

Baroque Elements and Specific Orchestral Functions in Beethoven's Triple Concerto Op. 56

Vadim Rakochi

Abstract

This paper discusses the uniqueness, in style and genre, of Beethoven's use of the orchestra in the Triple Concerto. The orchestration of the Triple Concerto is characterised by its reliance on tutti, the limited role of orchestral soloists (unlike in Beethoven's other concertos), and infrequent alternations between instrumental groups. This is closely linked to an element of the Baroque (indicated through the concept of the concerto, which derives from the Italian verb *concertare* "to agree", the triple concerto model, and the choice of soloists) in the Classical concerto (indicated through the use of sonata form, the manner of presenting the material, and the instrumentation). The orchestra acts as a genre-creating factor as a result of the undisclosed competition between the Baroque concerto grosso, the Classical solo concerto, and chamber trio models. The orchestra becomes a form-defining factor thanks to its use to mark the boundaries between the sections of sonata form, here smaller than is usual in the Classical sonata, a fact which occasionally makes the succession of episodes similar to ritornello form; furthermore, it is the orchestra that is significantly associated with a surprising synergy of Classical and Baroque elements to form a hybrid model of the concerto.

Historically, Ludwig van Beethoven's Triple Concerto for Piano, Violin and Cello with Orchestra Op. 56 lies beyond the mainstream of research and "remains Beethoven's least-known concerto" (Dean 1971: 323). Although these words were written 50 years ago, they are as relevant as ever. This is surprising, given that the Concerto was written during the years of Beethoven's particular creative activity around 1803–1804. The Concerto is thus a contemporary of such masterpieces as the "Eroica" symphony (it is worth mentioning Michael Thomas Roeder's statement that "Beethoven interrupted work on the most radical of that period's works, the 'Eroica' symphony, to concentrate on the Triple Concerto" (Roeder 1994: 195)), the Fourth Piano Concerto, the Razumovsky Quartets Op. 59, the Kreutzer Sonata for violin and piano, and the opera *Fidelio*. The exact dates of the Triple Concerto's composition are unknown. According to Levy Hammer, "[t]he first reference to a concerto for piano, violin, and cello is in the letter of 14th October 1803 from the composer's brother Carl, acting as a secretary, to the publisher Breitkopf & Härtel. It is not known whether Carl refers to a discarded concerto in D for the same instruments or to the surviving Opus 56" (Hammer 2006: 2). The same information is provided by Michael Steinberg (Steinberg 1998: 76). Hammer suggests that the famous performance by Archduke Rudolph (piano), Ferdinand Seidler (violin), and Anton Kraft (cello), which took place in 1808, was not the first performance of the

Concerto. He writes that the Concerto's première took place in the palace of Prince Lobkowitz in 1804, and that the composer was at the piano (Hammer 2006: 4).

The first obstacle to understanding the significance of the Concerto is its relatively few performances. Hammer emphasizes that in the 2005–2006 season, among 677 scheduled performances of works by Beethoven in the USA, only 7 of these were of the Triple Concerto (compared to 60 scheduled performances of the Fifth Piano Concerto and 55 of the Violin Concerto) (Hammer 2006: 5). It is clear that this is due not only to some of the work's musical qualities, but also to the difficulty of getting three first-class soloists on one stage.

There are probably two more reasons for the relatively scant attention paid to the Triple Concerto (which "remains the least popular and probably the most enigmatic of all Beethoven's concertos"; Kirillina 2007: 325) by researchers and listeners. It is very common to think about the artistic qualities of Concerto as mediocre compared to the composer's other works in the concerto genre. Leon Plantinga considers the Concerto "overly high minded" (Plantinga 1999: 161); it seems to him that the composer's "ideas never quite manage to come clear" (Plantinga 1999: 166). Antony Hopkins suggests that the Triple Concerto is "a lowering of his [Beethoven's] high standards" (Hopkins 1996: 87). Abraham Veinus states that the Triple Concerto is one of

Beethoven's least known works for two reasons: because it is difficult to get "three excellent soloists together on the same platform", and because "audiences seem to expect Beethoven always to be making grandly dramatic gestures" (Veinus 1964: 147). Roeder opines that, compared to other works of the same period, "unfortunately, the Triple Concerto does not [match] its contemporaries in stature" (Roeder 1994: 195).

At the same time it should be noted that some musicologists offer more positive opinions promoting the Concerto's attractiveness. For example, Donald Tovey writes very precisely that "if it were not by Beethoven, but by some mysterious composer who had written nothing else and who had the romantic good fortune to die before it came to performance, the very people who most blame Beethoven for writing below his full powers would be the first to acclaim it as the work of a still greater composer" (Tovey 1981: 79). Michael Steinberg calls the Triple Concerto "a wonderful work", "formal, at times reserved in manner, spacious, and rich in themes" (Steinberg 1998: 78). Marc Moskowitz and Larry Todd consider it "the most curious outlier that has befuddled audiences since its creation" (Moskowitz, Todd 2017: 94). Such conflicting and even controversial opinions, covering a wide range of interpretations from enthusiasm to rejection, emphasize a certain obscurity in the Concerto, and simultaneously its undoubted singularity among all Beethoven's concertos.

Possible reasons for the limited scholarly interest in the Concerto might be its aforementioned lesser popularity among performers due to its originality within the genre. The two obstacles are interrelated. Despite the title "Concerto", it is obvious that the work combines the features of an instrumental concerto and a piano trio (Roeder 1994: 195); Moskowitz and Todd add to this list "a Viennese rendition of a *symphonie concertante*" (Moskowitz, Todd 2017: 94). Kirillina writes about the piece's "counterpoint of genres", apparent through a combination of chamber and symphonic approaches (Kirillina 2009: 449). Karl Schönewolf points to the mysterious collision

of definitions in the title of the work, "Grand Concerto Concertant", used in the first edition of 1807 (Schönewolf 1961: 414–415). Kirillina believes that the term "Grand" is used in the sense of "significant in content", and "concertant" is a deviation towards "entertainment". Leon Plantinga connects Beethoven's interest in the *symphonie concertante* with "the composer's hopes for a sojourn in Paris" (Plantinga 1999: 184). Unlike Kirillina and similarly to Plantinga, Moskowitz and Todd interpret the term *konzertant* differently, convincingly tying it to "the French *symphonie concertante*, a hybrid genre from the eighteenth century" (Moskowitz, Todd 2017: 94). Kirillina sees ambiguity in the title "Grand Concerto Concertant", "an amazing dissonance between the epic scale of form and the complete absence of internal conflicts" (Kirillina 2009: 449).

Ultimately, such a categorical approach seems somewhat superfluous, though there really is not the slightest contrast between the themes of the exposition, in the first movement, in particular. All the themes of the exposition (except for a short "purple patch", to quote Tovey)¹ are in the major mode, in close keys, and employ dotted rhythms. Nevertheless, the first part of the development contains a very dramatic episode. Its reliance on more general forms of movement (endless figurations) only emphasizes the difference from the exposition, which is saturated with many very similar themes. Therefore, dramatic episodes in a minor mode are present in the Concerto, bringing, at least for a short time, disturbance, instability and, thus, contrast to the well-balanced tranquillity of the exposition.

This review of the existing literature allows us to draw two conclusions. First of all, it seems that of all Beethoven's concertos the Triple Concerto provokes the most far-reaching issues and questions related to the handling of the concerto genre in stylistic terms due to the uniqueness of its orchestration, style, genre mixtures, the coexistence of Baroque and Classical elements, and all the ins and the outs of its presentation. Secondly, although musicologists studying the Triple Concerto analyse different aspects of the

¹ Tovey used the expression "purple patch" in a number of his analyses of Classical music to describe a modulation to an unexpected key area quite distant from the tonic and dominant of the main tonality. Tovey describes the unexpected appearance of A flat major in the orchestral exposition of the Triple Concerto as "a beautiful purple patch" (Tovey 1936: 98).

work, including the particularities of its harmonic language and musical form (Simpson 1996; Hammer 2006), the peculiarities of the Concerto's musical themes and their interaction (Veinus 1964: 148), and its relationship to the Classical style (Rosen 1997), the functions of the orchestra in Beethoven's concertos (and the features of the orchestration of his concertos in general) and the role of the orchestra in the creation of this juxtaposition of styles and genres are still rarely analysed (Rakochi 2015).

This explains the relevance of the current study. The main purpose of this article is to investigate the functions of the orchestra in the Triple Concerto (particularly with regard to the genres to which it is related, a combination of the solo concerto, concerto grosso, and chamber trio) in order to determine the role of the orchestra in the manifestation of each of them, and to discuss its role in the creation of a hybrid concerto model in which Baroque and Classical stylistic elements overlap.

Despite the considerable amount of discussion and the number of radically opposing views, analyses of the distinctive features of the musical form and style of the Triple Concerto are, paradoxically, fewer than for any of Beethoven's other concertos. (One can see the same situation in research on the history of the concerto as a musical genre.) Attention is usually divided approximately equally between his six solo instrumental concertos, with a more detailed analysis of the Third, Fourth, and Fifth Piano Concertos and the Violin Concerto; much less attention is paid to the Triple Concerto. Sometimes the Triple Concerto is only briefly mentioned (for example, in Arnold Alschwang's monograph (Alschwang 1977), Carl Dahlhaus' approaches to Beethoven's music (Dalhaus 1991), Joseph Kerman's *Concerto Conversations* (Kerman 1999)) or even completely overlooked (Suchet 2013). Even William Kinderman, in his monograph on Beethoven, only mentions the Triple Concerto in a single phrase, stating that "a sense of deepened contrast or conflict", inherent to Beethoven's works of the time, was replaced "with its superficially brilliant yet rather conventional rhetoric" (Kinderman 1997: 97).

Let us begin with the Concerto's genre specificity. The above observation that the Triple Concerto combines features of an instrumental

concerto and a piano trio is quite fair in essence. However, there are still no criteria with which to assess the balance of symphonic and chamber origins. Clearly, the fact that the combination of an orchestra and a soloist (or soloists) throughout a work of a certain length, musical form, and appropriate approach to the solo and orchestral parts is sufficient to identify the genre features of the instrumental concerto. Exceptions are possible (such as, for example, Johann Sebastian Bach's Italian Concerto BWV 971 or Robert Schumann's *Concerto without orchestra* in F minor Op. 14 for piano). In order to understand the figurative meaning of the "concerto" in these cases, it is necessary to consider the meaning of the term and to reveal the genre-creation role of the orchestra. This will lead us to the role played by the orchestra in bringing a Baroque scrim to a Classical concerto.

The interpretation of the term "concerto" has not yet been unified. In general, approaches to the term can be divided into three main groups. (1) A concerto is the coexistence in complete harmony of a soloist (or soloists) and an orchestra (i.e. the term derives from the Italian verb *concertare* "to cooperate", "to agree") (Johann Quantz, Heinrich Christoph Koch); Michael Talbot notes that this meaning "survives in such cognate English phrases as 'in concert' or 'a concerted effort'" (Talbot 2005: 35). (2) The word "concerto" derives from the Latin verb *concertare* "to fight", "to contend" (Johann Mattheson, Johann Walther). (3) The third is a dualistic approach, in which both meanings are combined (Boris Asafiev, Arthur Hutchings). Whatever the interpretation of the term "concerto", it is quite obvious that the embodiment of the concerto principle requires two sides, because it is their interaction that becomes the main determinant of the concept of a certain concerto-like piece (harmony, conflict, or parity between them).

Indeed, any competition in music is impossible when there is a single performer because there is nothing to contend against. If there are two identical (for example, two violins) or similar instruments (trumpet and cornet), the competitive origin will hardly appear due to the well-balanced ensemble. Only in the case of a significant difference in strength, timbre, quantity and method of performance between the parties is a concerto manifested clearly (it is also worth

mentioning the completely different psychology of the soloist(s) and orchestral musicians (Merlin 2012: 163)). One can easily compare the appearance of the concerto principle in Arcangelo Corelli's *Concerti Grossi* Op. 6 (where the difference between the *concertino* and *grosso* groups is minimal), with that in the solo concertos of Antonio Vivaldi and, subsequently, Wolfgang Amadeus Mozart (the contrast arose, first of all, as a result of the reassessment of the role of the orchestra in the concerto). This leads us to the conclusion that the presence of an orchestra is a prerequisite for the appearance of a concerto. Thus, Bach's Italian Concerto or Schumann's *Concerto without orchestra* should be called concertos only metaphorically (to paraphrase Gino Roncaglia's statement about the concerto grosso in Alessandro Stradella's serenatas and oratorios; Roncaglia 1940) because the musical form and ways of presenting material is concerto-like but these works do not rely on the immanent opposition of sides. These "concertos" could be interpreted as "piece vs. orchestral model" as Federico Garcia considers Bach's Italian Concerto (Garcia 2005: 4–6). The comparison of the traits of a piece for a single instrument with a concerto-like composition (which has two or more unequal sides) reveals how much they differ. Therefore, the orchestra is the main genre determinant, regardless of the leading or subordinate role that it plays in relation to the soloist(s).

Taking these explanations as a starting point it is clear that the primary form in Beethoven's Triple Concerto (which relies on the contrast between the two unequal forces) is a concerto, and the secondary one is a trio, and not vice versa (because the trio presupposes the similarity of forces). The Concerto contains a sufficient number of orchestral tutti that it behaves similarly to the way an orchestra usually behaves in an instrumental concerto (to open the concerto and to mark the boundaries of the sections). At the same time, the short length of a number of the tutti (e.g. I, mm. 114–118, 132, 149–150, 165–166, etc.) makes them very similar to the tutti injections in a Baroque concerto (just a few examples: Vivaldi's Opus 3, Concerto 7, I, mm. 42–47; Christoph Graupner's Concerto for 2 Flutes in D major, GWV 316, I, m. 33; Quantz's Flute Concerto QV 5.174, III, mm. 44–45). The expressive function of the tutti in the Triple Concerto is among the

most effective, because the listener waits not for a specific soloist to enter after each manifestation of the thematic material in the orchestra, as in any other Beethoven concerto, but for any one or combination of three soloists. In this way, the expressive function of the tutti is combined with the genre-defining function because the sequence of exposition of the material by soloists and orchestra, despite their different duration, contributes to the embodiment of the concerto principle. The exclusion of the orchestra would radically transform the genre, whereas transformation of the trio of soloists into a duet or even a single soloist, while changing the concept of the composition, would leave the genre of the concerto intact.

The expectations of the soloists' entrance are especially noticeable after the orchestral exposition, with its sketchy presentation of the themes, and at the interruption of the development at its climax (which is stressed by the sudden pronounced shift from G major to C major and emphasised by an unexpected *forte* (Ex. 1)). The orchestra seems to proclaim: "Attention please! The soloists will enter in a moment!" Obviously, such an effect can occur only in the instrumental concerto genre.

The above considerations demonstrate that the balance between symphonic and chamber genres in the Concerto is in favour of the former, and it is the orchestra that becomes the fundamentally crucial factor in determining the relationship between the two origins.

This symphonic genre (the concerto) has a very particular treatment in Beethoven's Opus 56 thanks to the Baroque scrim, which makes this work one of the most unusual in early nineteenth-century music. The notion of this concerto's Baroque features, or rather its possible reflection of the traditions of the Baroque concerto, can be found in the works of numerous researchers. Hammer emphasizes that "Beethoven was surely familiar with the rich Baroque concerto tradition" (Hammer 2006: 6). However, there is some terminological confusion here, as the author further points to the flexibility of the Baroque concerto and recalls, as an example, Bach's Brandenburg Concertos (Hammer 2006: 6). Therefore, the thesis, which is fair in essence, is somewhat vague in content. It can be seen that, in relation to Beethoven's Triple Concerto, we

should talk about the manifestation of features of the concerto grosso, the traditions of the Baroque concerto, and the rethinking of the concerto principle. Kirillina points to the Baroque tradition of the group *concertant* in the concerto grosso, and even in the genre of the triple or quadruple instrumental concerto (Kirillina 2007: 449).² These scholars are correct in mentioning such Baroque traditions, but they have not paid much attention to their detailed analysis in the Triple Concerto, and neither have they emphasized the fact that the Concerto's scoring is a very important element in establishing its unique Baroque scrim. Therefore, we should consider the role of the orchestra in such a mixture to clarify its impact on the interpenetration of elements of the two styles to create a convincing artistic model by offering arguments in favour of a Baroque scrim in Beethoven's Triple Concerto.

The first and most important manifestation of the Baroque is the embodiment of the concerto principle by Beethoven in the Triple Concerto. During the seventeenth century a harmonious combination of all forces prevailed. In the eighteenth century, with the birth of the instrumental concerto, the competitive principle gained the upper hand, and dominated through the late eighteenth and nineteenth centuries. Simon Keef notes that "piano-orchestra competition – with its related notions of confrontation, conflict, and struggle – has often been recognized [...] as a central dramatic component of the late-eighteenth-century concerto" (Keefe 1999: 170). However, instead of the sharp antagonism inherent in the interaction between an individual and the orchestra, the Triple Concerto relies on a soft contrast of a group and the orchestra. This model requires conceptual

changes: in addition to altering the relationship between soloists and orchestra, and impacting the musical form, there seems to be a reliance on consensus and agreement as in early eighteenth-century concertos, rather than on competition, let alone conflict, as in those of the late eighteenth century. The approach to the orchestra plays a key role in bringing elements of this "retro" version of the content of the term "concerto" to this composition of the early nineteenth century. The orchestra does not contradict the soloists in the Triple Concerto, but acts as a consolidating factor for them thanks to its regular use in the background, with barely audible harmonic backdrops (sustained long notes that are almost too quiet to hear) or as a kind of sound amplifier.³ This subordinate role of the orchestra (typical of double, triple, and quadruple concertos) brings a change in the balance of power which results in the transformation of the concerto model.

Such an effect occurs, for example, in the second episode of the finale, when four wind instruments join the piano, playing the characteristic rhythmic formula of the polonaise, but are then silenced when the violin and cello start playing (mm. 190, 194, 198, etc.; see Ex. 2). The woodwind's tone is weak, and these instruments act not as an independent element, but as a piano amplifier, although the piano and the woodwind have different musical material. Such an approach to the woodwind makes them the piano's co-players, to use Kerman's term (Kerman 1999: 44), and emphasizes the fact that, in this work, Beethoven interprets the concerto concept as one of permanent cooperation between dissimilar instrumental parts "in harmony". Such an approach does not exclude possible contrasts from time to time as a means of development.

² Moskovitz and Todd point to the revival of the *symphonie concertante* (Moskovitz, Todd 2017: 94–95). Although the *symphonie concertante* is not a baroque genre (it appears in the 1760s) its roots should be sought in the "pure" Baroque concerto grosso. The traits of the latter appear in *symphonies concertantes* at the level of the constitution (several soloists and not a big orchestra, unstable quantity of movements); conception (the soloists and the orchestra cooperate in harmony, they do not compete in rivalry); the treatment of the group of soloists (they compete with each other rather than with the orchestra). All these traits are combined with the Classical sonata form and a Classical structure of the orchestra to create a hybrid musical genre. Drawing on these observations it should be noted that Beethoven might not have been interested in the "pure" Baroque concerto grosso, but rather used the *symphonie concertante* as a modified "Classical" version of the concerto grosso.

³ This is typical for the type 5 sonata form (according to James Hepokoski's and Warren Darcy's classification; Hepokoski, Darcy 2006: 344–345), which combines elements of ritornello, aria, and sonata forms. Donald Tovey also draws attention to the genetic affinity between ritornello and sonata forms by treating the first tutti in the Classical concerto as a true ritornello which "does not merge into pure symphonic writing" (Tovey 1981: 16).

Example 1.1, mm. 68–82.

Triple Concerto op. 56

Beethoven

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets in C, Bassoons) and brass section (Horns in C, Trombones in C) play a rhythmic pattern of eighth notes in the first two measures, followed by a sustained chord. The strings (Violins I, Violins II, Viola, Cellos/Double Basses) play a similar rhythmic pattern, with dynamic markings of *pp* and *ff*. The Timpani part is marked *ff*. The score is in 4/4 time and features dynamic markings of *fp* and *ff*.

Example 1, continued

2

Fl. solo

Ob.

Clar.

Fag.

Cor.

Trombe

Timp.

V-ni I

V-ni II *pp*

V-le

Violonc. e Bassi

One can hear the opposition of the two groups, the piano-and-wind and the violin, cello and orchestral string ensembles. Beethoven creates these in-the-orchestra ensembles by involving the orchestra with the soloists and vice versa. The violin and cello are accompanied by accents on the orchestral string instruments in the same episode. Therefore, every soloist finds temporary allies in the orchestra, and the contrast appears not through a battle between the soloists and the orchestra but through the dynamic co-play of different solo-and-orchestra ensembles. This is an unusual approach for the Classical concerto in its persistence and regularity, but it is completely in step with the "retro" version of the concerto principle, as expressed in this unique work. Jane Stevens also points out that "the eighteenth-century concerto structure had traditionally been based on the textural contrast between solo and tutti" (Stevens 1971: 86).

Besides the reassessment of the concerto principle, the choice of the soloists should be listed as another argument in favour of the Baroque scrim in the Triple Concerto. The roots of the configuration of the soloists should be sought in the trio sonata for two violins and *basso continuo* (the harpsichord or organ and the violoncello or the violone) and even in an earlier group of four musicians (two violinists, a cellist and a keyboard player) who "were precisely the forces needed for a trio sonata" (Talbot 2005: 41). Roeder points out that "Corelli's concerti grossi grew out of his application of the concerto principle to the trio sonata" (Roeder 1994: 27). Elaine Sisman presumes that "the trio sonata *concertino*" was adopted by Handel for his Concerti Grossi Op. 6 (Sisman 1986: 294); and David Yearsley, too, notes the "prevailing trio-sonata texture of the concertino" in Handel's concerti (Yearsley 2005: 62). Thus, one can trace the transformations of the trio sonata structure up to Beethoven's Triple Concerto through the concertos of Corelli and Handel, in which the trio sonata had morphed into a constituent part of the concerto grosso genre. Taking into consideration the fact that the Viennese classics and, in particular, Beethoven were quite familiar with Handel's operas, oratorios and concertos (in contrast to the works of Bach) (Kirillina 2007: 217–218), it seems possible that the trio-like concept of the group of soloists (two string instruments and a chordal instrument) was

chosen by Beethoven as a model for his Triple Concerto, and this gives us the second element of the Baroque. Of course, one should note the consistent redistribution of the *basso continuo* line between the piano, cello, and orchestra. Furthermore, it is necessary to consider the quite different role of the cello as a *basso continuo* instrument to double the harpsichord with only a sporadic melodic function (for example, in the first movement of Vivaldi's Concerto Op. 3, No. 7, RV 567, or that of Op. 3, No. 1, RV 549) compared to that in the Triple Concerto, where the cello is a permanent soloist.

The third argument in favour of the Baroque scrim in the Triple Concerto is the genre of the triple concerto itself. Vivaldi and Bach (in particular in his transcriptions of Vivaldi's concertos), repeatedly featured three or even four soloists. However, in the Classical era, composers abandoned this format (Mozart's Triple Concerto K. 242 for three pianos is perhaps the only exception). The reason for this can be seen in the fundamental transformation of the concept of the genre. Despite a certain competitiveness, the Baroque concerto relied primarily on the harmony of coexistence. Even the solo concertos of Vivaldi, with all the contrast between their tutti and solo episodes, do not imply a collision of the two forces (the soloist and the orchestra) as contrasting outlines: they do not conflict, but complement each other. Such an approach appears very clearly in a double and especially in a triple or quadruple concerto, where the orchestra becomes a mere onlooker, a secondary player, or merely a background to make the soloists in the foreground more prominent (see Vivaldi's *L'estro armonico* Op. 3, No. 10 for 4 violins, RV 580). The two sides harmoniously coexist. Such an approach lies within the Baroque treatment of the genre. Mozart, by significantly strengthening the colourful role of the orchestra (thanks to the use of all the groups of instruments) and making the soloist's part more individualized, consolidated the concept of the concerto as a *dramatic composition*. This is the essence of the Mozartian and Beethovenian symphonic concerto model: The two unequal forces have the same significance. They cooperate as they are in permanent dialogue, but the passion of their communication can often lead them to conflict, collision and struggle because of different "world

outlooks". Such a concept of the genre (its roots should be sought in the Latin *concertare* "to contend") crucially contradicts the Baroque one (which was based on the Italian meaning of the same verb "to agree")⁴ and helps explain why double, triple or quadruple concertos went out of fashion in the late eighteenth and early nineteenth centuries.⁵

The above considerations do not in any way call into question the stylistic affiliation of the Triple Concerto. It is very far indeed from being a Baroque concerto of any kind. After all, in terms of its musical form (sonata form), presentation of material (homophonic-harmonic texture), orchestration (double woodwind), instruments employed and other features, the Triple Concerto definitely belongs to Viennese classicism. However, the above analysis demonstrates the importance of the orchestra's role for the manifestation of the Baroque concerto elements in the Triple Concerto.

Let us turn now to other functions of the orchestra in the work. In addition to the genre-defining function mentioned above, the orchestra can also be said to possess a form-defining function. It is the orchestral *tuttis* (orchestral *ritornellos*) that mark the boundary limits of the form's sections. This is especially evident in the first movement with its opening *ritornello* in the orchestral exposition, the subordinate-key *ritornello* that connects the exposition to the development, and the closing *ritornello*, after the end of the recapitulation. The composer gives the thematic material to the orchestra (orchestral exposition), which fully corresponds to the "Classical" construction of the first movement of an instrumental concerto. The next four-bar *tutti* (mm. 114–117) is quite interesting because it combines two functions: emotional (to slow down, sum up, and reassess) and thematic (to move forward, develop, and forge new paths). On the one hand, it is a local climax, a kind of exclamation to which the soloists' presentation of the first theme has led us step by step. Thus, the orchestral *ritornello* virtually sums up the presentation

of the first theme by the soloists. On the other hand, the orchestra performs a new theme (the fourth one in the first movement exposition, m. 114) which is so similar to the second theme (m. 33) that the former might be considered a variant of the latter. The inclusion of the orchestra on the borders of the sections is not the only manifestation of its form-defining function. It is also necessary to point out a specific technique, namely the "reproduction of orchestration": this is the use of the exact or almost exact repetition of the orchestration while the musical material may be different. Reorchestration was used at the beginning of the development, and this is an example of its form-defying function: "reproduction of the orchestration" announces a new section of the form.

The third function of the orchestra in the Concerto (after the genre- and form-defining functions) is to provide pedals. This function is closely related to the particular treatment of the concerto genre and, consequently, to the role of the orchestra in this article's reassessment of the Concerto. The orchestra in this work does not compete with the soloists, as is customary in a classical instrumental concerto, but rather collaborates with them. Thus, regular use of varied forms of orchestral pedals paves the way for the connection of the soloists and the orchestra thanks to its ability to smooth down the contrasts and to consolidate all the dissimilar instrumental parts in this highly unusual Concerto. The main purpose of the pedal in the Triple Concerto is to create more volume, but a harmonic function and an element of another timbre colour should also be considered as important. Paradoxically, even in cases of very dense textures, when it would seem that the presence or absence of the pedal might go unnoticed, it actually affects the volume more than adding duplicate parts. This impact of the orchestral pedal is related to the spatial effect. This is evident when a sustained sound is placed in the lower register, or doubled in the middle one, or on the border of the middle and low registers (the middle register is important

⁴ See also Talbot 2005: 35.

⁵ It is worth emphasising that the triple concerto genre was still extremely rare even in the twentieth century (there are triple concertos by Alfredo Casella, Bohuslav Martinů and Alfred Schnittke), probably for the same reasons. Infrequent *symphonies concertantes* (Joseph Haydn, Mozart, Rodolphe Kreutzer, Giovanni Battista Viotti, Jean-Baptiste Davaux) to a certain extent made up for the absence of triple or quadruple concertos.

Example 2. III, mm. 186–195.

The musical score is arranged in a system with the following parts from top to bottom:

- Clar.:** Treble clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G4, A4, B4, C5, quarter rest.
- Fag.:** Bass clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G3, A3, B3, C4, quarter rest. Dynamic: *sempre pp*.
- V-no conc.:** Treble clef, 3/4 time. First measure: whole rest. Second measure: whole rest.
- Vc. conc.:** Treble clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: whole rest.
- Pianoforte:** Grand staff (treble and bass clefs), 3/4 time. First measure: *f*. Treble: eighth notes G4, A4, B4, C5, quarter rest. Bass: eighth notes G3, A3, B3, C4, quarter rest. Both hands have triplets. Second measure: eighth notes G4, A4, B4, C5, quarter rest. Treble: eighth notes G4, A4, B4, C5, quarter rest. Bass: eighth notes G3, A3, B3, C4, quarter rest. Both hands have triplets.
- V-ni I:** Treble clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G4, A4, B4, C5, quarter rest. Dynamic: *f*. *arco*.
- V-ni II:** Treble clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G4, A4, B4, C5, quarter rest. Dynamic: *f*. *arco*.
- V-le:** Alto clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G4, A4, B4, C5, quarter rest. Dynamic: *f*. *arco*.
- Violoncelli e Bassi:** Bass clef, 3/4 time. First measure: quarter rest, quarter rest, quarter rest. Second measure: eighth notes G3, A3, B3, C4, quarter rest. Dynamic: *f*. *arco*.

Example 2, continued

The musical score is arranged in a system with the following parts from top to bottom:

- Clar.:** Treble clef, 3/4 time signature. Features a triplet of eighth notes in the first two measures, followed by a quarter rest in the third measure.
- Fag.:** Bass clef. Features a triplet of eighth notes in the first two measures, followed by a quarter rest in the third measure.
- V-no conc.:** Treble clef. Remains silent for the first two measures, then plays a quarter note followed by a triplet of eighth notes in the third measure, marked *f*.
- Vc. conc.:** Treble clef. Remains silent for the first two measures, then plays a quarter note followed by a triplet of eighth notes in the third measure, marked *f*.
- Pno.:** Grand staff. Features a triplet of eighth notes in the first two measures, followed by a quarter rest in the third measure. Trills are indicated above the notes in the first two measures.
- V-ni I:** Treble clef. Features a quarter note in the first two measures, followed by a quarter rest in the third measure. The third measure includes a triplet of eighth notes, marked *f* and *arco*.
- V-ni II:** Treble clef. Features a quarter note in the first two measures, followed by a quarter rest in the third measure. The third measure includes a triplet of eighth notes, marked *f* and *arco*.
- V-le:** Bass clef, 12/8 time signature. Features a quarter note in the first two measures, followed by a quarter rest in the third measure. The third measure includes a triplet of eighth notes, marked *f* and *arco*.
- Vc. e Bassi:** Bass clef. Features a quarter note in the first two measures, followed by a quarter rest in the third measure. The third measure includes a triplet of eighth notes, marked *f* and *arco*.

Example 2, continued

The musical score is arranged in a system with the following parts from top to bottom:

- Clar.**: Clarinet, Treble clef, 3/4 time, rests.
- Fag.**: Bassoon, Bass clef, 3/4 time, eighth-note chords.
- Cor.**: Cor Anglais, Treble clef, 3/4 time, eighth-note chords, marked *pp*.
- V-no conc.**: Violino Concerto, Treble clef, 3/4 time, rests.
- Vc. conc.**: Violoncello Concerto, Bass clef, 3/4 time, rests.
- Pianoforte**: Grand piano, Treble and Bass clefs, 3/4 time, complex texture with *f* dynamic and trills.
- V-ni I**: Violini I, Treble clef, 3/4 time, rests, then *pizz.* and *p*.
- V-ni II**: Violini II, Treble clef, 3/4 time, rests, then *pizz.* and *p*.
- V-le**: Viola, Alto clef, 3/4 time, rests, then *pizz.* and *p*.
- Vc. e Bassi**: Violoncello e Bassi, Bass clef, 3/4 time, rests, then *pizz.* and *p*.

Example 2, continued

4

Clar. *pp*

Fag.

Cor.

V-no conc. *f*

Vc. conc. *f*

Pno. *f*

V-ni I *f* arco 3

V-ni II *f* arco 3

V-le *f* arco 3

Vc. e Bassi *f* arco 3

Detailed description: This musical score page, titled 'Example 2, continued', features seven staves. The top three staves are for Clarinet (Clar.), Bassoon (Fag.), and Horn (Cor.). The Clarinet part begins with a measure of rest, followed by a sixteenth-note triplet in the second measure, marked *pp*. The Bassoon part also starts with a rest, followed by a triplet of eighth notes in the second measure. The Horn part has a full measure of rest. The next three staves are for Violin (V-no conc.), Viola (Vc. conc.), and Piano (Pno.). The Violin and Viola parts play a sixteenth-note triplet in the first measure, marked *f*, followed by a quarter note in the second measure. The Piano part has a full measure of rest in the first measure, followed by a sixteenth-note triplet in the second measure, marked *f*. The bottom three staves are for Violin I (V-ni I), Violin II (V-ni II), Cello (V-le), and Double Bass (Vc. e Bassi). These four parts play a quarter note in the first measure, followed by a triplet of eighth notes in the second measure, marked *f*. Above the triplet in each of these parts is the instruction 'arco 3'. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

because it forms sequences of harmonics that seem to envelop the musical material). Despite the impossibility of clearly differentiating them, it is these harmonics that add extra volume to the presentation. Beethoven's use of pedal tones in the Triple Concerto differs markedly from his employment of the device in the work's closest "neighbours", the Violin Concerto and the Third Piano Concerto. Although he often uses pedal tones in these works (the violin and horn pedal in the second subject in the orchestral exposition of the first movement of the Violin Concerto, and the woodwind pedal in the first episode of the finale in the same work, or the horn pedal in the transition from the first to the second subject in the solo exposition in the Third Piano Concerto), the significance of the pedal is dissimilar in these concertos. The pedal in the Violin and in the Piano Concertos is accidental rather than a regular feature. The pedal is often placed in the middle voices (the Violin Concerto, I, mm. 47–48, 63–70, etc.; the Third Piano Concerto, I, mm. 70–72, 80–82, etc.). The use of the pedal in the Triple Concerto has no counterpart in the other concertos in terms of its frequency, variety of forms, impact on sound volume, or as a regulator of dynamics, or as a way to unite, amplify or transform the expressiveness of the three very different soloists. Therefore, careful consideration of Beethoven's orchestration of the pedal is obviously important, as it is one of the most distinctive features of the Triple Concerto's orchestration.

In no other Beethoven concerto does the orchestra sustain pedal notes so often or for so long. At the same time, the pedal is never so diverse in density, orchestration and timbre as in the Triple Concerto. Below are some examples. The oboe and bassoon pedal (exact octave duplication, mm. 126–129 of the first movement; Ex. 3) shades the new figuration in the solo violin part.

The cadenza-like development of the dramatic A minor theme (from m. 141 of the first movement) by the three soloists takes place against the background of two French horns (Ex. 4).

Beethoven transforms the pedal according to its purpose, the density of the musical material, and the dynamics; he thus adjusts the pedal very thoroughly. For example, the light pedal of the strings at m. 204 adds a touch of mystery to

the *piano*, but the pedal also acts as a *crescendo* amplifier in sudden dynamic waves between the *piano* and the *forte* (mm. 204–208), and is finally transformed into an active element of the episode (mm. 209–210) by stressing the *sforzando* (accent duplication of syncopations to break down steady metric pulsation) (Ex. 5). The spatial effect here is enhanced thanks to duplication of the in-the-orchestra (cellos and double basses) and out-of-orchestra (piano) soloists. The duplication of the piano's low notes by the string instruments creates strong accents, and the force of the reverberation of the low notes, despite their short duration, increases significantly. Stable pedals can accentuate the soloists' virtuosic figurative display.

The bassoon pedal in mm. 268–272 (Ex. 6) provides a different effect. It unites the solo and orchestral instruments to avoid the sound dispersion that might arise due to breaks and the use of notes of short duration.

The first section of the development, with its stunning cadenzas by the soloists, is the most dramatic episode of the first movement, as the soloists perform non-stop passages with sudden shifts of key and leaps in pitch. This takes place against a constant background of long pedal notes in all the string instruments (from m. 277). The pedal provides strong resistance to broken chords in the solo parts; the strings in the orchestra sound neat, not intrusive, but it is obvious that if one abandons them, the sonic volume of this most dramatic episode of the first movement would largely disappear, and the spatial effect would weaken. Such episodes probably confirm Steinberg's opinion that Beethoven "just wants to show the unexpected possibilities of material that many people might find unpromising" (Steinberg 1998: 78). The intensity of the diminished seventh chord, the unrestrained movement of continuous triplets, and the unexpectedness of remote key shifts are obviously examples of a masterful transfiguration of the emotionally restrained and seemingly ineffective themes of the exposition. The first section of the development qualitatively transforms the material in the presentation of the soloists. One should also pay attention to the oboe and the bassoon, with their half-measure motives performed at a middle pitch as a specific answer to the ensemble of soloists. This means that not only the soloists but also the orchestra are involved in

Example 3. I, mm. 124–130.

Ob.

Fag.

V-no conc.

Vc. conc.

Pianoforte

V-ni I

V-ni II

V-le

Vc. e Bassi

pp

pp

p

p

p

p

p

uno Basso e Violinc.

p

the process of development. The woodwinds play *piano* constantly, their interjections are vague, and the instruments are not always audible. The wind timbre seems to be dissolved in the string timbres, but it adds relief to the presentation by creating a new layer with thematic intonation

and, as a result, by making the presentation more sophisticated and refined. The woodwinds bring a different colour to the performance as well. This is an example of masterful orchestration, a well-thought-out approach to each and every line in the orchestra, with a new variant of the pedal,

Example 3, continued

The image displays a musical score for Example 3, continued, featuring eight staves. The top two staves are for the Oboe (Ob.) and Bassoon (Fag.), both showing a long, sustained note with a slur. The third staff is for the Violin Concerto (V-no conc.), featuring a complex, rapid melodic line with many slurs and accidentals. The fourth staff is for the Viola Concerto (Vc. conc.), showing a similar rapid melodic line with slurs. The fifth staff is for the Piano (Pno.), which is mostly silent with a few notes at the end. The bottom four staves are for the strings: Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello and Basses (Vc. e Bassi). These staves show a rhythmic pattern of eighth notes and rests.

used according to the aesthetic purposes of the composer. See Ex. 7 for the beginning of the episode (orchestration remains unchanged up to m. 299).

One can also recall the double bass pedal in the passage before the development (orchestral tutti), or the horn and low strings pedal at

the beginning of the recapitulation (a pedal combined with an orchestral *crescendo*). Such diversity of form, density and timbre in pedals testifies to Beethoven's subtle sense of orchestral colour and to the careful thoughtfulness of orchestration. The latter aims not to separate the orchestra from the soloists or to place them

Example 3, continued

The musical score for Example 3, continued, consists of eight staves. The top two staves are for Oboe (Ob.) and Bassoon (Fag.), both playing a single note with a long breath mark. The third staff is for Violin Concerto (V-no conc.), playing a rapid sixteenth-note figure. The fourth staff is for Violoncello Concerto (Vc. conc.), playing a similar rapid sixteenth-note figure. The fifth staff is for Piano (Pno.), with a piano (*p*) dynamic marking, playing a complex sixteenth-note figure. The bottom four staves are for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello/Bass (Vc.e Bassi), all playing a simple rhythmic pattern of quarter notes.

in opposition, but to unite all the participants harmoniously. Such an approach has been already discussed as an argument in favour of a features of a hybrid concerto: the style-defining function of the Classical (by structure, list of instruments and their use) orchestra in the Concerto appears through the Baroque-like concept of the genre.

The fourth (after genre-defying, form-defying, and pedal) function of the orchestra in the Concerto is as a background to the soloists (the pedal can be a background too, but the latter appears in the Concerto in more forms). The most common is the use of a repeated backdrop (one-note repetition). In this way, the composer

Example 4. I mvt., mm. 141–144.

The musical score for Example 4, measures 141–144, is presented in a multi-staff format. The instruments and their parts are as follows:

- Cor:** Plays a single note in the first measure, held with a fermata through the second measure. Dynamic marking: *fp*.
- V-no conc.:** Plays a continuous triplet pattern of eighth notes. Dynamic marking: *fp*³.
- Vc. conc.:** Plays a continuous triplet pattern of eighth notes. Dynamic marking: *fp*³.
- Pianoforte:** Plays a single note in the first measure, followed by rests in the second measure.
- V-ni I:** Plays a single note in the first measure, followed by a triplet of notes in the second measure. Dynamic marking: *p*.
- V-ni II:** Plays a single note in the first measure, followed by a triplet of notes in the second measure. Dynamic marking: *p*.
- V-le:** Plays a single note in the first measure, followed by a triplet of notes in the second measure. Dynamic marking: *p*.
- Vc. e Bassi:** Plays a single note in the first measure, followed by a triplet of notes in the second measure. Dynamic marking: *p*.

dialectically combines the stasis of repetition and the dynamism of the developing musical material. The repeated background (eight notes repeated without a break) is, in most cases, played by the violins; for example, at the beginning of a solo exposition, when the violins “shade” the theme in the cello solo presentation due to the continuous

repetition of the same note (Ex. 8). An example of development can be observed when the first violins begin, and after three measures are joined in unison by the second violins, condensing the background, but without timbral transformation. Apparently, the composer did not want to distract the listener from the violoncello solo, and any new

Example 4, continued

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Cor. (Cornet), V-no conc. (Violino concertino), Vc. conc. (Violoncello concertino), Pno. (Piano), V-ni I (Violini I), V-ni II (Violini II), and Vc. e Bassi (Violoncello e Bassi). The Cor. staff begins with a *fp* dynamic marking and features a long, sustained note with a slur. The V-no conc. and Vc. conc. staves show rhythmic patterns with triplets. The Pno. staff is marked *sf* and contains complex rhythmic patterns with triplets. The V-ni I, V-ni II, V-le, and Vc. e Bassi staves show sustained notes with slurs, indicating a long note or a phrase.

colour in the orchestra would indeed distract. The violas' light syncopated accents sound only during the soloist's pauses, and thus fill in the short breaks (although, of course, the violas do not compete with the soloist).

Beethoven used in the first movement from 8 to 10 themes (according to different scholars),

which are quite close to one another. Researchers have criticized the absence of "sufficient intrinsic interest" (Dean 1971: 323), their similarity (C or G major, dotted rhythm), and the absence of any bright or distinctive melodic motives, all of which create certain difficulties in their perception. To some extent, reorchestration simplifies the task of

Example 5.1, mm. 203–210.

coping with the unusual similarity of all the themes in the exposition. Beethoven repeated the same orchestration as if at a distance, strengthening not only its form-defining but also its expressive functions. Therefore, this is an example not only of repetition but also of slight transformation:

Beethoven does not employ the second violins, and a short viola counter-melody is performed, as if complicating the presentation of the solo cello with a polyphonic texture. However, the violas sound more distinctively in the recapitulation. Such changes may be due to Beethoven's desire

Example 5, continued

The musical score consists of three systems of staves. The first system has a grand staff (treble and bass clefs) with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure, featuring triplet markings. The second system is a grand staff with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure. The third system has five staves (two treble clefs, one bass clef, and two more staves) with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure, showing sustained notes with slurs.

to develop the thematic material slightly. One can compare the beginning of the solo exposition (Ex. 8) with its reorchestrated version (Ex. 9).

It is worth mentioning the light sustained background (oboes and clarinets) in the first episode of the finale (Ex. 10). The woodwinds are

barely audible against the piano passages (m. 80, finale), but with the introduction of the violin solo (m. 81) and a more transparent texture, the woodwinds are also made more prominent. This leads to the formation of subtle nuances, not only in the density of the presentation, but also in

Example 5, continued

The image displays a musical score for Example 5, continued. It consists of four systems of staves. The first system shows a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The second system shows a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 'cresc.' marking below the treble staff. The third system shows four staves: two treble clefs on top and two bass clefs on bottom, with 'cresc.' markings below the second and third staves. The fourth system shows two staves: a treble clef on top and a bass clef on bottom, with a 'cresc.' marking below the bass staff. The score features various musical notations including notes, rests, and dynamic markings.

shades of colour. This type of background could, in my opinion, best be described with the adjective “shimmering” – a “shimmering background”. Such orchestration compensates to some extent for the lack of dramatic clashes in the Concerto, clashes often expected from Beethoven’s works.

Conclusions

The orchestration of the Triple Concerto has certain unique features when compared to Beethoven’s other concertos. The first feature is that the orchestral tuttis are shorter than usual. This occurs in the orchestral exposition, which

Example 5, continued

The musical score is divided into three systems. The first system consists of two staves: a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system is a piano part, with a treble clef staff and a bass clef staff. Both hands play a continuous sixteenth-note pattern. The treble clef staff starts on G4 and moves up stepwise to D5, while the bass clef staff starts on G2 and moves up stepwise to D3. Both parts are marked with a forte dynamic (*sf*). The third system is an orchestral part, consisting of four staves: two treble clef staves and two bass clef staves. Each staff contains a single note with a forte dynamic (*sf*) and a fermata. The notes are: Treble 1 (G4), Treble 2 (A4), Bass 1 (G2), and Bass 2 (F2).

presents the material as concisely as possible and thus combines the function of presentation with the function of introduction (to the solo exposition). The solo exposition is much longer, more intense in development, and full of dramatic collisions. The explanation for the short

tutti is the presence of three soloists. Beethoven, trying to avoid the growth of the movement to an unreasonable length, was obliged to present the material in the orchestra in a more abstract manner. Robert Simpson points out that “[t]he *Eroica* sought the expansion of the symphonic

Example 6. I, mm. 268–271.

The image displays a musical score for Example 6. I, measures 268–271. The score is arranged in a system with the following parts from top to bottom: Fagotto (Bass clef), V-no conc. (Violin Concerto, Treble clef), Vc. conc. (Violoncello Concerto, Bass clef), Pianoforte (Grand staff, Treble and Bass clefs), V-no I (Violin I, Treble clef), V-no II (Violin II, Treble clef), Viola (Bass clef), and Vc. e Basso (Violoncello and Bass, Bass clef). The Fagotto part features a long, sustained note with a *pp* dynamic marking. The V-no conc. part has a melodic line with a *p* dynamic. The Vc. conc. part plays a rhythmic pattern of eighth notes. The Pianoforte part has a melodic line with a *p* dynamic. The V-no I, V-no II, Viola, and Vc. e Basso parts play a rhythmic pattern of eighth notes.

horizon; the expansive process in the Triple Concerto was a subject of another, more physical discipline, the accommodation of three soloists” (Simpson 1996: 112). Recall, for example, the second subject in the orchestral exposition performed by the woodwinds, when the second subject presentation seemingly breaks up unexpectedly at the climax. However, the sudden A flat major compensates for the break (Tovey’s “purple patch”), the Neapolitan subdominant (II^b) in relation to G major.

The second feature of the orchestra’s presentation is the absence of internal orchestral soloists and the relative lack of attention given

to alternations of timbre in the orchestra. In his other concertos Beethoven repeatedly used in-the-orchestra soloists, thus emphasizing the presentation and giving it a noticeable timbral and textural contrast. The following could be pointed out as particularly striking examples: the clarinet solo in the second movement of the First Piano Concerto; the woodwind section solo in the finale of the Second Piano Concerto; the horn in the first movement and the timpani in the finale of the Fifth Piano Concerto; and the bassoon in the finale of the Violin Concerto. Such a trait is absent in the Triple Concerto. The likely reason is the risk of distracting the listener

Example 6, continued

The image displays a musical score for Example 6, continued. It consists of several staves of music. The top staff is a bass clef with a long horizontal line above it, possibly indicating a sustained note or a specific performance instruction. Below it are several staves in treble and bass clefs, featuring various musical notations such as notes, rests, and dynamic markings. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes slurs, ties, and various rhythmic values, suggesting a complex and expressive piece of music.

from the timbral diversity in the trio of soloists. Therefore, unlike in Beethoven's other concertos, the exposition of the material in the orchestra is much more homogeneous in terms of timbre. This explains the frequent tutti. The contrasts in the orchestral parts consist of rare alternations between the string and woodwind instruments, as, for example, at the end of the exposition in the first movement.

The third feature of the orchestration in the Triple Concerto is the less frequent occurrence of dialogues between the orchestra and the soloists. It cannot be said that such dialogues are absent; one finds some examples in the coda of the first

movement or at the end of the first refrain in the finale. However, they are not heard often, and this proves the reliance on another, hybrid model of the concerto which combines a Baroque concerto grosso, a Classical solo concerto and a chamber trio. This explains the infrequency of dialogues, their short duration, and the uniqueness of the solo group to embody the non-conflictual coexistence of all the participants. The soloists, especially in the cadenza-like episodes, compete with each other against an orchestral pedal. The orchestra, of course, can and sometimes does get involved in these competitions. However, unlike a concerto with one soloist, the interaction

Example 7.1, mm. 277–281.

The image displays a musical score for Example 7.1, measures 277–281. The score is arranged in a standard orchestral format with the following parts from top to bottom: Oboe, Fagotto, V-no conc., Vc. conc., Pianoforte (Grand Piano), V-no I, V-no II, Viola, and Vc. e Basso. The Oboe and Fagotto parts feature a melodic line starting in measure 278, marked with a piano (*p*) dynamic. The V-no conc. and Vc. conc. parts play a rhythmic accompaniment of eighth-note triplets, marked with a forte (*f*) dynamic. The Pianoforte part also features a melodic line with triplets, marked with a forte (*f*) dynamic. The string parts (V-no I, V-no II, Viola, and Vc. e Basso) play a sustained harmonic accompaniment, marked with a fortissimo (*fp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

between the orchestra and the soloists takes a different path: the orchestra “co-plays” with the soloists rather than contradicting them, and thus it should be treated as an unseparated part of the “soloist’s society”.

The fourth feature of the Triple Concerto’s orchestration is the use of *pizzicato* in the orchestral strings, far more common here than is the norm in Beethoven’s other concertos. In the orchestral works of the late eighteenth

and early nineteenth centuries, this method of sound articulation was not widespread. Of course, it was not as exotic as *col legno* or the single-string playing used by Nicolò Paganini, Henry Vieuxtemps, or Henryk Wieniawski in solo works and later in orchestral literature. However, *pizzicato* was rare in Beethoven’s works (recall the single use in the Violin Concerto). In the Triple Concerto, on the other hand, *pizzicato* is employed (exclusively in *piano*) in the first

Example 7, continued

The musical score consists of four systems. The first system shows the piano (p) and violin (v) parts. The piano part features a melodic line with a slur and a fermata, while the violin part has a similar melodic line. The second system continues the piano part with triplet figures and the violin part with a melodic line. The third system shows the piano part with triplet figures and the violin part with a melodic line. The fourth system shows the piano part with a melodic line and the violin part with a melodic line. The dynamic markings are *sempre pp* for the piano and *sfp* for the violin. The articulation includes slurs, fermatas, and triplets.

movement and in the finale. Presumably, this can be explained by two factors. The first, and more significant, concerns the soloists: diversifying the presentation with a special technique of sound articulation (for example, in the first episode of the finale).

The second reason, on the contrary, is more related to the orchestra: the use of a technique allowing the orchestra to be almost inaudible at times so as to spotlight the soloists, while

never excluding it entirely from the musical development. Recall, for example, the first exposition of the refrain in the finale, where the orchestral strings emphasize the weak beats, barely audibly, with *pizzicato* chords. *Pizzicato* is almost impossible to hear. One must listen very carefully, because the orchestra is not heard as much as it is perceived: currently quiet and inconspicuous, but potentially powerful and all-embracing. It is important that the orchestra

Example 8. I, mm. 77–84.

The musical score consists of two systems. The first system (mm. 77-84) features five staves: Vc. conc., V-no I, V-no II, Viola, and Vc. e Basso. The Vc. conc. part is marked *dolce* and features a melodic line with slurs and a fermata. The V-no I and V-no II parts play a rhythmic accompaniment of eighth notes. The Viola part is marked *p* and features a melodic line with slurs. The Vc. e Basso part is marked *p* and features a melodic line with slurs. The second system (mm. 85-92) features five staves: Vc. conc., Vln. I, Vln. II, Vla., and Vc. The Vc. conc. part is marked *cresc.* and features a melodic line with a fermata. The Vln. I and Vln. II parts play a rhythmic accompaniment of eighth notes. The Vla. part is marked *cresc.* and features a melodic line with slurs. The Vc. part is marked *cresc.* and features a melodic line with slurs.

is not excluded from the presentation of the material, but constantly takes an active part either in the foreground (in the tutti episodes) or in the shadow of the soloists (as here, playing *pizzicato* and *pianissimo*).

The orchestra in the Triple Concerto is a crucial style-defining factor, contributing elements of the Baroque to a Classical concerto. Baroque origins are manifested, first of all, at the level of the

concerto concept ("to agree", "to act together", "to cooperate", "to coexist in harmony") which, in turn, explains the presence of three (and not a single) soloists, the choice of violin, cello and piano (as a harpsichord "substitute"), and the subordinate, secondary role of the "accompanying" orchestra. The features of a Classical concerto can be found in the sonata form, in the constitution of the orchestra and in the methods of presentation of

Example 9. I, mm. 246–255.

246

Violoncello concertanto

Violino I

Violino II

Viola

Violoncelli e Bassi

250

Vc.

Vln I

Vln II

Vla

Vc.

253

Vc.

Vln I

Vln II

Vla

Vc.

Example 10, continued

82

The musical score for Example 10, continued, starting at measure 82, is presented in three systems. The first system consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a similar melodic line, and a bass clef staff with a rhythmic accompaniment. The second system features a piano introduction with a forte (f) dynamic and a triplet of eighth notes. The third system shows a dense texture with a piano introduction and a forte (f) dynamic.

the musical material as a whole. The low-level contrast between the themes (Veinus emphasizes that “the melodies of the first movement are graciously co-operative rather than distractingly self-assertive” (Veinus 1964: 148)) proves that even the “Classical” sonata form, the brightest typological feature of the early nineteenth-century concerto, could be adapted to a Baroque concerto concept. This effect is completely new in Beethoven’s approach to the concerto genre, and this is a unique example. Such an approach gives us a kind of a genre-related hybrid which is ambitious and very promising. One may recall Johannes Brahms’s Second Piano Concerto, in which Classical and Romantic approaches at the

level of form and orchestration appear, or George Gershwin’s Piano Concerto in F, in which a synergy of Classical music and jazz appears at the level of melody, rhythm, and orchestration. It is worth emphasizing that the orchestra plays a key role in all these cases.

The orchestra in the Triple Concerto acts as a genre-creating factor, which, in the unannounced competition between a symphonic concerto and a chamber trio, unequivocally sides with the former, and a form-defining factor due to its ability to mark the section boundaries of the form, to act as a kind of introduction or summation.

Research into the Concerto should, of course, be continued, because it is impossible to reveal

Example 11. III, mm. 68–75.

The image displays a musical score for Example 11, III, measures 68–75. The score is written for a full orchestra and includes the following parts:

- Oboi:** Treble clef, 3/4 time signature. Measures 68–75 show a sustained chordal texture with a melodic line in the second measure.
- Fagotti:** Bass clef, 3/4 time signature. Measures 68–75 show a sustained chordal texture with a melodic line in the second measure.
- Violino concertante:** Treble clef, 3/4 time signature. Measures 68–75 show a rapid, sixteenth-note melodic line.
- Violoncello concertante:** Bass clef, 3/4 time signature. Measures 68–75 show a rapid, sixteenth-note melodic line.
- Pianoforte:** Treble and Bass clefs, 3/4 time signature. Measures 68–75 show a piano accompaniment with a *dolce* marking in the second measure.
- Violino I:** Treble clef, 3/4 time signature. Measures 68–75 show a simple melodic line.
- Violino II:** Treble clef, 3/4 time signature. Measures 68–75 show a simple melodic line.
- Viola:** Bass clef, 3/4 time signature. Measures 68–75 show a simple melodic line.
- Violoncelli e Bassi:** Bass clef, 3/4 time signature. Measures 68–75 show a simple melodic line.

Example 11, continued

2

70

The musical score consists of five systems of staves. The first system contains two empty staves, one for the treble clef and one for the bass clef. The second system contains two staves with musical notation. The upper staff has a treble clef and the lower staff has a bass clef. Both staves in this system feature a 'pizz.' (pizzicato) marking above the notes. The notation includes quarter notes and eighth notes with beams. The third system contains two staves with musical notation, both marked 'legato' at the beginning. The notation is dense, featuring sixteenth-note runs and slurs. The fourth and fifth systems each contain two empty staves, one for the treble clef and one for the bass clef.

Example 11, continued

73 5

The musical score is presented in five systems. The first system consists of two staves, both containing rests. The second system features a single treble staff with a melodic line and a single bass staff with a corresponding line. The third system is a grand staff with both treble and bass clefs, containing a complex piano accompaniment with sixteenth-note patterns. The fourth and fifth systems consist of two staves each, both containing rests.

Example 12. III, mm. 76–79.

The musical score for Example 12, III, mm. 76–79, is a concerto in 3/4 time. It features a variety of instruments and techniques. The Violin I and II parts are marked 'pizz.' (pizzicato). The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The Violoncello part has a melodic line with trills and an 'arco' section. The score is written for Violino I, Violino II, Viola, Violoncello e Basso, Piano, and Violoncello.

the full range of issues related to the functions of the orchestra and the orchestration of the work in one paper. The Baroque scrim over Beethoven might be considered in a broader context as well. For example, the second movement of Beethoven's Piano Sonata in F major Op. 54, with its unusual two-voice texture is probably modelled on the two-voice fugue in E minor from Bach's WTC (in Bach, the melody descends, whereas in Beethoven it ascends). One might also think in this context of Beethoven's C minor Variations WoO 80, which have a "Baroque feel" as well.

This article offers, nonetheless, the beginning of the discussion, and hopes to have sparked interest in an oft-neglected but fascinating work, Beethoven's Triple Concerto. A number of features require further investigation, including the unusual orchestration of the beginning of the Concerto, the singular process of birth of the main subject in the orchestra, the unexpected combinations of orchestra and solo ensemble, and the various manifestation of these innovations in a number of concertos of the composers of the nineteenth and twentieth centuries.

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Baroklikud elemendid ja orkestri spetsiifilised funktsioonid Beethoveni kolmikkontserdis op. 56

Vadim Rakochi

Ludwig van Beethoveni kontsert klaverile, viiulile, tšellole ja orkestrile op. 56 (kolmikkontsert) jääb väljapoole uurimuse peavoolu tõenäoliselt seepärast, et võrreldes tema teiste teostega samas žanris on selle kontserdi kunstilisest kvaliteedist tavaks mõelda kui keskpärasest. Vastandlikud ja isegi vasturääkivad arvamused kolmikkontserdi kohta, mis ulatuvad vaimustatud tõlgendustest tõrjuvateni, rõhutavad teose teatavat ebamäärasust ja samas selle kaheldamatut ainukordsust kõigi Beethoveni kontsertide hulgas.

Selle artikli põhieesmärk on uurida orkestri funktsioone kolmikkontserdis – eriti silmas pidades sellega seostatavaid žanre, kombinatsiooni soolokontserdist, *concerto grosso*'st ja kammertriost –, et määratleda orkestri rolli nende žanride manifesteerumisel ja arutleda orkestri rolli üle hübriidse kontserdimudeli loomisel, milles on ühendatud baroki ja klassitsismi stiilielemendid.

Tähelepanek, et kolmikkontsert ühendab endas instrumentaalkontserdi ja klaveritrio jooni (vt. nt. Roeder 1994: 195), on põhiosas üsna tõene. Levi Hammer (2006: 6) leiab selles teoses mõned baroklikud jooned, Moskovitz ja Todd (2017: 94) juhivad tähelepanu kontserdi ja *symphonie concertante* kombinatsioonile ning Larissa Kirillina (2007: 449) käsitab teost kui „žanrite kontrapunkti“. Kuid sümfoonilise ja kammerliku päritolu tasakaalu hindamiseks pole seni kriteeriume. Kuidas kontserti ka tõlgendada, on üsna ilmne, et kontserdiprintsiibi rakendamine nõuab kahte poolt (mille vahel võib valitseda harmoonia, konflikt või tasakaal), sest just nende interaktsioon on ükskõik millise kontserdižanris teose kontseptsioonis peamiselt määrav. Igasugune või(s)tlus on muusikas võimatu, kui meil on vaid üks interpret, sest tal puudub diskussioonipartner. See viib järelduseni, et orkestri olemasolu on kontserdi tekke eelduseks. Orkester toimib solisti(de) oponendina ja ainult tänu sellele määravale jõudude ebavõrdsusele üksikinterpreedi ja esitajate kollektiivi vahel saab võimalikuks kontsert kui või(s)tlus ja võib-olla kui konflikt. Võttes need selgitused aluseks, on selge, et Beethoveni kolmikkontserdi primaarne žanr on kontsert ja sekundaarne on trio, mitte vastupidi.

Beethoven käsitab kontserti op. 54 väga eriliselt baroklike osutuste kaudu, mis teeb sellest teosest varase 19. sajandi ühe kõige ebatavalisema kompositsiooni. Seoses Beethoveni kolmikkontserdiga peaksime rääkima *concertogrosso*'like joonte ja barokk-kontserdi traditsioonide manifestatsioonist ning kontserdiprintsiibi ümbermõtestamisest. Esimene baroki manifestatsioon kolmikkontserdis seisneb kontserdiprintsiibi kehastumise viisis. 17. sajandi vältel oli kontserdižanri kontseptsioonis valdav kõigi jõudude harmooniline ühendus. 18. sajandil tuli seoses instrumentaalkontserdi sünniga selgelt esile või(s)tluslik põhimõte, mis domineeris 18. sajandi lõpus ja kogu 19. sajandi. Kolmikkontsert põhineb solistigrupi ja orkestri pehmel kontrastil nagu tavaks varase 18. sajandi kontserdis, ja mitte või(s)tlusel nagu hilisema 18. sajandi omas.

Beethoveni lähenemine orkestrile, mis ei vastandu solistidele ega võistle nendega tavaliselt, mängib võtmerolli baroklike joonte toomisel sellesse klassitsistlikku Beethoveni kontserti, varase 19. sajandi kompositsiooni. Kolmikkontserdis ei vastandu orkester solistidele, vaid toimib neid liitva faktorina tänu orkestri pidevale kasutusele taustal, vaevalt kuuldava harmoonilise foonina või omalaadse helivõimendina. Selline orkestri allutatud roll tähendab nihet jõudude tasakaalus, mille tulemusel kontserdimudel teiseses.

Kontserdiprintsiibi ümbermõtestamise kõrval tuleks välja tuua solistide valik kui teine argument kolmikkontserdi barokse mõjustatuse poolt. Solistide konfiguratsiooni juuri tuleks otsida triosonaadist kahele viiulile ja *basso continuo*'le. Arvestades tööka, et Viini klassikud ja eriti Beethoven olid üsna tuttavad Georg Friedrich Händeli ooperite, oratooriumide ja kontsertidega, näib võimalik, et Beethoven võttis solistigrupi triosarnase kontseptsiooni oma kolmikkontserdi eeskujuks.

Kolmas barokse osutuse pooltargument kolmikkontserdis on kolmikkontserdi žanr ise. Antonio Vivaldi ja Johann Sebastian Bach kasutasid korduvalt kolme või isegi nelja solisti. Kuid klassitsismiajastu heliloojad loobusid formaadist, mis ei eeldanud tugevaid kontraste. Kontserdižanri klassitsistlik

kontseptsioon (selle juuri tuleks otsida ladinakeelsest mõistest *concertare* 'võistlema') vastandub baroklikule (see põhineb sama verbi itaaliakeelsel tähendusel 'nõustuma') ja võib selgitada, miks topelt-, kolmik- ja nelikkontserdid polnud hilisel 18. sajandil ja varasel 19. sajandil moes. Ülalmainitud seisukoht ei sea mingil moel küsimärgi alla kolmikkontserdi stiililist kuuluvust. Teos on barokk-kontserdist tõepoolest väga kaugel. Lõppude lõpuks kuulub kolmikkontsert muusikalise vormi (sonaadivorm), materjali esituse (homofoonilis-harmoniline faktuur), instrumentatsiooni (puhkpillide kahene koosseis) seisukohast selgelt Viini klassitsismi. Siiski näitab eelnev analüüs orkestri kesket rolli barokk-kontserdi elementide manifesteerumisel kolmikkontserdis.

Võib öelda, et lisaks stiili määravale funktsioonile on orkestril ka vormi määrav funktsioon tänu *tutti*'de rollile, mis markeerivad vormiosade piire. Orkestripedaali funktsioon on tihedalt seotud kontserdižanri erilise käsitusega. Selles teoses orkester ei või(s)tle solistidega, vaid pigem teeb nendega koostööd. Seega sillutab orkestripedaalide erinevate vormide pidev rakendamine teed solistide ja orkestri sidususele tänu nende pedaalide võimele pehmedada kontraste ja liita kõik erinevad instrumentaalpartiid. Veel üks orkestri funktsioon kolmikkontserdis on toimida taustana (ka eelnimetatud pedaal võib olla taust, kuid viimane esineb kolmikkontserdis enamates vormides). Kõige levinum taustana toimimise viis on repetitiivne foon (ühe noodi kordused). Sel viisil kombineerib helilooja dialektiliselt korduse staatika ja muusikalise materjali arengu dünaamika.

Nende faktorite analüüs viib meid järgmiste järeldusteni. Kolmikkontserdi orkestratsioonil on võrreldes teiste Beethoveni kontsertidega teatud unikaalsed jooned: (1) lühemad *tutti*'d, esitlemaks materjali nii kompaktselt kui võimalik; (2) orkestrisiseste solistide puudumine ja väiksem rõhk orkestrisisel vaheldus(rikkus)el, et mitte juhtida kuulaja tähelepanu kõrvale solistide triolt, ning (3) harvemad dialoogid orkestri ja solistide vahel, kuna solistid võistleavad enamasti üksteisega. (4) Siiski on kõige ebatavalisem tunnus kolmikkontserdis orkester, mis on otsustav stiili määrav faktor, tuues baroki elemente klassitsistlikku kontserti ja seega luues hübriidse kontserdimudeli.