

JOHANN NEPOMUK HUMMEL'S TRANSCRIPTIONS OF BEETHOVEN'S
SYMPHONY NO. 2, OP. 36: A COMPARISON OF THE SOLO PIANO
AND THE PIANO QUARTET VERSIONS

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Johann Nepomuk Hummel was a noted Austrian composer and piano virtuoso who not only wrote substantially for the instrument, but also transcribed a series of important orchestral pieces. Among them are two transcriptions of Beethoven's Symphony No. 2 in D Major, Op. 36- the first a version for piano solo and the second a work for piano quartet, with flute substituting for the traditional viola part. This study will examine Hummel's treatment of the symphony in both transcriptions, looking at a variety of pianistic devices in the solo piano version and his particular instrumentation choices in the quartet version. Each of these transcriptions can serve a particular purpose for performers. The solo piano version is an obvious virtuoso vehicle, whereas the quartet version can be a refreshing program alternative in a piano quartet concert.

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CHAPTER 1

INTRODUCTION

Johann Nepomuk Hummel was born on November 14, 1778, in St. Petersburg. During his lifetime he traveled throughout Europe, touring as a virtuoso pianist. In addition, he served as Kapellmeister in Stuttgart, Weimar and Dresden. He wrote numerous pieces of music for the piano, as well as chamber music, orchestral works and various transcriptions.¹ It is also noteworthy that Hummel first systematized the copyright system of published music in order to protect a musician's intellectual property against piracy.²

1.1 Johann Nepomuk Hummel (1778-1837) - Biographical Background

Hummel inherited his musical talent from his father, Johannes Hummel, who was both a violist and conductor. By the age of four, Hummel could read music. He began to study violin and piano at the ages of five and six, respectively. In 1786, when his father became music director of the Theater An Der Wien, the family moved to Vienna.³ At the request of Johannes, Wolfgang Amadeus Mozart (1756-1791) accepted young Johann as a pupil and taught him for three years. Mozart directed Hummel's debut recital in 1787, and in 1788 Hummel began his first European concert tour, accompanied by his father.⁴

¹ Mark Kroll, *Johann Nepomuk Hummel: A Musician's Life and World*. (Maryland: Scarecrow Press, Inc., 2007), 1-2.

² Jarl Olaf Hulbert. "The Pedagogical Legacy of Johann Nepomuk Hummel" (Ph.D. Thesis, University of Maryland, 2006), 11-17.

³ Karl Benyovszky, *J. N. Hummel, der Mensch und Künstler* (Bratislava: Eos, 1934), 16, 22-23.

⁴ Otto Jahn, *Life of Mozart*, 3 vols., Translated by Pauline Townsend (London: Novello, Ewer, 1891), II, 280-281.

From 1789 to 1791 they visited Berlin, Hanover, Hamburg, and Edinburgh and met Joseph Haydn (1732-1809), who would become Hummel's lifelong mentor. Before returning to Vienna in 1793, they traveled to Bonn, Mainz, and Frankfurt, among other cities. As a result of this first tour, Hummel established his name as a piano prodigy and earned many supporters.

In the years following his debut tour, Hummel began to study composition seriously and took counterpoint lessons from Antonio Salieri (1750-1825) and Johann Albrechtsberger (1736-1809).⁵ In 1804, upon Haydn's recommendation, Hummel became a Konzertmeister to Prince Nikolaus Esterházy at Eisenstadt. In addition to his duties at the Esterházy estate, Hummel continued to concertize throughout Germany, England, Scotland, Holland, and Denmark. During Hummel's second visit to Prague in 1816 (twenty years after his first tour), his playing is said to have made a great impression on Carl Maria von Weber (1786-1826).⁶

Hummel's appointment as Hofkapellmeister in Stuttgart in 1816 provided him with financial stability but did not allow him enough time for composing and concertizing. For this reason, he left Stuttgart and accepted the post of Kapellmeister in Weimar, which promised an annual three-month vacation for touring and permitted him to compose music for the Protestant court. The 1820s were productive years for Hummel: he continued to tour and wrote sacred works for court, treatises on piano playing, and made arrangements of overtures, symphonies, and concertos for London publishers.

⁵ Benyovszky, 200.

⁶ Kroll, 107.

Hummel's celebrated transcriptions of Beethoven's symphonies were also made during this time.⁷

1.2 Stylistic Traits of Hummel's Piano Writing

As a student of Mozart, Hummel followed the conventional style of Viennese piano writing in his works. Like other Viennese composers from the Classical era, Hummel embraced the use of clear formal structures and the tonal practice of the period. He often utilized block chords, or typical accompanying patterns such as the *Alberti bass*. He is also known for customarily writing leading melodic lines for the right hand parts of his piano scores. Clarity based on gentle, delicate vocal lines was important to Hummel, and his figurative writing style derived directly from Mozart.⁸

Hummel's piano playing, well known to musicians throughout Europe because of his continuous touring, had a great influence on the next generation of pianists and composers, including Frédéric Chopin (1810-1849) and Franz Schubert (1797-1828).⁹ According to David Branson, Chopin admired Mozart's musical clarity, and this quality can be constantly perceived throughout his pianistic oeuvre. Hummel, as a pupil of Mozart, was a living link between the two.¹⁰

⁷ Marion Phyllis Barnum. *A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and his Treatise on Piano Playing* (D.M.A. diss., University of Iowa, 1971), 30-35.

⁸ Hulbert, 175.

⁹ Clive Brown. "Perspective on Beethoven" in *The Musical Times*, Vol. 129, No. 1747 (September 1988), 451.

¹⁰ David Branson. *John Field and Chopin* (New York: St. Martin's Press, Inc., 1972), 146-167.

1.3 Hummel's Relationship with Beethoven

When Ludwig van Beethoven (1770-1827) arrived in Vienna in 1792, he was immediately recognized as a significant composer. It was 1793 when Hummel came back to Vienna after his first tour. Although it is unclear when Hummel met Beethoven for the first time, it has been well documented that from 1799 to 1800, Hummel and Beethoven met regularly to perform chamber music with other players such as Zmeskall, Schuppanizigh and Maysederin at Emanuel Aloys Förster's home. As their reputations grew in Vienna, Hummel and Beethoven were compared to each other by both critics and the public. While Anton Schindler (1795-1864) regarded Beethoven's work as transcending that of others in his generation, other critics thought of Hummel as "the last pianist of the old school" even though they acknowledged the fact that his noble, clear and warm piano sound stemmed directly from Mozart's style of piano playing.¹¹ The distinguished pianist and composer Carl Czerny (1791-1857) also weighed in on the debate:

If Beethoven's playing is characterized by its immense power, unheard-of bravura and fluidity, Hummel's playing, in contrast, is the prototype of the highest purity and clarity, the most graceful elegance and delicacy.¹²

According to Gustav Schilling, it was clear that both Hummel and Beethoven were to be regarded as great Viennese masters, such as had been the case of Haydn and

¹¹ Leon Plantinga. Review of "Detailed Hummel" in *The Musical Times*, Vol. 119, No. 1630 (December, 1978), 1046.

¹² Christoph Hammer, "Johann Nepomuk Hummel: Works for Pianoforte." OEHMS Classics (Accessed 28 January 2012). Retrieved in <<http://www.oehmsclassics.de/cd.php?formatid=199&sprache=eng#>>

Mozart in the second half of the eighteenth century.¹³ These “rivals” nonetheless were very friendly, and Hummel lent Beethoven a helping hand from time to time, even finding him a place to stay for free with his friend Heinrich Klein when Beethoven gave a recital in Pressburg. However, in 1807, the friends became estranged over an incident regarding Beethoven’s Mass in C major. As a result of this minor misunderstanding, Beethoven is said to have torn up Hummel’s arrangement for piano four-hands of his overture to *Fidelio*. Beethoven then instructed Moscheles to finish up the work. Despite this problem, Hummel graciously tolerated the occasional rude behavior of the unpredictable Beethoven. In 1813, Beethoven asked Hummel to play percussion when he conducted the premiere of his own “Battle Symphony,” op. 91. Beethoven also asked Hummel to take over his April concert at his deathbed on 8th March in 1827. Hummel also was one of the pallbearers at Beethoven’s funeral.

1.4 Historical Background of Viennese Music in the Late Eighteenth and Early Nineteenth Centuries and Its Relation to Hummel’s Transcriptions of Beethoven’s Symphony No. 2

According to George Kinsky’s catalogue, Beethoven’s Symphony No. 2 has been transcribed by many composers for various instrumental combinations.¹⁴ Among them, Beethoven himself left a piano trio version of his symphony which has no opus number, year of composition, or other title and is not performed as much as his other piano trios.¹⁵ Hummel’s two transcriptions of the work, for piano solo and for piano quartet, also bear

¹³ Kroll, 59.

¹⁴ George Kinsky and Halm H. Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen.(München: G, Henle, 1955), 89.

¹⁵ W. Donald MacArdle. “A Check List of Beethoven’s Chamber Music I” in *Music & Letters*, Vol. 27, No. 1 (January 1946): 47.

no opus number. Joel Sachs catalogued this work along with other Hummel transcriptions and provided “S” numbers to help with their identification. Hummel’s piano quartet version of Beethoven Symphony No. 2, S. 132, uses the flute instead of the viola commonly used in the traditional piano quartet. Hummel’s numerous transcriptions could have come as the result of requests by German businessman J. R. Schultz, who commissioned him to transcribe various contemporary symphonic works including opera overtures of both lesser-known and famous composers such as Romberg, Winter, Mozart and Beethoven.¹⁶ Most of these works were written while Hummel was staying in London in the 1820s.¹⁷ Hummel’s seven transcriptions of Beethoven Symphonies were popular with many famous virtuosos of the time, including Franz Liszt.¹⁸ In an 1832 interview with the *Allgemeine Musikalische Zeitung*, Hummel spoke about the motivation for transcribing symphony:

What musical household would not enthusiastically welcome the masterful arrangement of such a masterwork? We have nothing further to add to our report of this edition. Whoever is drawn to such music will not want to be without it.¹⁹

It is significant that Hummel’s seven piano solo versions of Beethoven’s symphonies came fifty years in advance of Liszt’s transcriptions, which were not published until 1865.²⁰

¹⁶ Mark Kroll. *Johann Nepomuk Hummel Twelve Select Overtures: Arranged for Pianoforte, Flute, Violin, and Violoncello* (Wisconsin: A-R Editions Inc., 2003), viii.

¹⁷ Joel Sachs. *Kapellmeister Hummel in England and France*. (Michigan: Information Coordinators, Inc., 1977), 101- 103.

¹⁸ Kroll, *Johann Nepomuk Hummel Twelve Select Overtures*. vii.

¹⁹ Hummel Johann Nepomuk. “Quatrième grande Symphonie en si b de Louis van Beethoven, Oeuv. 60, arrangée pour Pianof. av. acc. de Flûte, Violon et Vclle par J. N. Hummel. Mayence, Paris et Anvers, chez les fils de B. Schott. Pr.41/2 Fl.” *Allgemeine Musikalische Zeitung*, No.1 (January 1832): 16. Translated by Mark Kroll. *J. N. Hummel: A Musician’s Life and World*, 392.

1.4.1 Growth of the Middle Class and Amateur Players during the Industrial Revolution

While France in the late eighteenth century was in political turmoil due to the French Revolution and its aftermath, England was gently but powerfully changing course driven by James Watt's invention of the steam engine in 1775 and the emergence of the spinning machine for textile production in 1779. These innovations allowed for the beginning of mass production and marked the beginning of a unique epoch in the economic environment of all of Europe. Because of the Industrial Revolution, merchants and industrialists were able to accumulate wealth, and early 19th century London saw the rise of a prosperous middle class for the first time in English history.²¹ Both the solo piano transcription and the piano quartet version of Beethoven's Symphony No. 2 were conceived by Hummel with the purpose of making this symphonic work accessible to both middle class audiences and musical amateurs. This endeavor was historically significant in that it depended entirely on the emergence of a middle class in Europe, able to not only afford musical instruments in the home, but also willing to spend leisure time studying and playing music.

1.4.2 Emergence of the Fortepiano

Hummel's decision to transcribe Beethoven's Symphony No. 2 for piano solo and piano quartet can be related also to the emergence and propagation of the fortepiano, which occurred in the late eighteenth and early nineteenth centuries. Since Bartolomeo Cristofori (1655-1731) invented the primitive modern piano in the early 1700s, many

²⁰ Hummel transcribed seven of nine Beethoven Symphonies, and those were written in order from No. 7 to No. 1.

²¹ R. Larry Todd. *Nineteenth-Century Piano Music* (New York: Routledge, 2004), 4-7.

fortepiano manufacturers began to develop their own instruments.²² Among them, English fortepiano makers such as Johann Christopher Zumpe (1726-1790) and his mentor, Burkat Shudi (1702-1773), simplified the Cristofori action and made an affordable square fortepiano, equipped with fifty-eight keys. Leather-covered hammers removed the rattling noise that occurred when the damper moved. Moreover, in the 1760s, Zumpe decided to use thicker strings and enhance their tension to produce a more even sound. The square piano became one of the most popular fortepianos of the late eighteenth century in London, and its success affected other English piano makers such as John Broadwood and the Schoene brothers. They continued to use Zumpe's action until the early nineteenth century.

Americus Baker's fortepiano, which is the forefather of the modern grand piano, was invented in 1771. Baker's piano used an action that was based on Cristofori's design and incorporated two pedals - *una corda* on the left and the *sostenuto* pedal on the right. Baker's piano was widely used in public performances in London.



Figure 1 Zumpe's Piano

http://www.crnauctions.com/trove/_aucimg/12111/237_1.jpg (retrieved January 4, 2012)

Reproduced with permission from CRN Auctions, Inc., Massachusetts.

²² Bartolomeo Cristofori di Francesco, Italian maker of musical instruments, generally regarded as the inventor of the piano.

To a certain extent, these fortepianos began to replace the harpsichord and became the primary instruments used in public performances during the late eighteenth century. At the same time, the fortepiano became a popular instrument for amateur players of the bourgeoisie. The fact that they were able to afford to own instruments led to amateurs performing fortepiano solos or participating in ensembles in their private homes.²³ Symphonic transcriptions for chamber ensemble or for piano solo such as Hummel's transcriptions of Beethoven Symphonies became very popular with amateur players.

1.4.3 Improvement of the Flute

In the nineteenth century, some French flute makers such as the Hotteterre family attempted to standardize the existing Baroque flute.²⁴ They came up with a model which consisted of three separate parts, which helped the player to tune the instrument, and they made the pipe thinner in order to achieve a more even and a softer sound. Moreover, Jacques Martin Hotteterre (1712-1763) placed the finger holes closer together and reduced their size in order to improve intonation and enable more comfortable fingerings. Even though Hotteterre's flute was popular with players, it had to be modified many times due to its unstable pitch level, being finally changed to four parts with four keys in the 1720s. In 1785, English flute maker, Richard Potter developed the new keyed flute that consisted of three parts, the metal-lined head joint with tuning slide, the foot joint with register and a screw cork. Potter's flute was also a six-keyed flute: he made four

²³ Edwin M. Good. *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand*. (Stanford, Stanford University Press, 2001), 120-123.

²⁴ James Galway. *Flute* (London: Kahn & Averill, 1990), 22.

closed keys for D#, F \flat , G# and B \flat and equipped the extension a foot joint at the end of the bottom to produce two extra lower keys: C# and C \flat .²⁵ Potter is especially remembered for inventing the rounded valves of soft metal instead of leather and adapting them to the six-keyed flute. These valves were effectively able to control the air better than the mechanism of the previous flute, which mainly controlled the pitches through the appropriate use of the embouchure. Potter's design enabled wider pitch ranges to be played more easily and with a better tuning. Potter obtained a patent for his new flute, and it instantly became popular not only with professionals but also with many amateur players.²⁶

During the 1820s, Charles Nicholson improved Potter's flute by enlarging the finger holes, an idea first considered by his father.²⁷ These holes provided a fuller sound, and he used this flute to perform in various recitals, including a concert of the Philharmonic Society of London.²⁸ Myles B. Forster's *The History of The Philharmonic Society of London* notes that Charles Nicholson performed his Flute Concerto and other compositions with this instrument for about twenty years.²⁹

²⁵ Friedrich von Huene. "On Richard Potter's Direction for his Flutes." In *The Galpin Society Journal*, Vol. 50 (1997): 220-222.

²⁶ Amy Sue Hamilton. "The Relationship of Flute Construction to the Symphonic Role of the Flute and Orchestral Performance Practice in the Nineteenth Century" (D.M.A. Diss., Northwestern University, 1984), 33-35.

²⁷ "Twelve Select Melodies, with variations for the flute and piano forte, composed by C. Nicholson and J. Burrowes" in *The Quarterly Music Magazine & Review*, Vol. V, No. 17 (1823): 85.

²⁸ The Philharmonic Society of London is a music forum founded in 1813. It promoted performers and composers through concerts. J. N. Hummel premiered his F major piano concerto for the London society in 1833 while he was traveling in Paris and London.

²⁹ Myles B. Foster. *History of the Philharmonic Society of London: 1813-1912*. (London: John Lane, 1912),141.

Nicholson's tone was characterized as being clear, brilliant, metallic, and having incredible power, particularly in the low register.³⁰

The tones produced by Nicholson's flute closely matched the colors used by Mozart and served as an inspiration for Hummel's work. From 1775 to the 1825, as flute teachers abounded and the publishing houses produced more and more music for flute, amateurs also embraced the instrument.³¹

³⁰ Anthony Baines. *Woodwind Instruments and Their History*. with a Foreword by Sir Adrian Boult. (London: Faber and Faber Limited, 1967), 317.

³¹ Amy Sue Hamilton, 34.

CHAPTER 2

COMPARISON OF HUMMEL'S TRANSCRIPTIONS OF BEETHOVEN'S SYMPHONY NO. 2 FOR PIANO SOLO AND FOR PIANO QUARTET

2.1 Virtuoso Piano Solo Version

In his piano solo transcription of Beethoven's Symphony No. 2, Hummel preserved in the right hand part many of the principal melodies that were originally played by the first violin, flute and oboe, while maintaining the basic harmonic structure of the piece in the left hand part. He also abided by the stylistic compositional traits of his time, including clear divisions between melodic and accompanimental parts and the use of arpeggios and block chords. At times, he modified these elements to make them more "pianistic" by reworking the melodic line, using various accompanimental styles and writing ornamentation fashionable for the era.

2.1.1 Reworking of the Melodic Line

There are instances in the transcription where Hummel modified the principal melody by changing its register in order to better exploit the range of the piano. In the recapitulation of the first movement, he made certain figurations more pianistic (although not less expressive) while adapting material from the exposition. This can be seen in Example 1, where the principal melody (A-1) of the main theme, consisting mainly of repeated notes and tremolos, is modified through the inclusion of an arpeggiated broken

chord (A-2 of Example 2) in the piano solo version.³² In an effort to compensate for the limitations of the piano's tone, Hummel's recapitulation varied melodic and rhythmic patterns, and also added notes which did not previously appear in the exposition. In Example 2, Hummel developed the dynamic progression through two octaves by using broken D major chords on the piano instead of doubling the melodic line with the flute. A similar modification occurred in the exposition, where he added the lower neighbor tone of D# (A-3 of Example 3) between the A major broken chords of the melody. This was done with the dual purpose of creating a smooth connection with the arpeggiated figure and distinguishing this material from its restatement in the recapitulation (Example 2). Following this same logic, Hummel frequently changed rhythmic patterns: he wrote sixteenth notes (A-3 of Example 3) in measure 110 while he wrote eighth notes (A-2 of Example 2) at the beginning of the corresponding phrase in the recapitulation. In short, Hummel adapted melodic lines by adding neighbor tones and adjusting different rhythms. This made them more suitable for being played on the piano without altering Beethoven's original directions, instead bringing out different tone colors and effects.

³² See Examples 1 and 2

Example 1 Beethoven Symphony No. 2, first movement, mm. 282-284

↓ (E-1) The Second flute contains melodic line

↓ (C-1) Brass

↓ (A-1) Original melodic line

↓ (D-1) Original Bass

N.B. Similar material occurs in Example 2.2 ↑ (B-1) Coherent pattern of accompaniment

Example 2 Hummel's piano solo transcription, first movement. mm.282-284

↓ (E-2) Original melody of the second flute

↓ (C-2) Combination of second violin and wind parts

← (D-2) Original cello and bass

↓ (A-2) Modified melody through simple arpeggio patterns

↑ (B-2) Various accompaniment style changes

Example 3 Hummel's piano solo transcription, first movement, mm. 110-112

↓ (A-3) Modified melody with D# notes that are not in the original symphony

↑ (B-3) Various accompaniment style changes

In Examples 4 and 5, Hummel maintained the principal harmonic structure of both descending melodic lines (F-1 and F-2); however, he slightly shifted the movement of the arpeggiated pattern.

Example 4 Hummel's piano solo transcription, first movement, mm. 126-130

↓ (F-1) Modified melody

↑ (G-1) Identical block chords in root position

Example 5 Hummel's piano solo transcription, first movement, mm. 298-302

↓ (F-2) Modified melody

↑ (G-2) Different positions of block chord

2.1.2 Diversity of Accompanying Styles

Hummel avoided monotony by varying the styles of his written accompaniments. As Example 2 shows, Hummel added block chords, arpeggiated figures and trill patterns in the accompaniment (B-2 of Example 2) where Beethoven had merely written simple octave basses with tremolo support in the second violins and violas (B-1 of Example 1). The arpeggiated accompaniment patterns in measure 111 (B-2 of Example 2) and 283 (B-3 of Example 3) filled up the space between the two half notes of the melody in the right hand which would not have been easily sustained on the piano of his time. Hummel also

used different styles of accompaniment in Examples 4 and 5 (F-1 and F-2) and these treatments make the most effective use of the piano.

2.1.3 Use of Ornamentation

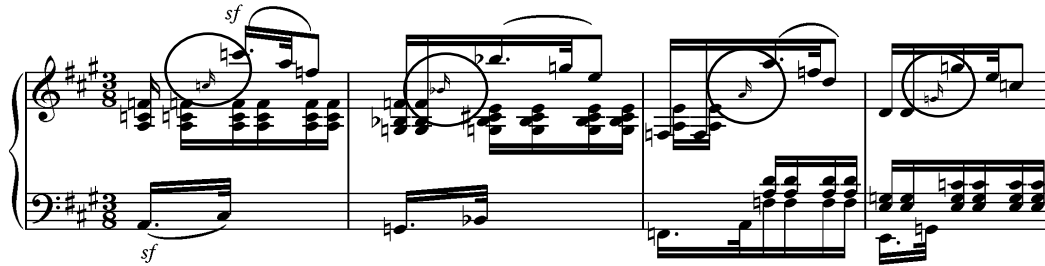
Hummel sometimes took the liberty of adding ornaments to the melody, a practice he might have felt entitled to employ since he was transcribing an orchestral work for a single instrument. These ornaments increase the sonority in the climactic sections and can sometimes help the pianist by providing an easier way to finger transitions from one passage to the next. In Example 6, the ornament, which was placed between the block chord and the arpeggiated melody, helps to accent the F# note in the climax. In Example 7, Hummel makes the passage easier for the pianist to play by adding selected grace notes. These grace notes serve to facilitate the melodic leaps in measures 198 and 201, where the note in beat 2 of the melody is written one octave higher than the grace note.

Example 6 Hummel's piano solo transcription, first movement. mm. 342-346

Ornament ↓

Ornament ↓

Example 7 Hummel's piano solo transcription, second movement. mm. 198-201



2.2 Instrumental Roles of the Violin, Flute, Cello and their Relation to the Original Symphonic Score

According to Boris Schwarz, having a dominant piano part was typical in keyboard chamber music up until the early 1800's. Hummel's piano quartet version of Beethoven's Symphony No. 2 is consistent with this style of writing.³³ Hummel's work nevertheless cannot be considered a simple adaptation, for he was effectively converting an orchestral composition into chamber music by adding violin, flute and cello to an already existing elaborate piano part in order to create a piano quartet. These three instruments generally conform in usage to their counterparts in an orchestral score; however, Hummel sometimes transferred melodic lines from other instrument into the flute part, or assigned material from the viola and other wind parts to the violin in order to preserve as much as possible of Beethoven's original material.

2.2.1 Violin in the Quartet and the Second Violin Part in the Original Symphony

In the piano quartet transcription, Hummel mainly used the violin to support the melody. Nonetheless, the violin part is not merely a copy of the one found in the original

³³ Boris Schwarz. *French Instrumental Music Between the Revolutions 1789-1830* (New York, Da Capo Press, 1987), 249.

orchestral score for it also incorporates material from the second violin part and the winds.³⁴ Hummel basically followed the same harmonic figures of the original horn and trumpet on the violin part; however, he treated it as tremolo instead of the original inner melody and syncopated rhythm. Additionally, the violin part was sometimes transformed by Hummel, providing newly created inner melodic lines which did not originally appear in the piano version (H-2 of Example 9).

Example 8 Beethoven Symphony No. 2, first movement. mm. 44-47

The image displays a page of a musical score for Example 8, Beethoven Symphony No. 2, first movement, measures 44-47. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flutes, Oboes, Clarinets in A, Bassoons, Horn in D, Trumpets in D, Timpani, Violin I, Violin II, Viola, and Violoncello e Basso. The score shows a crescendo leading to a fortissimo (f) dynamic. The Flutes part has a fermata and a dynamic marking of f. The Oboes, Clarinets in A, Bassoons, Horn in D, and Trumpets in D parts also have dynamic markings of f. The Violin I, Violin II, Viola, and Violoncello e Basso parts have dynamic markings of f. The score is in 3/4 time and D major.

³⁴ See Example 1 (C-1) and Example 2 (C-2).

Hummel simplified the rhythms of the original second violin part by changing a three eighth note figure into a single half note in order to have a more suitable accompaniment to fit the melodic line.³⁵ This modified violin figure not only serves to support the melody, but also generates a new layer corresponding with the flute part.

Example 9 Hummel's piano quartet transcription, first movement. mm. 44-47

2.2.2 Flute in the Quartet and the Second Flute Part in the Original Symphony

In the piano quartet, Hummel kept the second flute part of the original symphony, which in many instances plays the principal melody.³⁶ However, on occasion he composed new lines for the flute to support the melody in the piano.³⁷ As Example 11 shows, Hummel placed a D# in the second beat of measure 230 in the first movement, making the phrase more fluent. This figure was first presented in measure 44 of

³⁵ See Example 8 (H-1) and Example 9 (H-2).

³⁶ See Example 1 (E-1) and Example 2 (E-2).

³⁷ See Examples 10 and 11.

Beethoven's second violin part. Using the D# (an upper neighbor tone) one measure earlier than it originally appears in Beethoven's work vertically produces a vii_7^0 chord. This in turn creates a chromatic ascending line against the descending figures of the other three instruments. With this flute line, Hummel created a new layer of music without altering the principal melody occurring in the piano; this results in the violin and piano doubling the principal melodic lines while the flute plays a duet with the bass.

Example 10 Beethoven Symphony No. 2, first movement. mm. 229-233

The image shows a musical score for measures 229-233 of the first movement of Beethoven's Symphony No. 2. The score is arranged in two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.).

Key features of the score include:

- Flute (Fl.):** Starts with a *p* dynamic and *cresc.* (crescendo) leading to *f* (forte). An annotation "↑ (I-1) Original flute line" points to the first measure.
- Oboe (Ob.):** Starts with a *p* dynamic and *cresc.*, reaching *f* by the end of the passage.
- Bassoon (Bsn.):** Starts with a *p* dynamic and *cresc.*, reaching *f* by the end of the passage.
- Horn (Hn.):** Starts with a *p* dynamic and *cresc.*, reaching *f* by the end of the passage.
- Violin I (Vln. I):** Starts with a *p* dynamic and *cresc.*, reaching *f sf* (fortissimo) by the end of the passage.
- Violin II (Vln. II):** Starts with a *p* dynamic and *cresc.*, reaching *f sf* by the end of the passage.
- Viola (Vla.):** Starts with a *p* dynamic and *cresc.*, reaching *f* by the end of the passage.
- Cello (Cb.):** Starts with a *p* dynamic and *cresc.*, reaching *f* by the end of the passage.

Example 11 Hummel's piano quartet transcription, first movement. mm. 229-233

↓ (I-2) New flute line written by Hummel

The musical score consists of four staves. The top staff is for Flute, with a new line written by Hummel indicated by a downward arrow. The second staff is for Violin, starting with a *cresc* marking and ending with a *f* marking. The third staff is for Cello, with two *vii⁰* markings. The bottom staff is for Piano, starting with a *p* marking. The key signature is one sharp (F#) and the time signature is 3/4.

2.2.3 Cello in the Quartet and the Cello and Bass Parts in the Original Symphony

Hummel used the cello in his piano quartet as a means to reinforce the bass. He frequently combined the cello and the bass lines from the original orchestral score.³⁸

While the elaborate piano part was given various styles of accompaniment, the cello part supplied both low melodic lines and the original bass.³⁹

³⁸ See Examples 11 and 12.

³⁹ See Example 1(D-1) and 2 (D-2), See Example 10(J-1) and Example 11(J-2)

Example 12 Beethoven Symphony No. 2, first movement. mm. 34-38

The musical score consists of eight staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is common time (C). The instruments and their parts are as follows:

- Flute:** Rests throughout the passage.
- Oboe:** Starts with a quarter note (f), followed by a half rest. In measure 36, it plays a half note (p) with a fermata.
- Bassoon:** Rests until measure 36, then plays a half note (p) with a fermata.
- Horn in d:** Starts with a quarter note (f), followed by a half rest. In measure 36, it plays a half note (p) with a fermata.
- Violin 1:** Plays a rhythmic pattern of eighth notes (fp) in measures 34-35, then a half note (p) in measure 36, and a sixteenth-note run in measure 37.
- Violin 2:** Plays a rhythmic pattern of eighth notes (fp) in measures 34-35, then a half note (p) in measure 36, and a sixteenth-note run in measure 37. A *cresc* marking is present in measure 37.
- Viola:** Plays a rhythmic pattern of eighth notes (fp) in measures 34-35, then a half note (p) in measure 36, and a sixteenth-note run in measure 37.
- Violoncello & Bass:** Plays a rhythmic pattern of eighth notes (fp) in measures 34-35, then a half note (p) in measure 36, and a sixteenth-note run in measure 37.

↑ (J-1) Original Bass

Example 13 Hummel's piano quartet transcription, first movement. mm. 34-38

2.2.4 Unusual Combination of Instruments and Elaborate Piano Part

Hummel ingeniously created two different types of transcriptions by simply adding violin, flute and cello to his piano solo version. While Hummel's piano solo transcription stands alone, the piano part in the piano quartet transcription is exactly the same as in the piano solo version. The title page of the piano quartet clearly shows that a violin, flute and cello can accompany the piano to form a chamber group; otherwise, the work can be played solo.⁴⁰ This instrumental combination seems unusual in comparison to that of a standard piano quartet. However, it was often adapted by many composers including Muzio Clementi (1752-1832). Transcriptions became one of the most popular genres for amateur players as publishing companies began to increasingly provide these

⁴⁰ See Figure 2.

kinds of works in the early 1800s. For instance, George Thomson, who was on the Board of Trustees of the Encouragement of Art and Manufacturers in Scotland, commissioned many composers such as Haydn and Beethoven to transcribe various folk songs of the British Isles for the same instrumental combination. According to Joel Sachs, Thomson admired Hummel's transcriptions of music by Haydn and Mozart as well as Beethoven's symphonies and opera overtures, and he requested Hummel to transcribe twelve Scottish songs in the mid-1820's.⁴¹

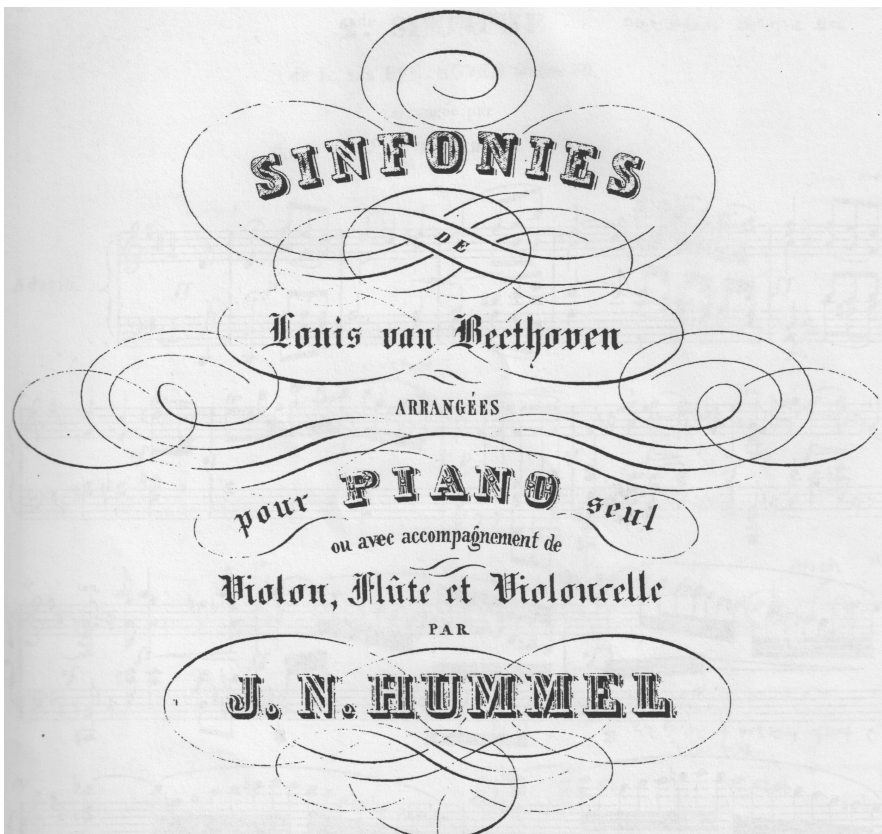


Figure 2 Title page of Hummel's transcription for piano quartet

http://conquest.imslp.info/files/imglnks/usimg/d/d9/IMSLP93495-PMLP02580-beethoven-hummel_symf-02.pdf (retrieved January 5, 2012) Reproduced with free distribution from IMSLP.

⁴¹ Joel Sachs. "Hummel and George Thomson of Edinburgh" in *The Musical Quarterly*, Vol. 56, No. 2 (April 1970): 270-287.

CHAPTER 3

CONCLUSION

Hummel's transcription of Beethoven Symphony No. 2 for piano solo was inspired by the Viennese virtuosic style of piano writing. As mentioned earlier, Hummel's adaptations were mainly based on the reworking of melodies and the varying of accompanimental styles. Hummel also condensed the bulk of Beethoven's orchestral sonorities into a trio consisting of flute, violin, and cello. While Hummel was for the most part interested in preserving Beethoven's original orchestral writing, he was not afraid of trimming material when he saw fit, or re-inventing, which often resulted in the creation of new inner melodies. A survey of Hummel's music clearly indicates that the composer intended the piano quartet transcription to be performed by an extremely skilled pianist and three amateur players. Notwithstanding the technical disparity that exists between the piano part and the other instruments, it would be safe to say that the choice of which transcription to play is up to the musicians and the particular concert circumstances involved. It is not a matter of deciding which of them is "better", but a matter of personal choice. Both transcriptions deserve to be played and appreciated, just as was the case nearly two hundred years ago.

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