sup>1</sup>

The early instrumental cadenza, especially in wind instruments was not normally related to the main themes of the movements but was merely an embellishment of the cadence which used arpeggios and various virtuoso figurations. These cadenzas, which were found in the concerto grosso as well as the solo concerto, were counterparts of the vocal cadenzas of the day.<sup>2</sup>

The keyboard cadenza was probably a result of the eighteenth century Neapolitan opera, in which singers inserted their own long and involved passages employing every kind of vocal trick and technique possible. These cadenzas always came toward the end of the aria.<sup>3</sup> Sometimes the soloist would turn the cadenza into an elaborate production. Such was the case at the Milan Opera in 1815 where the cadenza alone lasted twenty-five minutes.<sup>4</sup> The cadenza was certainly a crowd-pleasing device and was taken up with great enthusiasm by instrumental soloists so that they might share in such audience approval.<sup>5</sup>

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<sup>1</sup>James Goodfriend, "The Cadenza Question", Stereo Review XXXIII (September 1974), 56.

<sup>2</sup>Bruce Bullock, "The Cadenza and Ornamentation in the Solo Concerto for Wind Instruments in the 18th Century: A Compendium", The Clarinet (February 1974), 7.

<sup>3</sup>Goodfriend, op. cit., 56.

<sup>4</sup>Paul Hertelendy, "Which Cadenza Does Rubenstein Play?", High Fidelity and Musical America XXII (May 1972), 64.

<sup>5</sup>Goodfriend, op. cit., 56.

While Vivaldi and J. S. Bach put their cadenza-like solos in writing, Handel, Mozart, and Haydn frequently did not. Sometimes only the word "cadenza" would appear in the opening which was left in the musical score. In such instances the soloist was expected to improvise in the composer's style in the theme or themes of that movement. According to musicologist D. F. Tovey,<sup>6</sup> this gapping hole is the most unfortunate chapter in the story of the classical concerto. If the composer of the concerto played the solo, as was frequently the case, there was usually no problem. However, if the soloist was not the composer and was not very adept in the style of the concerto, it could be disastrous.

With Brahms, during the latter half of the nineteenth century and the beginning of the twentieth century, the cadenza became increasingly integrated into the structure of the concerto. It was no longer designated as a separate and, to a certain extent, self-contained entity between the six-four chord and the cadential trill which was found so often in the classical concerto. The difference between a straight solo and a cadenza became obscured as a result. This is evident, for example, in both of Liszt's piano concertos.<sup>7</sup>

Few composers before 1750 wrote every note they expected to hear in a performance. They assumed their performers would possess a knowledge of styles, and they anticipated improvi-

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<sup>6</sup>Hertelendy, op. cit., 64.

<sup>7</sup>Roger Smalley, "A Case of Neglect: Two Virtuosos' Cadenzas for Beethoven", Music and Musicians XX (May, 1972), 30.

sations. They did not expect the concerto to sound the same at each and every performance.<sup>8</sup>

### Construction

In the classic solo concerto, the cadenza, which usually comes toward the end of the movement, is always preceded by a one six-four chord. At this point in the music, the orchestra is given the opportunity to rest and listen to the soloist. This is the general procedure except in a few cadenzas which are partially accompanied by the orchestra.

The cadenza is not just a flourish of scales and chords but an organized musical composition. In regard to the construction of the cadenza, there are several ideas to keep in mind. The cadenza should contain at least one reference to the principal themes of the movement. Many times the theme may not be used in its entirety. Instead, smaller fragments are used quite frequently. Sometimes even two different themes might be played simultaneously. This is very evident in the Medtner cadenza to the first movement of the Beethoven Fourth Piano Concerto, Opus 58.

Rhythmically, the cadenza needs to move. The cadenza should exhibit a sense of ongoing rhythmic continuity. This can easily be destroyed by too frequent use of holds and pauses. When pauses are used, they seem to be most effective after extremely dramatic statements.<sup>9</sup>

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<sup>8</sup>Goodfriend, op. cit., 56.

<sup>9</sup>Christopher Leuba, "Cadenzas", The Instrumentalist (January 1974), 55.

The composer can employ other methods of composition which will enhance the cadenza. Diminution and augmentation are frequent contrapuntal devices for changing rhythm. Sequence, canonic writing, polyrhythms, and modulations occur throughout many cadenzas. Trills, which are used at the end of the cadenza to signal the return of the orchestra, are also utilized. All these are useful devices which are seen quite commonly in cadenzas.

The cadenza can be a very expressive addition to the concerto. This, of course, depends upon the composer and the style of the piece. Sometimes composers get too dramatic and actually depart from the style of the concerto. A well-constructed cadenza should be compositionally compatible with the style of the concerto.

Key relationships and tonal center are of utmost importance in the cadenza. The cadenza should not linger too long in the tonic but move away quickly to other related keys.<sup>10</sup> This is done so that the powerful dominant chord can be reached through various modulations. The tonic key should be avoided unless it is moved through rapidly because the tonic normally signifies to the listener that the cadenza has been completed.

The cadenza is written to allow the soloist an opportunity to express himself. Today, of course, the cadenza is written in advance by the performer or, as in most cases, the cadenza

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<sup>10</sup>Bernard H. Garfield, "Write Your Own Classical Cadenza", The Instrumentalist XXX (April 1976), 30.

of another composer is used. This cadenza is practiced and placed into the concerto during the performance, but ideally it should be played as if it were being improvised.

## CHAPTER II

### DISCUSSION OF THE COMPOSERS AND THEIR CADENZAS

#### Beethoven

Ludwig van Beethoven was born on December 16, 1770, and died in Vienna on March 26, 1827. A German composer of Flemish descent, Beethoven was the son and grandson of musicians at the court of Elector of Cologne at Bonn. Beethoven received his initial musical training at the age of five from his father, Johann, who was a voice teacher. He was also taught by various local musicians,<sup>1</sup> one of whom was Christian Gottlob Neefe, the court organist at Bonn. He seems to have understood Beethoven and appreciated his talents. He, thus, put Beethoven through a fairly systematic course of composition and helped develop him into a pianist of unusual ability. Neefe's goodwill must have proved invaluable, especially in the matter of orchestral performances, and it was because of Neefe again that the news of Beethoven's youthful achievements became known in the larger musical world outside Bonn.

When he was sixteen, Beethoven met Mozart in Vienna. Mozart was not very impressed with Beethoven's playing, but when Beethoven started to improvise, he soon captured Mozart's

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<sup>1</sup>Frida Knight, Beethoven and the Age of Revolution (New York, 1973), 9.

attention.<sup>2</sup> In 1792, Beethoven took counterpoint lessons from Haydn, but was not pleased with his lessons. He then went to Johann Schenk and later to Albrechtsberger, probably the strictest of Beethoven's teachers. Albrechtsberger carried him as far as double fugue and triple counterpoint and gave his musical thought a contrapuntal turn.<sup>3</sup> Beethoven also studied vocal composition with Antonio Salieri, famous opera composer and conductor of the Royal Orchestra in Vienna.<sup>4</sup>

Beethoven's life as a musician can be divided into three periods. During the first period, which encompassed the late 1780's to 1800, his works showed some dependence on older composers such as Haydn, Mozart, C. P. E. Bach, and Christian Neefe. For instance, the Quartets of Opus 18 demonstrate how Beethoven learned from Haydn's example the art of developing motives and animating the texture by means of counterpoint. Yet, these quartets are not merely imitations, for Beethoven's individuality is evident in the character of the themes.<sup>5</sup> Most productive was the second period from 1800 to 1815. Within this span of time, he produced many works including fourteen piano sonatas, the third through the eighth symphonies, his last two piano concertos, a violin concerto, and many chamber compositions. The years from 1815 until his death in

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<sup>2</sup>Louis Biancolli and Thomas K. Sherman, editors, The Beethoven Companion (New York, 1972), 3.

<sup>3</sup>Ibid., 59-60.

<sup>4</sup>Ibid., 67-68.

<sup>5</sup>Donald Grout, A History of Western Music (New York, 1973), 352.



1827 mark the third period in Beethoven's life. Several key works evolved during this time, two of which were "Missa Solemnis" and the Ninth Symphony.

Beethoven was a master of classical techniques. He was one of the first to realize the full potential of instrumental music. He sustained large, independent works of art from beginning to end with a convincing and highly varied flow of emotion. The unity of such works as this usually depends upon the organization and interrelationships of the music itself. This was a distinctive and major part of Beethoven's accomplishment. Beethoven could express emotion without sacrificing formal balance. This structural mastery is especially evident in his Fourth Piano Concerto in G Major which was composed around 1805 and first printed in 1807. Beethoven had first intended to dedicate it to his friend Cleichenstein but eventually it was dedicated to Archduke Rudolph of Austria in 1808. The first performance took place in a private concert at the house of Prince Lobkowitz. It was performed for the first time in public on December 2, 1808, and was the last concerto in which Beethoven himself played.<sup>6</sup> When one reflects upon the fact that it was written at the same time as the Rasumowsky Quartets and the Fourth Symphony, one finds the thirty-five-year-old master superior in the composition of quartets, symphonies, and concertos.<sup>7</sup>

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<sup>6</sup>Paul Nettl, Beethoven Encyclopedia (New York, 1956), 27.

<sup>7</sup>Anton Schindler, Beethoven As I Knew Him, edited by Donald W. MacArdle, translated by Constance S. Jolly (London, 1966), 161.

Beethoven wrote cadenzas to his first four piano concertos. He wrote three cadenzas to the opening movement of his First Piano Concerto Opus 15. All three cadenzas were based on the opening theme of the concerto, with the first cadenza being incomplete. A completely worked out fugue based on the opening theme is used in Beethoven's cadenza to his Second Piano Concerto Opus 19. Because Beethoven's cadenza to his Third Piano Concerto was written nine years after the concerto, the cadenza is more mature than the concerto for which it was written. Beethoven wrote two cadenzas to his Fourth Piano Concerto Opus 58. These were much more in keeping with the general mood and style of the work than Beethoven's cadenzas written for his earlier concertos. The earlier cadenza to the Fourth Piano Concerto (known as "number two" because it was published as such in the Kinsky Index)<sup>8</sup> is performed more frequently but "number one" cadenza will be discussed in this paper.

In the beginning of this cadenza there is one prominent theme. This theme, of which only fragments are used, originates from the opening measures of the concerto (See Figure 1, page 11). This opening section changes tonal centers several times. Starting in G major, there is a very quick move to A-flat major. At this point, a descending scale passage in sixteenth-note thirds helps secure the move to A-flat major. The melody heard at the beginning of the cadenza is recalled,

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<sup>8</sup>Georg Kinsky prepared a thematic catalogue of Beethoven's works. It was completed after his death by H. Hahn and published in 1955.



Fig. 1--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measures 1-4.

but in shorter segments. It begins in the alto voice with the soprano echoing four notes of the melody two beats later. The same idea is repeated but the cadenza moves to C minor by way of a fully diminished seventh chord.

At this point the music is marked presto. This section, which uses mainly broken chords, is made up of new material which was not included in the first movement of the concerto. It is interesting to note that the root movement is by thirds (See Figure 2). After arriving here the progression moves

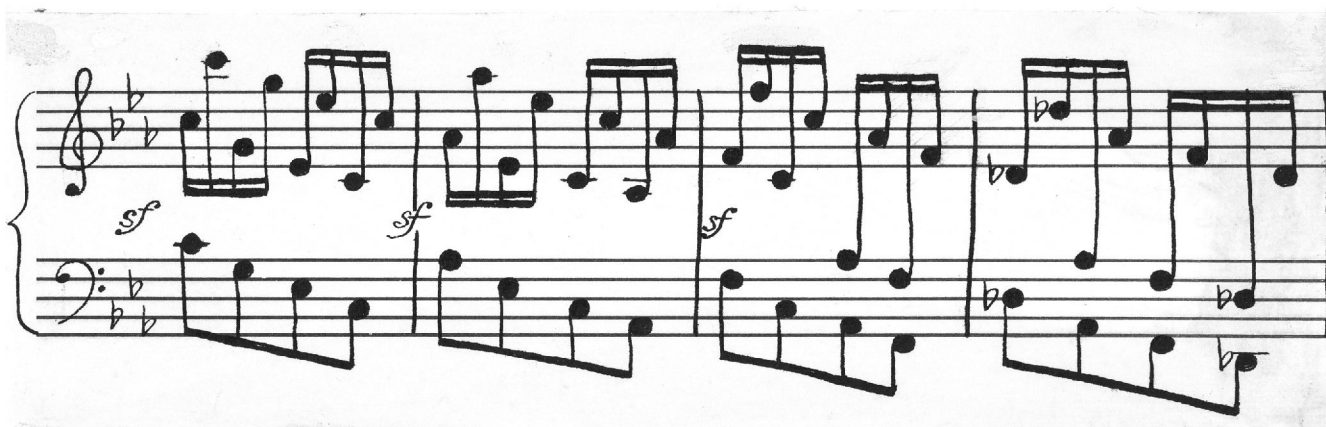


Fig. 2--Ludwig van Beethoven, Cadenza No. 2, Fourth Piano Concerto, Opus 58, first movement, measures 15-18.

from C minor to A-flat major, F minor, and finally to D-flat major which is prominent for several measures. Soon the enharmonic spelling of D-flat is used. This allows the composer to modulate to the key of A major. At the enharmonic spelling, there is a slowing of the tempo. This brings the cadenza back to Tempo I.

At the Tempo I there is an A-major scale in alternating octaves for two measures. This finishes on an A-major chord in second inversion. It consists of an ascending A-major broken chord in a triplet pattern for two measures then slowly starts to descend in the triplet measure. These three measures are marked poco sostenuto which indicates a slight slackening of the tempo. This small section leads into another section marked tempo moderato. At this point the theme used at the beginning of the concerto is presented.

The theme is suddenly interrupted by a presto section which begins with a fully diminished chord in both hands. This broken chord descends, moving in contrary motion. After this extended measure the diminished chord resolves to an F-sharp minor broken chord in second inversion which then begins to ascend. This leads into a double trill. After the trills have been played for several beats, the first five notes of the original melody of the cadenza are brought back in the right hand. As the last note in the right hand plays, the left hand begins to play the next five notes. This is repeated, and in the next two measures the right and left

hands take turns playing the fourth and fifth notes of the melody alternating every beat (See Figure 3).

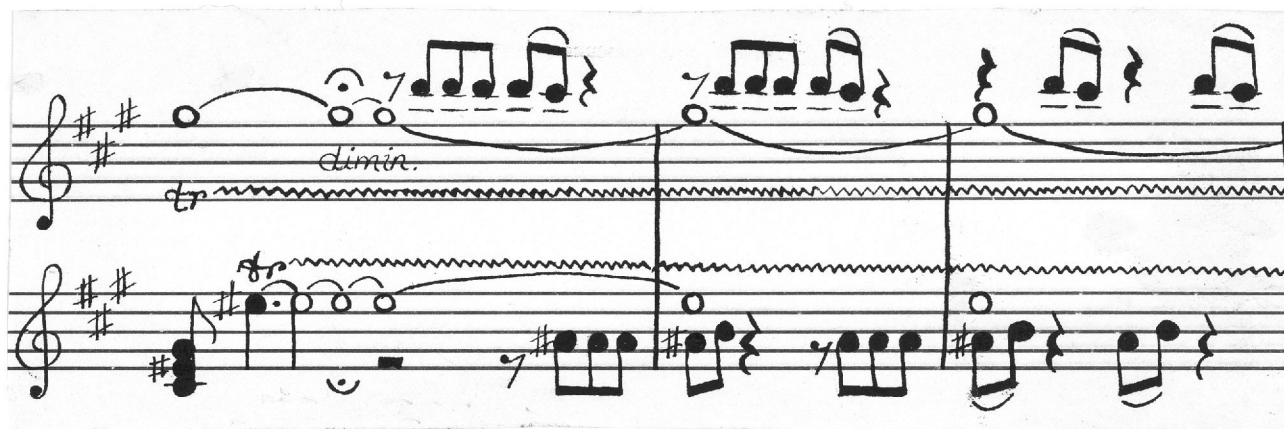


Fig. 3--Ludwig van Beethoven, Cadenza No. 1, Fourth Piano Concerto, Opus 58, first movement, measures 37-39.

The trill stops abruptly and moves into a measure of sixteenth-note triplets. These form a scale-like passage in both hands with the right hand descending as the left hand ascends. This leads into more double trills. This time the upper note of the trill is a G-natural. The melody is the same in the right hand as when the trill started earlier, but the left hand is one-half step lower. This is repeated in the next measure. The trills are interrupted again by another scale-like passage beginning in the left hand. The left hand begins ascending but changes direction as the right hand enters. The last notes played in this measure are the notes on which the final trills begin. Again the melody is brought back in groups of five notes, the manner in which it was earlier, but on the dominant of the key of G major. After two measures, only the first two melody notes are used in each hand. In the

following measure stretto is employed, doubling the tempo of the previous section. With the trills continuing, the hands then are playing a dominant seventh chord alternating between the hands every half beat. In the penultimate measure, trills in thirds are played in the middle range of the piano then an octave higher ending on  $d^3$ . From this  $d^3$  the melody moves down chromatically until it reaches  $a^2$ . At this point the final trill begins, signaling the orchestra's entrance.

The most prominent feature of this cadenza is its lyricism. Beethoven takes only a small portion of the opening theme and creates a beautiful and yet dramatic cadenza. This cadenza employs the use of double trills, a technique frequently used in Beethoven's keyboard writing.

Beethoven's second cadenza tends to feature the virtuosic elements which are also characteristic of this concerto. This cadenza is slightly longer than the first and uses two different themes. Beethoven used only the single-note trill to end this cadenza.

Cadenza "number one" effectively enhances the composition. Although it may not be as rhapsodic as other cadenzas, it possesses enough passion and beauty to match that of the concerto.

#### Brahms

Johannes Brahms was born on May 7, 1833, in the city of Hamburg. He was raised in a reasonably musical environment. His father, a string bass player, was a professional musician

of some competence, if no marked distinction.<sup>9</sup> His first music lessons were given by his father, but it was not long before his father had taught him all he was able. So Brahms was placed under the instruction of Otto Cossel, his first piano teacher. At the age of ten, Brahms was making such remarkable progress that Cossel thought it best for him to acquire a more advanced instructor.<sup>10</sup>

Eduard Marxsen, the most outstanding and influential music teacher in Hamburg, consented to take Brahms as his pupil. Thus Marxsen became to Brahms what Christian Gottlob Neefe had been to Beethoven. Moreover, when Brahms had completed his studies with Marxsen, he had acquired a broad foundation in musical technique plus an enlightened understanding of the music of Bach and Beethoven. Turning Brahms into a comprehensively equipped virtuoso pianist was the intention of Marxsen, the last teacher with whom Brahms sought instruction. Like Beethoven, Johannes Brahms began, and continued, as a virtuoso pianist, but his "forte" lay always in the field of composition.<sup>11</sup>

Brahms' total output may be divided into four periods. The first includes the youthful works, such as the three large piano sonatas, and extends to about 1856, up through the Ballades, Opus 10. This was the time of his growing friend-

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<sup>9</sup>Burnett James, Brahms: A Critical Study (New York, 1972), 18.

<sup>10</sup>J. Lawrence Erb, Brahms (London, 1934), 5.

<sup>11</sup>James, op. cit., 25-26.

ships with Joachim, Robert Schumann, and Clara Schumann. The young Brahms loved blunt expression and sudden contrast. Nevertheless, his works were saturated with simple melodies and profound tenderness. The folk song played an important role in his creative work. Brahms showed a certain monotony in the use of instruments, for, as with young Schumann, the piano was his principal means of expression.

In the works of the second period, which extends up to 1867, he sometimes directly followed classic models. The violent outbursts of his earlier works were discontinued. His compositions became mellower, softer, more intimate, and pensive. It is characteristic of this second period that he often completely reconstructed a finished work. His style was passing through a period of transition in which his youthful vitality was blended with his approaching maturity. The piano, which had attracted him so strongly in the first period, no longer seemed sufficient. It is, therefore, understandable that his attention should have turned to chamber music.

The third period, which ranged from 1868 to about 1884, opened with the elaboration of the "German Requiem". This work was the first great choral composition written by Brahms and was also the first to make his name generally known. After establishing himself in Vienna, the master's art attained its zenith. The composer reached the highest peak in his development in the use of tonal resources, and all his large choral and orchestral works were created during this period. He



expressed himself in as concise and fruitful a manner as possible, and his compositions gained thereby in power. Gradually, the emotional content of his work became more serious which led to quieter and more serene forms.

In the fourth and final period, his style was still more serious, more reserved, and, at the same time, more natural. Brahms had reverted to the chamber music, the pianoforte music, and the songs of his youth so there are no great orchestral or choral compositions in this period. As he diminished the external scope of his work, his technical refinement increased and his intellectual concentration became more intense. His inspiration had perhaps lost something of its freshness, but up until his death on April 3, 1897, there was no decline in his constructive power.<sup>12</sup>

Brahms wrote cadenzas to the following piano concertos: one to Bach's in D minor, two for Mozart's in G major K 453, one to Mozart's in C minor K 491, one to Beethoven's Third Opus 37, and two for Beethoven's Fourth Opus 58. The cadenza to the first movement of Beethoven's Fourth Piano Concerto, which was written in 1855, is the longest of the four cadenzas being considered in this paper. This one, like Medtner's, is divided into two larger sections (See Figure 4 for the beginning of the second half of the cadenza, page 18). The first half has many different themes which are derived from the concerto, unlike the Beethoven cadenza which contains only one

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<sup>12</sup>Dr. Karl Geiringer, Brahms, His Life and Works, translated by H. B. Weiner and Bernard Miall (Boston, 1936), 207-209.



Fig. 4--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 65-66.

reference from the concerto. This cadenza begins diversely from the other cadenzas in that it gathers its opening section from the area just before the end of the first tutti section. This opening section consists mainly of inverted chords and seven-note scale patterns.

In the next section Brahms presents a new theme. This theme is found in the beginning of the development section of the concerto. Brahms treats this idea the same as Beethoven for two and one-half measures. At this point the cadenza moves to an F major triad in the treble clef. A sequence of descending first inversion triads starts over a C pedal point. This pattern is repeated twice. This moves into another idea from the development section which consists of broken chords in a sextuplet rhythm. Brahms uses only four chords in these seven measures of ascending arpeggios: B diminished, B minor, G major seventh, and G major-minor seventh in third inversion.

Next the theme from the beginning of the concerto is brought back. The only difference is that this time it is

presented on the pitches B-flat, A, C, and H (See Figure 5).

Fig. 5--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 25-27.

This represents four different pitches as well as spelling "Bach". It is interesting that Brahms should use this theme on the name of one of the greatest contrapuntalists who ever lived because in the next four measures Brahms uses imitation, which is very common in Bach's style of writing (See Figure 6).

Fig. 6--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 27-29.

This section uses only five notes of the beginning theme of the concerto. Brahms lengthens the fourth and fifth notes for

his use in the cadenza. The left hand imitates the right hand by playing two beats later an octave and a fifth lower.

The next section, which is in a romantic style, has several different ideas. First, there is a chain of descending whole notes in the upper register, balanced against a series of broken chords in the bass. These broken chords are in a triplet eighth-note pattern. The melody, which is sandwiched in between the other two parts, is in A-flat major. The melody is derived from the third entrance of the piano in the exposition (See Figure 7). This section of the cadenza is more complex than Beethoven's.

Fig. 7--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 37-38.

Tonal centers seem to be constantly changing within this section. The diminished chord, which is no stranger to Brahms, is used quite regularly. The same melody is presented again but now in the upper treble voice in octaves with the whole note in the lower treble voice. This moves rapidly from the key of B major to C major. Here the same melody is stated one

final time. After that there is a series of arpeggios moving in contrary motion until they reach the fortissimo G major chord which ends the first half of the cadenza.

The second half of the cadenza, which contains fewer themes, is quite different in character (See Figure 8 for the beginning of the second half of the cadenza). The melodic

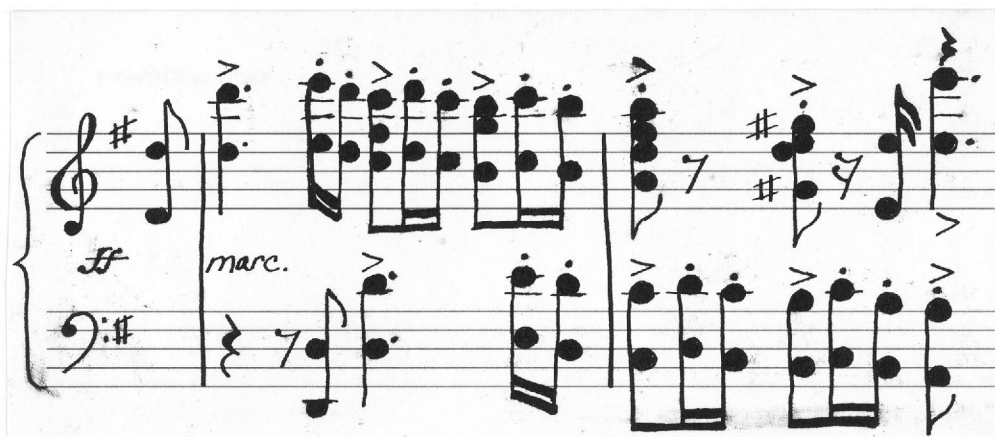


Fig. 8--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 65-66.

idea Brahms presents is derived from the third theme of the first tutti section (See Figure 9). Brahms presents this idea



Fig. 9--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measure 53.

in a canon. The theme begins in the right hand and is echoed in the left hand two beats later. After two measures, the theme is started again at a higher pitch level. This creates a sequence which lasts a total of six measures.

Following this section, the cadenza proceeds to move through a series of scales and major-minor seventh chords. Starting on an A chord, it moves through the circle of fourths until it reaches G major. The next two measures are taken from the third theme of the first tutti section. Following these two measures there is a return of the theme of the solo from the beginning of the concerto. This time it is built on a diminished foundation, making this a highly unstable section, wanting to move to a place of repose.

At this point a double trill is initiated. This trill, which is playing in both hands an octave apart, descends one and one-half octaves. While coming down this G-major scale, every time the trill changes pitches, a chord is played with it in both hands (See Figure 10). A single trill then begins

Fig. 10--Johannes Brahms, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 89-93.

in the right hand while a chromatic scale ascends for just over two octaves in the left hand. This chromatic scale leads into a double trill in the right hand. During this trill another chromatic scale is played in the left hand, as in the previous manner, creating three trills. At this point the dominant seventh chord is outlined in the bass part. The trills persist until the final measure where a single trill on a<sup>2</sup> continues alone until the orchestra's entrance.

This cadenza contains many musical concepts that are taken from the concerto. Brahms was meticulous in his treatment of these ideas. He allowed time to develop his fancies into a meaningful work. Brahms uses the diminished chord many times to aid in prolonging an idea. His approach to trills is very similar to that of Beethoven. Brahms and Beethoven both used chromatic scales in leading to the trill. This cadenza is of value to a pianist who is searching for a cadenza which shows Brahms' deeply felt interpretation of Beethoven's concerto.

#### Medtner

Nicholas Medtner was born in Moscow on January 5, 1880, into a family with deep interests in art and literature. On his mother's side there were several generations of musicians. His mother gave Medtner his first music lessons when he was six years old. When he was ten years of age, he began studying with F. C. Goedicke, his mother's brother, who was then a professor in the Moscow Conservatoire, as well as organist at the French Catholic Church.

In 1892 Medtner attended the Moscow Conservatoire. Medtner's style and technique were influenced by his composition teacher Taneiev, Russia's foremost contrapuntalist. As a composer, Medtner displayed early promise. His "Opus 2" is a very original work. The first movement of his sonata (Opus 5) reveals mature contrapuntal dexterity and a remarkable sureness.

During his final years in the conservatoire, Medtner labored very diligently in the piano class of Safonov, and on completing the course, was awarded a gold medal. Safonov took Medtner to the Third International Music Competition, which was held in honor of Anton Rubenstein, and there Medtner received first honorable mention.

In 1908 Medtner accepted a professorship in the Moscow Conservatoire, but resigned his post after one year. In 1915 he became professor in the Conservatoire again and remained there until 1921.<sup>13</sup> Leaving Russia in 1921, his life was more or less nomadic up to 1936, when he settled in England. He remained in England, occupying his time with composing and occasional piano concerts and broadcasts, until his death on November 13, 1951.<sup>14</sup>

Conservative and reserved are how Medtner is generally described with tradition playing a strong part in his work.<sup>15</sup>

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<sup>13</sup>Richard Holt, Nicolas Medtner (London, 1934), 17-19.

<sup>14</sup>Richard Holt, "Nicolas Medtner (1880-1951)," The Gramophone XXIX (Dec., 1951), 149.

<sup>15</sup>"Medtner Society Set," The American Record Guide (Feb. 1949), 174.



Medtner's characteristic style is grafted upon that of the nineteenth not the twentieth century. Impressionistic and later formations are quite foreign to him. He has been referred to as the "Russian Brahms", although the two composers' treatment of rhythm is sometimes strikingly different. After stating an idea, Brahms is fond of halting on a diminished chord. Medtner characteristically dashes forward until his whole exposition is finished. Where Brahms is content with the minimal proportions, Medtner's expositions are limitless, while his codas are always an intensification. But in their attitude to the invention of the thematic material and its subsequent treatment, Medtner and Brahms are equally compelling and equally uncompromising.<sup>16</sup>

There is no work in Medtner's output which does not make use of the piano. Roughly speaking, the basis of Medtner's harmonic vocabulary is that of the later romantics, following Brahms rather than Wagner. Although Medtner's work is singularly free from obtrusive characteristics, his style has its idiosyncracies. He was usually serious in expression. He often painted in somber tones, but never drab ones. His concern was more with beauty of line than with subtlety of color.

Medtner had a remarkable gift for writing melodies along with a contrapuntal facility which is never merely academic. The most individual feature of his style is his rhythmic wit. Medtner did not often change the time signature during the

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<sup>16</sup>Alfred J. Swan, Nicholas Medtner (1955), iii-iv.

course of a movement of a piece, yet he possessed a sense of rhythm more subtle and mature even than Stravinsky and Walton, who were renowned for their rhythmic ingenuity.<sup>17</sup>

Medtner was a man of exceptional intellectual gifts who had some sixty-one works to his credit. Although he did write three piano concertos, most of his music was for piano alone. His solos included sonatas, Fairy Tales, Vergessene Weissen, two sets of Variations on Improvisations, and some miscellaneous pieces. Within the last group mentioned was a cadenza written to the first movement of Beethoven's Fourth Piano Concerto. This cadenza was written in 1911, immediately after his Sonata in G minor, Opus 22, which was one of his better known works.

The first section of the cadenza is written in two parts, separated by a modulation from B minor to B-flat major (See Figure 11, which is the beginning of the second part.)

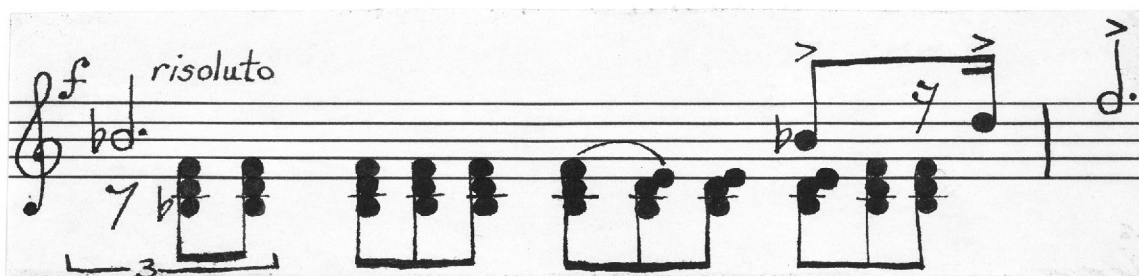


Fig. 11--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measure 32.

<sup>17</sup>C. M. Boyd, "Medtner Reconsidered," The Monthly Musical Record LXXXII (Dec. 1952), 260-264.

Beethoven's first movement contains a similar modulation from D major to B-flat major.

The first half of the cadenza is essentially contrapuntal in texture. It begins with the left hand playing the theme from the first three measures of the concerto. Before this is completed, the right hand brings in the theme from the third tutti section of the concerto (See Figure 12). This continues



Fig. 12--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 3-4.

for five measures then Medtner adds to the right-hand melody the piano solo theme from the same section of the concerto (See Figure 13, page 28). This is accompanied in the left hand by a chain of sixteenth-note triplets. This creates a polyrhythm of two-against-three. After four measures Medtner combines two different melodies. In the right hand the melody is taken from the piano solo in the development section of the concerto (See Figure 14, page 28). This is combined with a melody in the left hand derived from the third theme of the opening tutti of the concerto. These two melodies are entwined



Fig. 13--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 8-9.



Fig. 14--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measures 196-197.

with numerous arpeggios and chords (See Figure 15, page 29). This left-hand melody continues, but a whole step higher than before. This is accompanied by ascending sextuplet arpeggios found in the development section of the concerto. By means of octave transposition, the final three descending pitches are transformed into the five-note descending figure (See Figure 16, page 29, for the thematic substance of this transformation).

The next theme, marked *risoluto*, is the penultimate theme of the first half of the cadenza. It is loud, with the hands

Fig. 15--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 12-13.

overlapping in a triplet sixteenth-note pattern. The final theme of this section is much slower and more eloquent. It is derived from the piano solo's third entrance in the exposition of the concerto. This last theme begins in a higher register and descends, moving into the bass clef. At this point smaller notes ascend, moving into a double trill built on the  $V^7$  in the key of B minor.

Fig. 16--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 16-18.

The beginning of the second section uses the second theme of the first tutti section of the concerto. This melody is in

the upper voice while chords are prevalent below it. These chords are derived from the melody in the beginning of the concerto, only in a triplet rhythm instead of eighth-note rhythm. This theme moves to A minor using a motive in the left hand which is taken from the development section of the concerto (See Figure 17). After only one measure there is a

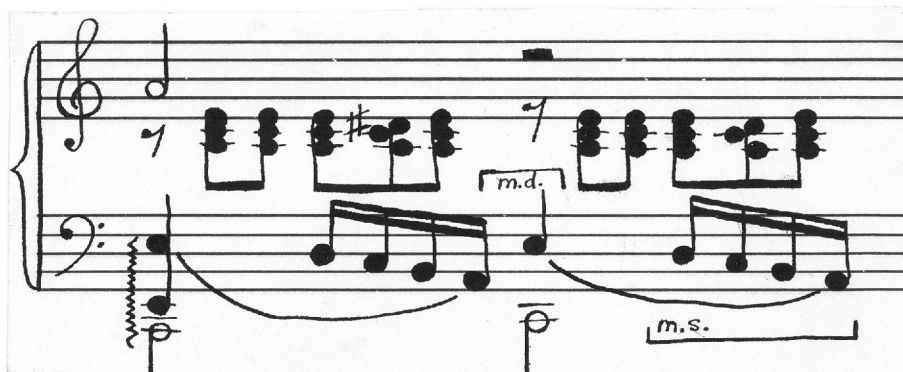


Fig. 17--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measure 35.

move to F major with a return of the theme from the beginning of this half. This sounds like a triumphal march with the melody in the bass accompanied by heavy full chords.

After this section there is a return of the beginning theme. This time Medtner treats it the way Beethoven did in the beginning of the recapitulation (See Figure 18, page 31). Following this there is a brief bridge consisting of arpeggios and scales. This leads to B-flat major with the piano solo theme being utilized once more.

The last section moves to the key of G major. After this modulation, the rest of the cadenza except for the melody notes,

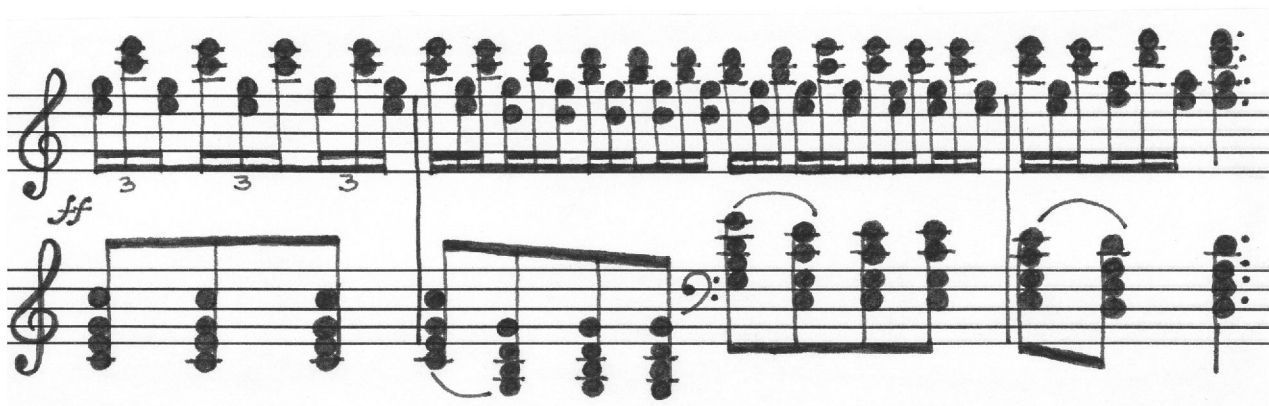


Fig. 18--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 40-42.

are written in smaller notes which are played quickly and quietly. The final theme (See Figure 19) is taken from the first tutti of the concerto (See Figure 20). The filigree on



Fig. 19--Nicolas Medtner, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 48-52.

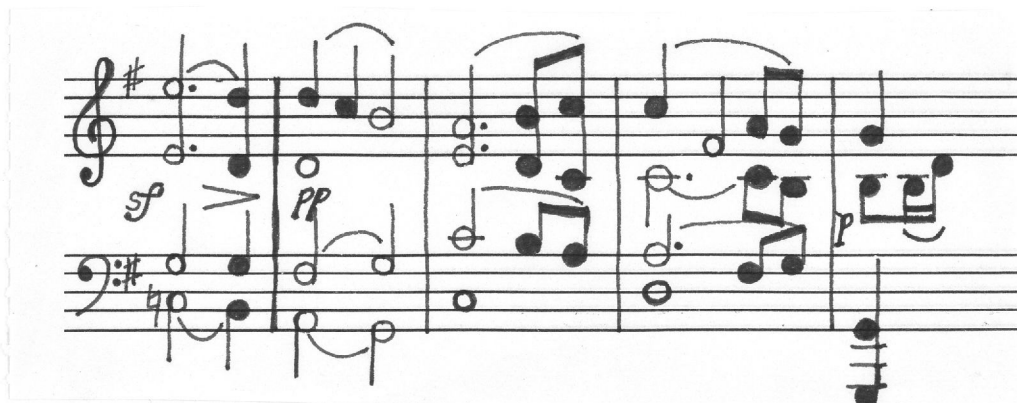


Fig. 20--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measures 10-14.

the last page of the cadenza consists of scales and arpeggios. These figurations last until the final trills, leading to the entrance of the orchestra. This cadenza would be valuable for a pianist searching for a cadenza that exploits fully the possibilities of romantic bravura performance.

#### Casadesus

Robert Casadesus was born in Paris on April 7, 1899, and died September 18, 1972. He was a descendant of a long line of French musicians. Among these was an aunt, Mademoiselle Simon, with whom he received his early training in piano. At the age of thirteen he entered the Paris Conservatoire and became a pupil of Louis Diemer and Xavier Leroux. After one season at the Conservatoire, Casadesus won first prize in harmony. While studying at the Conservatoire, he was introduced to another pianist, Gaby L'Hote, whom he married the next year.

Although Casadesus was internationally known as a concert pianist, he was always interested in pedagogy and composition. He taught at the American Conservatoire at Fountainbleu from 1921 to 1924. He was a professor of musical interpretation at the Conservatoire of Geneva during 1929 and 1930. He also held master classes at Lausanne in 1931 and 1932. In 1934 he returned to the American Conservatoire where he became head of the piano department, succeeding Isidore Philipp. On January 15, 1935, he made his American debut with the New York Philharmonic Symphony Orchestra. At the beginning of World War II, Casadesus



settled in the United States for an extended stay, teaching summer classes in Newport, Rhode Island, and Great Barrington, Massachusetts.<sup>18</sup>

Casadesus produced his first work, a set of piano pieces, "La Voyage Imaginaire", in 1916. However, he has not limited himself to writing for only the piano or shorter forms. His works include five symphonies, several piano concertos, orchestral suites, three dances for orchestra, four string quartets, three quintets, a nonet and sextet, two sonatas for violin and piano, four piano sonatas, twenty-four preludes, etudes, and pieces for two pianos.<sup>19</sup>

During his career Casadesus wrote cadenzas for the following piano concertos by Mozart: K. 365, D; K. 466, d; K. 467, C; K. 482, E-flat; K. 503, C; K. 595, B-flat. He wrote one cadenza to Haydn's Piano Concerto in D Major. Casadesus also composed cadenzas for the following Beethoven piano concertos: Opus 15, C; Opus 37, C; Opus 58, G. The last cadenza mentioned was published in 1932 and is the next cadenza being considered.

This cadenza has four distinct sections. The cadenzas of Beethoven, Brahms, and Medtner begin in the same measure that contains the one six-four chord, whereas Casadesus begins his in the last part of the second measure (See Figure 21, page 34). When the cadenza is set in motion, it starts with a strong

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<sup>18</sup>Sacha Stookes, The Art of Robert Casadesus (London, 1960), 9-13.

<sup>19</sup>Sacha Stookes, "Robert Casadesus: The Composer," The Monthly Musical Record (July, 1960), 130-131.

forte as does the Brahms cadenza. The opening motive of the cadenza is taken almost verbatim from the opening orchestral section. In this opening section Casadesus treats his sixteenth notes differently from Beethoven (See Figure 22). Casadesus repeated the same pitch while Beethoven alternated between two different pitches (See Figure 23).

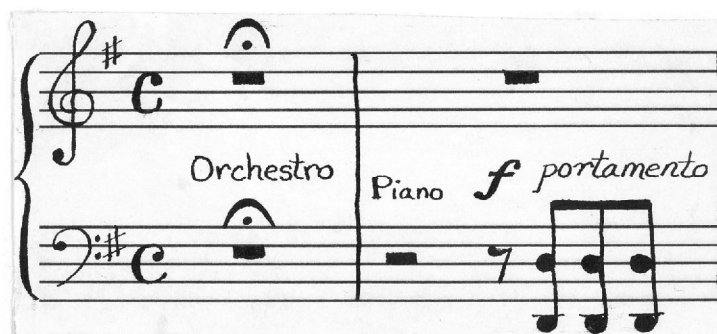


Fig. 21--Robert Casadesus, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 1-2.

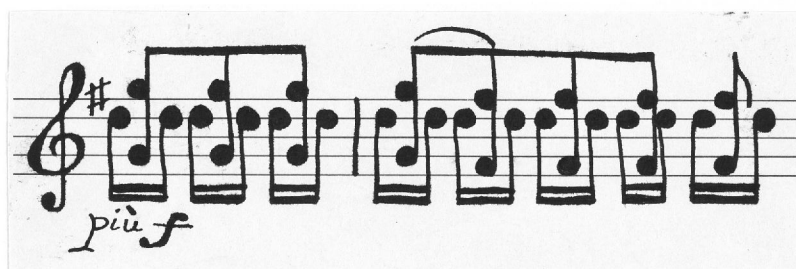


Fig. 22--Robert Casadesus, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 6-7.



Fig. 23--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measures 20-21.

The cadenza begins to calm as it modulates to the parallel key of G minor and moves into the second section. The motive of this second section is derived from the second theme of the concerto, which begins in A minor (See Figure 24). This lasts

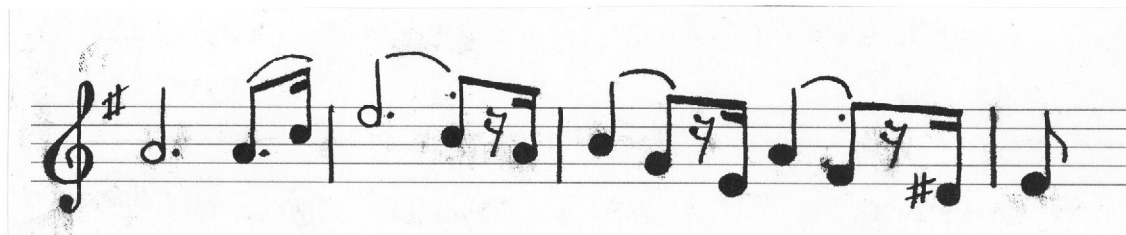


Fig. 24--Ludwig van Beethoven, Fourth Piano Concerto, Opus 58, first movement, measures 29-32.

only a short time until fragments of the first theme are heard again. This section is contrapuntal with the theme being presented in several voices, some of which are overlapping (See Figure 25). After this material, the cadenza begins to change

Fig. 25--Robert Casadesus, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 18-20.

tonal centers. It goes through a series of chords in which the bass moves chromatically from G up to C. This is unusual

for Casadesus. He usually does not use a lot of chromaticism in his works. There is also no evidence of Beethoven employing this type of chromaticism in his bass parts in the first movement of the concerto.

After this series of unstable chords and modulations to C major, the cadenza slows to the third section marked plus lent. This new section is taken from the second theme in the recapitulation of the concerto. The only differences between the cadenza and the concerto are the tempo markings and the key signatures. The cadenza is marked slower while the concerto continues in the same tempo. The cadenza modulates from G minor to C major, whereas the concerto modulates from G major to E-flat major.

The last section, which returns to the original tempo, modulates to B major. Suddenly the cadenza is transformed from a beautiful slow-moving melody into a very rhythmic, lively triplet pattern. This, in turn, moves to sixteenth notes with heavy accents on the beat. After this outburst, it begins to calm as the melody from the beginning of the cadenza returns. Following the fermata, there is a return to the dominant of G major. For two measures there are different inversions of the dominant chord, moving in contrary motion. The final measures of the cadenza consist of a trill in the right hand and chord in the left. These are ascending in both hands outlining the dominant chord. This is the only cadenza of the four in which the trill changes notes to outline the

dominant seventh chords (See Figure 26). When the right hand reaches  $a^2$ , the left hand plays a single-note melody outlining the dominant chord. This leads to the orchestra's entrance.

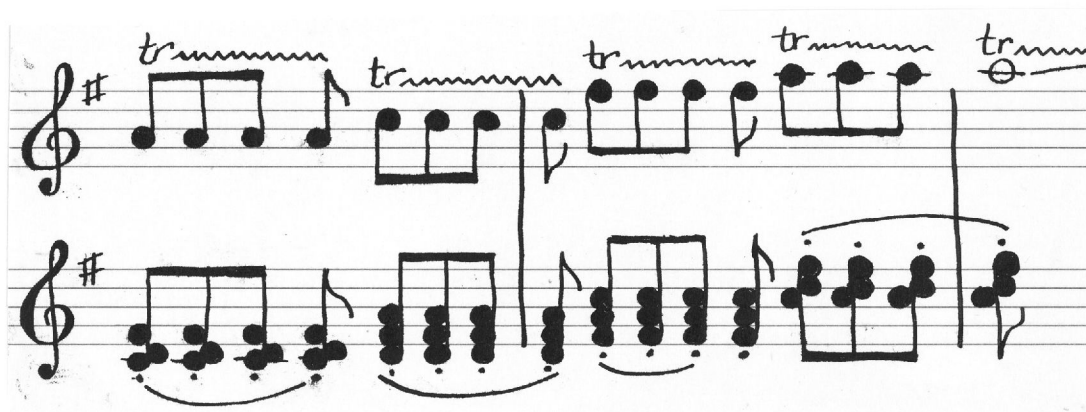


Fig. 26--Robert Casadesus, Cadenza to Beethoven's Fourth Piano Concerto, Opus 58, first movement, measures 39-41.

Casadesus was a master of design.<sup>20</sup> His flowing melodic lines provide more suitable material for this type of composition than the melodic line of much twentieth-century music. His writing, for the most part, seems very clear and easy to understand. This is typical of the neo-classical style in which Casadesus wrote. This cadenza, which is very eloquent, appears to have the thinnest texture of the four cadenzas discussed and actually follows more closely the exact themes and rhythms of the concerto than the cadenzas of Brahms, Medtner, and even Beethoven.

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<sup>20</sup>Ibid.

## CHAPTER III

### CONCLUSION

The Piano Concerto in G Major by Beethoven is a powerful and moving work. It is deserving of a cadenza which will continue this emotion. One should always remember that the style of the cadenza should be the same as that of the concerto. Of the four cadenzas discussed, all seem to have qualities compatible with that of this concerto.

The cadenza which is most controversial is the one written by Medtner. His cadenza tends to be more rhapsodic in character. Another difference is that he includes so many different themes from the concerto. He does not feel compelled to give each theme extensive development. Some are as short as one measure. Medtner is the only one of the four who goes so far as to include two melodies simultaneously. Medtner's rhythmic patterns, including many polyrhythms, are highly complex. Triplet patterns also appear to dominate his rhythmic activity.

The simplest of the cadenzas is by Casadesus. It is written very closely to the style of the concerto. This cadenza has appeal for those looking for a contemporary approach that does not overstep the boundary of the concerto.

The Beethoven cadenza probably is the most improvisatory. Beethoven starts with a reference to the main theme but quickly

moves on to new material. Only briefly does he make any other references to that theme. As would be expected, the character of this cadenza reflects that of the concerto.

In some ways the Brahms cadenza is the most unusual of them all. This work seems to be more of an extension of the concerto than an improvisatory section. The development of the thematic, harmonic, and rhythmic ideas are remarkable. Although this cadenza is Brahms-like in conception, it remains true to the spirit of Beethoven.

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