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Front cover:

GABBIANI, Anton Domenico
Portrait of Three Musicians of the Medici Court
c. 1687
Oil on canvas, 141 x 208 cm
Galleria dell'Accademia, Florence

A PERFORMANCE INTERPRETATION OF THE VIENNESE CLASSICS BY THE EXAMPLE OF FANTASIA FOR PIANO, CHORUS AND ORCHESTRA IN C MINOR, OP. 80 BY LUDWIG VAN BEETHOVEN

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SUMMARY. *The relevance* of the study is determined by the need to cover the significance, uniqueness and means of performance of one of the masterpieces of the Viennese Classical School — Fantasia in c minor, op. 80 for mixed choir, piano and orchestra by Beethoven. *The aim* of this publication was to study the problems of performance interpretation of the legacy of the Viennese Classical School using the example of L. Beethoven's Fantasia for piano, soloists, mixed chorus, and orchestra. *Research methods* were: creation of an information background; comparative analysis and structuring of information; identification of the categories that make the basis of the problem; generalization of obtained data. *The materials* based on audio and

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video recordings of the work by prominent representatives of the performing arts were used. The literature on the stylistic and compositional atmosphere of the era of Viennese classicism, as well as on features of the genres of the work was also used. *The results of the study* revealed the interrelationship of all components of the problem being studied. They evidenced the inseparability of such elements as genre, musical form, instrumentation, manner of performance, a certain historical period, as well as the stylistic orientation prevailing within it. Its main categories were identified while studying the chosen topic, as well as their dependency on the temporal, stylistic, individual, and psychological (performers' personalities) context was established. These facts became a theoretical and methodological contribution to art science, history of performance, as well as music pedagogy. *As a conclusion* of the study on performing interpretation of the Viennese classics using the example of Fantasia by Beethoven, its genre stylistic and compositional technical universality was determined; the process during which the piano becomes a solo concert instrument; the role of improvisation in the large-scale synthetic genre; development of a single performance concept by the conductor, pianist and choirmaster, diversity of artistic and psychological types of performance while preserving the main author's idea. The research of this topic has wide prospects in the future, thanks to its volume, multi-vector nature, connection with a wide range of musical subjects, and sensitivity to individual styles of interpretation in the context of different epochs. This is emphasized by the value of classical heritage, the need to preserve and popularize it.

Keywords: performance interpretation, genre uniqueness; author's performance; improvisation; synthesis of musical forms; solo concert instrument.

Introduction

The relevance of the chosen topic is determined by the need to preserve, study, and popularize the heritage of the composers of the Viennese classical school. Fantasia for soloists, choir, piano and orchestra in c minor, op. 80 by Ludwig van Beethoven is one of the masterpieces of the era of classicism, representing a unique idea from the point of view of composition, genre, style, and manner of performance. It is necessary to preserve the works of such a significant, bright cultural and historical era, separated by two centuries from the present time. It contributes to the expansion of the artistic outlook of young people, the involvement of humanity in the classical masterpieces of world musical culture, as well as the embodiment of the universal traditions of art in the current conditions.

The issue of a detailed study of Beethoven's work becomes relevant. It provides several directions. The first of them is theoretical, which consists in the analysis of genre nature and compositional technical structure in the context of musicology. The second combines the practical and methodological aspects of revealing the peculiarities of the performance of the work in different periods, in various styles, schools, and artistic cultures. Fantasia is a unique musical phenomenon from the perspective of structure, means of expression, performance interpretation and history of its existence in concert practice. This work combines several large-scale independent genres and forms. It acts as a kind of prediction of the flourishing and popularity of a solo concert performance in the 19th century, and the genre of "Concerto for a solo instrument and orchestra", respectively. Beethoven also ingeniously predicted the overture's coming to the forefront of the musical art of the era of romanticism as a separate work, and the revival of choral genres, particularly the oratorio, in the 20th century. All these categories of one of the masterpieces of the Viennese classical school have not been studied profoundly in the context of modern musicological science and journalism, methodology of performing arts, music pedagogy and psychology. This factor caused the authors of this publication to turn to the issue under consideration. This factor caused the interest of the authors of this publication in the issue under research.

The aim of the study is to identify the peculiarities of the performance interpretation of the great German composer's brilliant work, as well as the stylistic principles of Beethoven and the prophetic meaning of the main components of Fantasia for soloists, choir, piano and orchestra. The predictions of creative discoveries of the future include: improvisational style of the solo instrument; concert interpretation of the material presented by the soloist; a powerful combination of orchestral and choral sounding as a result of musical development, the independence and relief of the content of the genres included in the composition; harmonious synthesis of large-scale forms within one work; the formation of the concert start in the instrumental episodes of the work.

The research objectives are the following:

- identify the peculiarities of style, artistic achievements of different historical periods, in which Beethoven's Fantasia was played;
- discover the principles of interpretation peculiar to the composer;
- describe the performance style of great masters of piano art, conductors, choirmasters, related to the interpretation of this work;
- analyse the content and reveal the significance of Beethoven's Fantasia in the context of the late classicism era and subsequent times;
- determine the role of the work in the formation and development of genres of the next direction — romanticism.

The results expected from the fulfilment of the objectives are:

- obtaining academic information about the interaction of the intonation range and artistic aesthetics of different eras with the ideas of Fantasia, the nature of its music and images;
- identification of the characteristics of interpretation founded by Beethoven;
- taking a complete picture of executive decisions related to Fantasia from the standpoint of different names, artistic manners and styles;
- the vision of this work as an outstanding phenomenon of musical art, from the perspective of architectonics and synthesis of different genres;
- determining the prospects embodied by Beethoven in his masterpiece for compositional and performing creativity.

This is the procedure of studying the issue of interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia for soloists, choir, piano and orchestra.

Literature review

Researchers from different countries raised the issue of interpretation of the works of the Vienna classical school and Beethoven's Fantasia for soloists, choir, piano and orchestra. Each of them focused on a certain aspect of this issue. The process of creating Fantasia was also an important part of it.

Bonds notes a profound relationship between the living environment (all its manifestations) and artistic creativity in Beethoven's music. According to the researcher, the composer expresses relationships, feelings, analysis of reality and a philosophical view of it through emotional breadth of musical images. His works, including Fantasia for soloists, choir, piano and orchestra, appear as a kind of cycle of variations on the theme of the main motive of Beethoven's life — victory over the severity of fate and its challenges. The musician's strength of mind and indomitable will were manifested both in his outwardly concentrated gloomy image and in the indomitable outburst of dramatic waves⁶.

In his research, Erfurth pays special attention to diseases that caused Beethoven suffering and complicated his life. He touches upon the problem of the influence of the disease manifested by the gradual deterioration of

⁶ Bonds, Mark Evan. Ludwig van Beethoven: A Very Short Introduction, 2022. https://www.researchgate.net/publication/360841485_Ludwig_van_Beethoven_A_Very_Short_Introduction

hearing on the composer's natural temperament. The researcher claims that this fact in no way affected the quality of creativity and its productivity. After the 1800's, when deafness was especially evident, Beethoven created ambitious works that gained popularity all over the world, including Fantasia for soloists, choir, piano and orchestra⁷.

In his publication, Jareño makes a psychological biography of Beethoven, which focuses on the analysis of his personality from life situations experienced by the composer. The researcher studies letters, diaries, records in conversation books, the text of Beethoven's will to gain a deeper understanding of the nature of the images and characters reflected in his music, in particular, in Fantasia. He reveals the process of forming a strong and independent personality by this example, as well as the factor of uniqueness of the author of The Symphony No. 9. It is known that the chorus from its finale based on the Schiller's poem later became an anthem of European solidarity⁸.

Eisinger studied the involvement of lead found in the composer's hair strand in the death of L. Beethoven. The researcher tries to trace the course of the disease, its consequences for the musician's creative activity, in particular, Fantasia for soloists, choir, piano and orchestra. The researcher concludes that lead did not affect the progress of Beethoven's deafness and did not cause his death at the age of 57⁹.

Perciaccante et al. focused their study on hearing aids and the processes of their improvement in the times of Beethoven. They note the production of hearing trumpets and a resonance plate designed by the engineer Johann Nepomuk Maelzel and the piano maker Conrad Graf. These devices, as well as a drumstick made of wood, were provided to facilitate the composer's creative activity, in particular Fantasia¹⁰.

⁷ Erfurth, Andreas. Ludwig van Beethoven—a psychiatric perspective Ludwig van Beethoven – eine psychiatrische Perspektive. Wiener Medizinische Wochenschrift, 171, No. 4, 2021. https://www.researchgate.net/publication/353645760_Ludwig_van_Beethoven-a_psychiatric_perspectiveLudwig_van_Beethoven_-_eine_psychiatrische_Perspektive

⁸ Jareño, Abigail. Ludwig van Beethoven in a Snapshot: Exploring His Own Words. The Journal of psychohistory, 48, No. 4, 2021, pp. 316-328. https://www.researchgate.net/publication/350382743_Ludwig_van_Beethoven_in_a_Snapshot_Exploring_His_Own_Words

⁹ Eisinger, Josef. The lead in Beethoven's hair. Toxicological and Environmental Chemistry, 90, No. 1, 2008, pp. 1-5. https://www.researchgate.net/publication/250894633_The_lead_in_Beethoven's_hair

¹⁰ Perciaccante, Antonio, Coralli, Alessia, Bauman, Neil G. Beethoven: His Hearing Loss and His Hearing Aids. Otology & neurotology: official publication of the American Otological Society, American Neurotology Society [and] European Academy of Otology and Neurotology, 2020. https://www.researchgate.net/publication/342498929_Beethoven_His_Hearing_Loss_and_His_Hearing_Aids

Modern cultural figures face the issue of financial sponsorship of classical music performers, including those who perform Beethoven's *Fantasia* for soloists, choir, piano and orchestra. As Isakovic states, such a practice has a positive impact on the life of society, contributing to the improvement of its mental health, the growth of the cultural level and progress in general. The patron, in turn, finds a living advertisement of his charity activity in the interpreters of works of classical art. The Golden Wreath award, established in 2011 by the Ministry of Culture of Serbia for contributions to the development of culture through sponsorship and donations, is an example¹¹.

Modern literature also considers the historical period during which L. Beethoven created *Fantasia* for soloists, choir, piano and orchestra. Emphasis is placed on its uniqueness, as the era of classicism was replaced by a new large-scale cultural, historical, artistic, and aesthetic direction — romanticism. The nature of the images of Beethoven's music, filled with strong feelings, passion, heroic spirit, and the greatness of a personality capable of overcoming the heavy influence of time and harsh fate, is covered. The range of main themes for the composer is identified: a titanic will, a call to people about brotherhood and unity. The reformist orientation of the musician's creative activity in the field of such genres as sonata and symphony; concerto for solo instrument and orchestra; one-movement programmatic orchestral overture is studied. There is a synthesis of the last two genres, as well as the concert-type oratorio in Beethoven's *Fantasia* for soloists and choir, piano and orchestra¹².

The legacy of Beethoven and his *Fantasia* for soloists, choir, piano and orchestra is known and especially popular among outstanding interpreters of the 20th century. Their names are known all over the world. These are Gilels, Richter, Yudina, Kempff, Gould, Arrau. They are attracted by the philosophical depth in the sounds and images of the composer's music¹³.

There are different ways of interpreting the music of the great German composer: classicist (Oborin and Gilels); romantic (Neuhaus, Yudina, and Richter); anti-romantic (Schnabel and Brendel). Goldenweiser draws attention to the principle of preserving the rhythmic pulsation, which contributes to the

¹¹ Isakovic, Smiljka. Classical music in the new millennium: Return of philanthropy. *Zbornik Matice srpske za drustvene nauke*, 147, 2014, pp. 323-336.

https://www.researchgate.net/publication/287414747_Classical_music_in_the_new_millennium_Return_of_philanthropy

¹² Hoboetc.com. Viennese classics: Haydn, Mozart, Beethoven, 2018.

<https://uk.hoboetc.com/iskusstvo-i-razvlecheniya/14877-venskie-klassiki-gaydn-mocart-bethoven-venskaya-klassicheskaya-shkola.html>

¹³ Hoboetc.com. Ludwig van Beethoven: works, 2018. <https://uk.hoboetc.com/iskusstvo-i-razvlecheniya/15339-lyudvig-van-bethoven-proizvedeniya.html>

consolidation of the form of the work and its integrity, gives a unique interpretation of appliqué and pedalization. Schnabel A. aims to show the integral sweeping form of Beethoven's works, explores the subtlest nuances in the change of tempo and meter, perceives the appliqué as a means of correct instrumental phrasing. Power and Martienssen also dealt with the problem of editing Beethoven's sheet music¹⁴. However, the greatest range of revisions, which were not recorded as a scholarly publication or a pianist's notes, can be found in the practice of performing Beethoven's works, including the Fantasia for soloists, choir, piano, and orchestra.

It is interesting that the opening part of Beethoven's Fantasia for soloists, choir, piano and orchestra, which serves as an introduction (cadence for the soloist), was not recorded as music before the premiere of the work in December 1808. This happened in the following year — 1809, when the material performed by Beethoven at a concert as an improvisation was put on paper. The main theme of Fantasia, which is based on the material of the youth song (Seufzer eines Ungeliebten und Gegenliebe (Lament of a man unloved and mutual love)), created by the composer earlier, involves the chorus melody from the finale of The Symphony No. 9, where the text of Schiller's Ode to Joy is presented¹⁵.

However, the study on the issues of different interpretation of Beethoven's Fantasia for soloists, choir, piano and orchestra is still incomplete. The multiplicity and originality of performance decisions related to such a large-scale and innovative style of the work prompts their study, analysis, and systematization.

Methods and materials

The methods that constitute the theoretical and practical areas of study were used when researching the issue of performance interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia.

The theoretical part involves making concepts that derived from the analysis of scientifically proven information, as well as audio and video records.

The practical part is represented by the collection, examination and research of archival records with the interpretation of Beethoven's Fantasia by various performers.

¹⁴ Interpretation of Beethoven's works. Editorial offices, 2017. <https://lektiv.org/16-16534.html>

¹⁵ Beethoven's works. Fantasy for Piano, Orchestra and Choir Opus 80 by Ludwig van Beethoven: an analysis by Philippe Lemoine, 2022.

http://www.lvbeethoven.com/Oeuvres_Presentation/Presentation-ChoraleFantasy.html

Research design

The main stages of studying the performance interpretation of Beethoven's Fantasia were:

- description of the aspects of the stage interpretation of the piano part from Fantasia by L. Beethoven in the historical and temporal context;
- analysis of stylistic regularities of performance interpretation in relation to this work;
- determining the main aspects of creating a composition, its genre orientation and timbre composition;
- understanding of the style and peculiarities of performance of Fantasia for soloists, choir, piano and orchestra by various artists;
- identifying the basis of the interpretative style inherent in the era of the Viennese classical school;
- outlining musical genres that Beethoven integrated into Fantasia for soloists, choir, piano and orchestra.

Sampling

The interpretation of Beethoven's Fantasia for soloists, choir, piano and orchestra was the object of research in this article. In particular, the material for the analysis of this topic was the recordings of its performance by famous musicians of the past and present centuries: pianists M. Yudina; S. Richter; L. Shugom; V. Ptushkin; Pierre-Laurent Aimard; Yu. Novikov; Elian Rodriguez; Hélène Grimaud; Leif Ove Andsnes; Kristian Bezuidenhout; Bertrand Chamaille; choirmasters and conductors O. Sveshnikov, A. Syrotenko; Yu. Chekhlatá; K. Sanderling; N. Harnoncourt; Esa-Pekka Salonen; Yu. Yanko; V. Oliinyk; Pablo Heras-Casado.

Many performance versions selected in this study is determined by the content, scale, and uniqueness of the ideological and genre solution of the composition. This factor became the primary reason for a wide range of famous musicians who have gained worldwide performance fame to play this work. In turn, this fact prompted the authors to make a comparative analysis of individual artistic concepts from the perspective of the interpretation of L. Beethoven's Fantasia.

Methods

The authors of this research used the following methods: creation of an information background; comparative analysis and structuring of information; identification of the categories that make the basis of the problem; generalization

of obtained data. The first of these methods was used to create a foundation of scientific concepts, which is necessary for a deeper understanding of the issue of interpreting Beethoven's Fantasia. The second method enabled determining the research vectors on the issue under consideration. The third method was applied to reveal the issue under research as a solid, multifaceted, and integral phenomenon, which is based on several important components. The fourth method contributed to the formation of a generalized panoramic overview of the problem.

The method of practical study of the archive of musical classics was also used. The authors collected and listened to recordings of the performance of Beethoven's Fantasia for soloists, choir, piano and orchestra by musicians of different periods and countries. These materials were the basis for a study of interpretation styles in the context of the individual artistic aesthetics of each of the artists, as well as within the historical period and environment that coincided with the performance of the work.

Results

The performance interpretation of works of the Viennese classical school by the example of L. Beethoven's Fantasia for soloists, choir, piano and orchestra is one of the symbols of the brilliant concert practice of different times, which combines historical, stylistic, ideological, figurative, and thematic, artistic, and technical aspects.

This work is unique due to the composition of the performers (piano solo, mixed choir, soprano soloists (2), viola soloist, tenor soloists (2), bass soloist and orchestra, which included: flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, and string instruments), individual author's dramaturgy and interpretation of the piano part. The last of the mentioned phenomena requires an extended and more detailed description.

Table 1 presents the significance of the interpretation of the piano part of the work, from the perspective of the era to which it refers.

Table 1

Life period of Beethoven	The piano replaces the harpsichord, opening opportunities for composers to shape musical thoughts texturally more richly (imparting them the chord composition), as well as dynamically (facilitating the render of a wide range of feelings and moods). At the premiere of the work, the composer performed its piano part, actively using improvisation elements (in the opening section on a solo piano).
The period of creativity of romantic composers	The piano occupies a leading position on the stage. Its mission is to convey to the listener the material that was previously controlled by the orchestra. The Hungarian composer and virtuoso pianist of the Romantic era F. Liszt (1811–1886) made a concert performance of Beethoven's Fantasia for soloists, choir, piano and orchestra, showing the scale of his piano part in terms of tonal content.
Concert practice of the 20 th century	A variety of performing schools, a series of brilliant names of piano artists distinguish the period under consideration. There was a desire to interpret the classics in the context of urbanization and the expansion of the technical support of society. Richter is one of the titans and heralds of profound ideas of Beethoven's legacy, who breathed new life into the piano part from Beethoven's Fantasia. He showed its music in its original form, without layering previous manners, schools, and styles.
Performing arts of the new era (end of the 20 th - beginning of the 21 st centuries)	There is a desire to support the brilliant achievements of performing practice of previous periods. The interpreters of the piano part of Fantasia act as keepers of classical traditions and modern virtuoso artists who have an individual creative style.

Aspects of the stage interpretation of the piano part from Beethoven's Fantasia in the historical and temporal context

Table 2 lists the various stylistic contexts formed in certain eras and the corresponding sounding of Beethoven's Fantasia for soloists, choir, piano and orchestra.

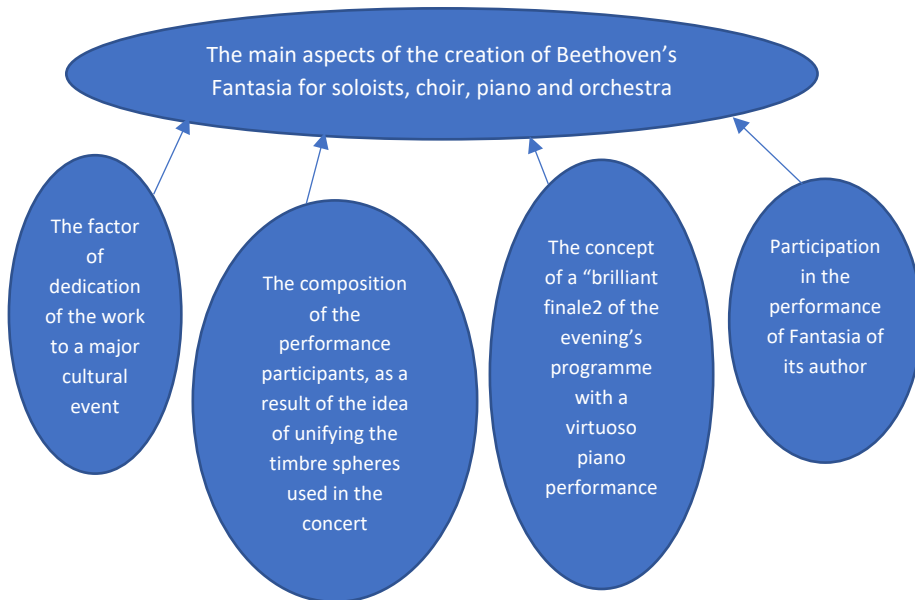
Table 2

<p>Classicism</p>	<p>The composition of the performers of Fantasia for soloists, choir, piano and orchestra was not typical for the traditional style of this era, it was distinguished by its innovative interpretation. The performance of the piano part was distinguished by concert brilliance, author's individuality, a wide palette of emotional shades, richness of image and, most importantly, improvisation, as a hallmark of Beethoven's performance style.</p>
<p>Romanticism</p>	<p>The interpretation of the piano, the principles of playing the piano part in general are in full, close, and harmonious interaction with the traditions of this style. This is manifested in the innovative use of timbre elements of the instrument; exposure of his role as an independent pop concert one; in the implementation of means of interpretation characteristic of virtuoso pianists, which became a symbol of the artistic culture of romanticism.</p>
<p>20th century and stylistic diversity (neoclassicism, neoromanticism)</p>	<p>The combination of polar trends: the search for innovative solutions in the field of tonal composition of works, methods of sound creation, means of interpretation, and at the same time the desire to revive the old style, in particular the traditions of the era of classicism. The emergence of the neoclassical trend, which called for interpretation of the works of the Viennese classical school, in particular, Beethoven, from the perspective of a modern sense of melody, rhythms, and tempo in the context of a multipolar world of culture.</p>
<p>21st century — the era of postmodernism</p>	<p>The globalization processes and the wide spread of information and communication technologies create the ground for a comprehensive vision of Beethoven's Fantasia for soloists, choir, piano and orchestra, considering all the previous epochal and stylistic layers that were reflected in its interpretation. There is a desire for a new, individual, unprecedented, and unique performance interpretation of famous music.</p>

Stylistic regularities of performing practice of L. van Beethoven's Fantasia

Figure 1 explains the interrelationship of the category: the composition of the participants of Fantasia; its concert basis; the situational and stylistic atmosphere in which this composition was created.

Figure 1



Aspects that led to the creation, performance, genre and timbre composition of Beethoven's Fantasia

Table 3 provides a comparative analysis of individual performing approaches to the interpretation of Beethoven's Fantasia.

Table 3

<p>L. van Beethoven (1770 - 1827)</p>	<p>Beethoven's interpretation style is characterized by: an improvisational beginning; creation of music and its structural formation on stage during performance; orchestral thinking; large-scale dynamic waves; "Albert basses", which become a boiling figuration; overturning of melodic and rhythmic figures; textural mastery based on the juxtaposition of extreme registers; massive chord sounds; expressive pedal; showing the beginning of the conflict — opposition and synthesis; appealing intonations, clear rhythms; <i>rubato</i>; internal dynamic build-up with slowing of the tempo; the melodies speak, shout, whisper. According to A. Schnabel, Beethoven, while recording his opuses, arranged leagues and accentuations without any strict system and regularities. This fact leaves the performer (pianist) freedom of choice. The composer made almost no instructions regarding fingering and pedalization either.</p>
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<p>F. Liszt (1811 - 1886)</p>	<p>Brilliant concert style; virtuosity of performance; a wealth of shades of expressiveness and an arsenal of technical methods; passion and drama; revealing the possibilities of the grand piano as a large-scale stage instrument, which concentrated the timbres and possibilities inherent in a symphony orchestra. Understanding the genre as a symbol of the era not only of late classicism, but also of the next trend — romanticism.</p>
<p>M. Yudina (1899 - 1970)</p>	<p>Yudina's style consists in the manner of playing everything insightfully and dramatically, singly, clearly, preferring slower tempos.</p>
<p>S. Richter (1915 - 1997)</p>	<p>The pianist's interpretation is distinguished by striving for authenticity; simplicity, naturalness; totality; the synthesis of music and other types of art, expressed through a love of musical theatre, the ability to think with the images of painting and literature in performance. Clarity, logic, expressive presentation of a thought in music; mastery of varying the dynamics and timbre of sounds; pure sound, not coloured by sensuality; the orchestral vision of the work and the prospects for the development of its initial thematic material; scale of performance; large dynamic contrasts are also characteristic for Richter. He conveys the conflict between Beethoven's images and themes, the dynamism of their development. At the same time, Richter is an artist who conveys powerful, gigantic passions.</p>
<p>M.O. Yeshchenko (1923-2000)</p>	<p>The pianist's style is characterized by monumentality and philosophical depth. Her approach to the performance of works is characterized by the desire to cover the composer's work in its entirety, to open unknown pages of his heritage.</p>
<p>L. Shugom (1946 – 2017)</p>	<p>Shugom's interpretation style is characterized by restraint and nobility, a reflection of a philosophical view of the world and a wise balance of emotions and feelings. The pianist reflects the entire spectrum of figurative characteristics embodied by Beethoven in Fantasia. This process is not sudden, but smooth, matte.</p>
<p>V. Ptushkin (1949 – 2022)</p>	<p>The pianist translates the classical clarity, even the asceticism of the artistic revelation of the ideas and characters of Beethoven's Fantasia. His approach to the performance of this work is distinguished by a bright display of dynamic contrasts, the brilliance of the piano technique (both filigrees fine fingered and massive chordal).</p>
<p>Yu. Novikov (born 1952)</p>	<p>A combination of velvetiness in light, graceful, moving episodes, and openness of expression of drama in pages saturated with chordal passages.</p>

Pierre-Laurent Aimard (born 1957)	The main spheres of the performer's artistic activity are the classics of Viennese authors, through the prism of the Messianic era. Tempo restraint and contemplativeness are one of the distinguishing features of the artist's interpretation.
Elian Rodriguez (born 1959)	The position of a manifesto, an appeal to the listener is felt in the pianist's performance of Beethoven's Fantasia. The perfection of the technique and the deep revelation of the composer's style are combined with a subtle manifestation of the artist's natural temperament.
Hélène Grimaud (born 1969)	The style of monumental dramatic compositions by Beethoven and Brahms is an element and sphere of interest of the performer. The flexibility of rapid transitions from forte dynamics (fortissimo) to piano (pianissimo), from fast passages to restrained episodes. The pianist conveys the meditative nature of the images that she realizes when interpreting the images.
Leif Ove Andsnes (born 1970)	The core of stylistic preferences is the music of the romantics and, first, Grieg. However, the range of the artist's repertoire is huge: Viennese classics — Bartók. In the performance of Beethoven's Fantasia, revealing the brilliance and richness of the technique, preserving the traditions of the classical style, the pianist reveals himself as a romantic artist, when the expression of feelings, tension of emotions and passions, as well as sophisticated lyrics and meditation are expressed openly and in relief.
Kristian Bezuidenhout (born 1979)	Turning to the stylistic forms, atmosphere and timbres of the Baroque is a distinctive feature of the musician's artistic interests. The pianist is characterized by a recitative, rhapsodic style of presentation, even though he can easily convey the wide panorama of feelings and emotions reflected by Beethoven in Fantasia for soloists, choir, piano and orchestra.
Bertrand Chamayou (born 1981)	Impetuousness, rapidity, emotionality, and the ability to make a sharp transition from one image and emotional state to another, sometimes the exact opposite, as well as brilliant technique, silvery sound and its inner strength are qualities that characterize the pianist's performance of Beethoven's Fantasia.

**Performers of Fantasia for soloists, choir, piano and orchestra.
Their style and features**

Table 4 provides a historical retrospective on the interpretation of Beethoven's monumental composition by conductors of different countries and cultures.

Table 4

<p>O. Sveshnikov (1889 – 1980)</p>	<p>A choral conductor who conveyed the depth and scale of monumental classical and contemporary works. He brilliantly conveys the images of heroic spirit in Beethoven's Fantasia, thus revealing one of the composer's main ideological and imaginative spheres.</p>
<p>K. Sanderling (1912 – 2011)</p>	<p>Symphonic and choral conductor. His performance style is characterized by intellectualism, strict adherence to what relates to the author's music. He shows in relief all the timbre (both vocal and orchestral) lines of Beethoven's Fantasia. Each of them sounds distinct. At the same time, they are all united in a monolithic instrumental and choral space, which conveys the mood of the triumph of light forces.</p>
<p>N. Harnoncourt (1929 – 2016)</p>	<p>The performance palette of an opera and symphony conductor ranges from Monteverdi to Berg. He is one of the bright representatives of authentic performance (he masterly played viola da gamba). In his interpretation, he brings the spirit of the baroque atmosphere, the relief of the themes of the composition. In Beethoven's Fantasia, he synthesizes sounding features at a high artistic level, which are characteristic of classicism (transparency of the texture, display of each of the timbre groups, lightness of sounding, spectacular tutti) and romanticism (episodes of lyrics, painting).</p>
<p>Esa-Pekka Salonen (born 1958)</p>	<p>A conductor who devoted his creative life to the performance of modern music (Bartok, Stravinsky, Messiaen, Shostakovich). However, the works of the Viennese classics, in particular, Haydn and Beethoven, received his individual interpretation. Each timbre line of Beethoven's Fantasia by has its own dramatic plot. He tends to the type of performance, which is close to rhapsody. However, all components of the choral and orchestral textures act as components of a single system, complementing each other.</p>
<p>Yu. Yanko (born 1961)</p>	<p>The conductor turns to works of different times, cultures, schools and styles. He is distinguished by a perfect knowledge of the characteristic features of styles of the composers of the past and the present centuries. In the performance of Beethoven's Fantasia, the emotionality</p>

	of Yanko as a conductor is deeply connected with the clarity of gestures, which reflects the high level of the performer's artistry.
V. Oliinyk (born 1974)	A conductor of the younger generation who works successfully in various genres: opera, ballet, oratorio, cantata, symphony, instrumental concert. In Beethoven's Fantasia, he clearly shows the stages of formation of a single dramatic line of the work. At the same time, he deeply unites the orchestral and choral parts in this space.
A. Syrotenko	The conductor and choirmaster translate the composers' ideas in scale forms (C Orff's Carmina Burana; Beethoven's Fantasia). He subtly and vividly reveals such aspects of the works as the internal dynamics of development, the lyrical character of themes. The choirmaster pays special attention to the principles of nuance in the interpretation of the music.
Pablo Heras-Casado (born 1977)	The conductor works in various, as a rule, large-scale genres of world classics, which include instrumental, choral and opera music. In Beethoven's Fantasia he conveys the immensity and depth of images. As for the performance of Beethoven's Fantasia, he expresses dynamism, lightness, liveliness. This applies both to individual timbre lines and to the texture as a whole.
Yu. Chekhlyata (born 1987)	The conductor and choirmaster, whose area of interest is the disclosure of voluminous works, dramatic and diverse in nature (Beethoven's Fantasia; Polovyi's Solemn Mass). They are distinguished by a philosophical concept and, at the same time, broad lyricism, which is complemented by bright genre elements.

Beethoven's Fantasia in the interpretation of conductors

So, the conductors (choral, symphonic), pianists who took part in the performance of Beethoven's Fantasia, developed a single performance concept, which is based on the desire to show the greatness, scale, and depth of the work's images. This is evidenced by several examples of successful and highly artistic co-operation of performers of different parts of the work.

Sanderling (conductor of the orchestra), Sveshnikov (choir director) and Richter (pianist) brilliantly reflected the heroic spirit of the titan composer's work. Courage, fortitude, the mood of triumph, which comes when the light forces win — these are the main images of their interpretation of Beethoven's Fantasia. Even the lyrical episodes (in the parts of the piano, choir, orchestra)

differ in dynamics, the desire to reveal the heroic beginning, as one of the features laid down by the author. This idea united all participants of the performance.

Communication between the conductor, pianist, orchestra, choir and solo vocalists is very important in the creation of performance interpretations of Beethoven's *Fantasia*. When a choral group is invited to perform *Fantasia*, its director works with it, while in other cases the conductor of the orchestra works with the artists invited to perform the choral component of the work.

Haroncourt (conductor of the orchestra, who also worked with the choir) and Aimard (pianist) vividly convey the classical features of this work (clarity, accuracy of each timbre line, transparency of the texture, lightness of sound, which are changed by the richness of the pages that translate the triumph of light forces), and the artistic principles of subsequent romanticism (a rich and expressive visual and psychological palette, a wide scale of dynamic shades, a focus on episodes of lyricism and silence). As for the performance interpretation of the choral part of Beethoven's "*Fantasia*", Haroncourt will adhere to the principle of a relief display of solo parts (in the form of expressive melodic and thematic echoes between male and female voices) and unification, where a variety of timbre colors is preserved. In this regard, Aimard supports the conductor's position, as he brilliantly conveys the brightness of the sound of the solo piano and its inseparableness from the orchestral and choral texture in episodes where all parts (piano, choral, orchestral) act as a monolith.

Salonen (conductor of the orchestra, who also worked with the choir) and H. Grimaud (pianist) reveal a wealth of dynamic nuances to the listeners. The style of their performance is similar in nature to rhapsody. The lyrical episodes of Beethoven's *Fantasia* resemble meditation islands.

Yanko Yu. (conductor), A. Syrotenko (choirmaster) and V. Ptushkin (pianist) conveyed to the listeners the version of the interpretation of the classical piece that is closest to the authentic sound. This is reflected in the clarity of the sound of each of the timbre layers of Beethoven's *Fantasia*, the asceticism and transparency of the translation of the textural background in general, the mastery in revealing the images of deep drama, tender lyrics, and triumph.

Oliinyk V. (conductor), Yu. Chekhlyata (choir director) and Yu. Novikov (pianist) conveys dramatic tension, which is the sphere opened by the composer in the most versatile way. They reveal the various stages of its formation when the piece is sounding — from hidden anxiety to the final triumph. In this regard, the pianist, and the conductor (who directs the orchestral and choral parts of the performance) act as artistic like-minded people, which contributes to the vivid individual interpretation of a well-known work.

In a harmonious tandem, Casado P. (conductor) and K. Bezuidenhout (piano) showed the emotional (more broadly, pathetic) world of Beethoven's music in many aspects.

As the analysis of different types of interpretations of L. Beethoven's Fantasia shows, the performers (orchestra conductors, who also took on the mission of choirmasters in the rehearsal process, directors of choir and pianists) acted as a single team, embodying an interpretation adequate to the composer's idea. In each of the examples, the artistic attention was concentrated on a certain side of the composer's boundless thinking (heroic spirit; dramatic tension; the triumph of light forces, which were interspersed with philosophical reflections, were warmed by lyrics, and were also accompanied by images of the struggle for the ideal of brotherhood, the unity of mankind). However, each of the examples became a reflection of the collective worldview and realization of its nuances in music.

As for the vocal (solo and choral) part of Beethoven's Fantasia, in the process of studying the work and performing it under the conductor's guidance, the choirmasters tried to convey the principle of a bright, relief presentation of the thematic material, which appears as a broad chant. The beauty of the lyrical cantilena reflects the main content of the text, which praises the greatness of nature, which gives people the gift of creation and the power of unity in love, which God gives. The main technical methods of forming the musical fabric in this case are complementarity (call-up between solo, ensemble, and choral groups) and unification in imitative episodes and massive full-tone harmony (rhythmic unison).

Table 5

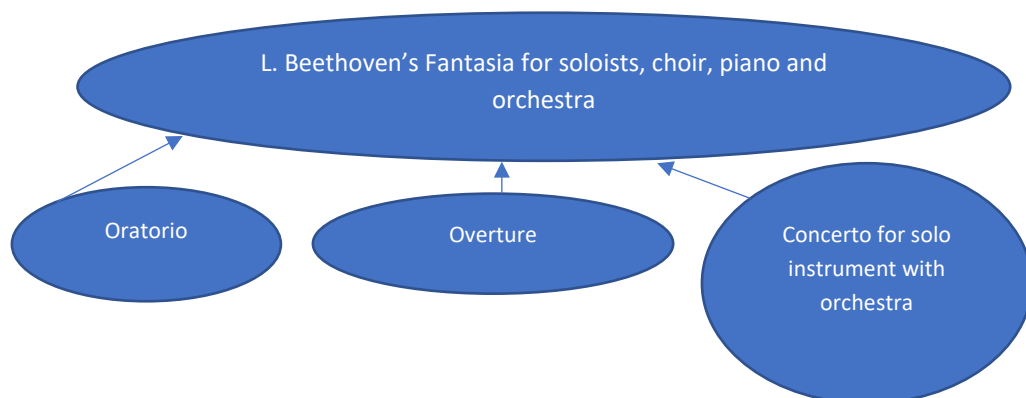
Collective instrumentalism	Balanced timbre composition of the orchestra.
Solo instrumentalism	The acquisition of the piano as one of the leading roles in the field of performing arts, its rise to the position of a concert instrument.
Vocal and choral component	The three-dimensional sound of the choir, as a significant, multifaceted (due to the mixed composition) part of a large-scale work. Deep disclosure of timbre shades not only of vocal groups, but also of soloists. Translation of the brilliant possibilities of the opera singing technique in the context of a composition that combines several complex genres.
Performance transformation	A gradual transition from the technical arsenal characteristic of the harpsichord to the set of interpretive methods inherent in the modern grand piano.

Principles of shaping performance manner	Clarity, rationalism, alignment of elements, filigree.
Tempo	Referring to a moving and rapid speed of sound (<i>vivace, allegro, presto</i>).
Nuancing	In accordance with the atmosphere of “storm and onslaught”, the melodic is massive and calls out, declares an idea that expresses the pathetic element, affectation.
Timbral palette	A transition from the sonority characteristic of a harpsichord to its variant characteristic of a grand piano, and then — an orchestra. The mixed composition of the choir ensures the relief of the sound. It is enriched by the principle of complementarity between groups of female and male voices (both choral and solo), which are united at the end.
Metro-rhythm	The foundation of binding the form, its integrity and stability of dynamic development, organization.

Aspects of the interpretive style of the Viennese classical school

Figure 2 shows that three major genres, which had a sweeping content, significance and role in certain periods were united in Fantasia for soloists, chorus, piano and orchestra.

Figure 2



Musical genres integrated by Beethoven in Fantasia for soloists, choir, piano and orchestra

Table 5 shows the characteristics of these genres during the period when the analyzed work was created (1808).

Table 6

Concert oratorio	Having reached its heyday and artistic heights in Baroque music (Händel), the oratorio provides an opportunity to occupy a leading position in musical culture to the genres of instrumental (solo and symphonic) music. It preserves its traditional structure, undergoing the enrichment of melodic as a result of the establishment of the major-minor system, folk sources. In Fantasia, Beethoven strives to revive the oratorio genre, to realize it in a new quality — as a herald of the ideas of the new time, while integrating into the sphere of instrumental genres that flourished and became very common in the 19 th century.
Programmatic overture	A genre that became extremely popular in the work of romantic composers. It was the programmatic overture that turned out to be an artistic laboratory for the creation of programmatic music, which Beethoven provided for in Fantasia for soloists, choir, piano and orchestra. The brilliant overtures of W. Mozart to his operas The Marriage of Figaro, Don Juan, The Magic Flute were also the reasons for that. In the 19 th century, the orchestral overture appeared as an independent work and became widely used on stage.
Concert for solo instrument with orchestra	Genre, like the orchestral overture, which reached its heyday and peak in the 19 th century. Reflecting the progress related to the technological evolution of the piano, it became a symbol of the concert performance of the era of late classicism and, mainly, romanticism. In Fantasia, Beethoven reflected the significance of the piano as a solo stage instrument, revealed its scale and limitless potential from the perspective of timbral colors. In general, the composer predicted the importance of the piano concerto genre and its brilliant prospects for subsequent eras and styles.

Oratorio, overture, and piano concerto at the beginning of the 19th century

So, in Fantasia for soloists, choir, piano and orchestra Beethoven became one of the founders of concert pianism, as well as the genres of programmatic overture and solo instrumental concert and continued the development of the oratorio genre. This opened unlimited possibilities for the composers of the initial period of romanticism when he wrote his masterpieces. Beethoven reformed the system of concert interpretation,

expanding its scope, enriching the content, and modernizing the style and manner of performance. The author's artistic achievement was a harmonious synthesis of large independent genres into a single whole. There are many variants of performing interpretation of this work. All of them, through the prism of the individual, unique and inimitable style of the pianists who played it, convey the scale, depth of content and greatness of Beethoven's creative achievements in such areas as genre, performance art, modernization of the traditions of these areas.

Discussion

The music of the composers of the Viennese classical school, in particular Beethoven, as a large-scale cultural and historical phenomenon attracted and continues to attract the researchers' attention.

Pohoda O. studied the nature of the development and content of the chamber and vocal art of Germany in her publication. The genesis of the historical and stylistic interaction of music and text in the process of interpreting this work is analyzed on the example of Beethoven's Fantasia¹⁶.

According to the academic opinion of Pohoda, Fantasia combines compositional, genre features of free form and sonata in L. Beethoven's creative work. His large-scale work (Fantasia for mixed choir, piano and orchestra) is a harbinger of the symphonic fantasies of the Romantic era. At the same time, it is a brilliant example of processing a vocal composition created by a classic earlier. Pohoda also explores the historical specifics of fantasia as a genre in the works of the Viennese classics; different points of view on its individual and stylistic interpretation and consideration in the context of the concepts and functions developed in the same period in philosophy, literary and poetic creativity, and fine art; its construction¹⁷.

Zymohliad focuses on the factor that the piano art of Ukraine of the 20th century, in particular, the activity of Yeshchenko, who brilliantly performed the piano part in Beethoven's Fantasia, helped to preserve the classical

¹⁶ Pohoda, Olena. *Fantasies for piano as genre constant in creative heritage of L. Beethoven. Problems of the interaction of art, pedagogy and the theory and practice of education*, 45, 2015, pp. 219-231. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILE=&2_S21STR=Pvmp_2015_45_20

¹⁷ Pohoda, Olena. *Piano fantasies of Viennese classics in the context of philosophical and artistic concepts of imagination at the turn of the 18th-19th centuries. Abstract of the dissertation for obtaining the scientific degree of Candidate of Art History*, 2009. I. P. Kotlyarevskiy Kharkiv State University of Arts.

traditions of enlightenment, compositional, performing, and pedagogical creativity¹⁸.

Hanson and DeNora consider the phenomenon of “genius” in the context of new social paradigms. The authors focus on such a phenomenon as “serious musical culture”. The works of Beethoven, in particular, *Fantasia*, are considered from this perspective as examples of the “higher genre”¹⁹.

Rehfeldt et al. examine the factors that made Beethoven’s music, in particular, *Fantasia*, widely popular throughout the world. In their opinion, this was facilitated by the traditions of the Viennese classical school, which the composer sought to develop, enrich, and modernize. The style he developed helped to create music even when he became almost deaf. The success and popularization of his legacy were also based on the symbols and ideas that he embodied in sounds and melodies, rhythms, and dynamic waves. They became a reflection of the values of freedom and democracy²⁰.

Martin-Castro and Úcar study the problem of tempos used by Beethoven, based on the marks made by the composer. He left them in the manuscripts of his works, as he responded to the technical innovation of the beginning of the 19th century – the metronome. In 1815, it was patented by Maelzel. The researchers point to the fact of discrepancy in the tempos practiced by modern performers and those recommended by the author. In their opinion, the reason for this phenomenon is that the choice of the optimal performance speed relates to the phenomenon of perception, which is formed in a certain cultural context²¹.

Noorduyn also studies the nature of tempos used by Beethoven. He lists the most common variants during the composer’s lifetime. The researcher encourages musicians and researchers in the field of performing arts to deeply study Beethoven’s artistic practice. According to him, this will help

¹⁸ Zymohliad, Natalia. National Piano Music as a Factor of Development of Pianistic Culture of Ukraine in the Mid. 20th Century. *Culture Of Ukraine*, 50, 2015, pp. 102-112. http://riokhsac.in.ua/culture_files/cu50.pdf

¹⁹ Hanson, Alice, DeNora, Tia. Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803. *Notes*, 53, No. 3, 1997, pp. 798. https://www.researchgate.net/publication/270264417_Beethoven_and_the_Construction_of_Genius_Musical_Politics_in_Vienna_1792-1803

²⁰ Rehfeldt, Ruth Annē, Chan, Stephanie C., Katz, Brian. The Beethoven Revolution: A Case Study in Selection by Consequence. *Perspectives on Behavior Science*, 44, No. 2, 2020, pp. 1-18. <http://dx.doi.org/10.1007/s40614-020-00271-x>

²¹ Martin-Castro, Almudena, Úcar, Iñaki. Conductors’ tempo choices shed light over Beethoven’s metronome. *PLoS ONE*, 15, No. 12, 2020, e0243616. <http://dx.doi.org/10.1371/journal.pone.0243616>

reveal its historical background and open wide horizons for conductors and soloists for experimental works with the tempos of the Viennese classic²².

Noorduin examines the quantitative indicator of Beethoven's published works. He emphasizes the importance of the materials provided by the Beethoven-Haus website. In particular, the researcher focuses on scanned versions of valuable manuscript sources, as well as on links that allow finding images of input data (manuscripts)²³.

Noorduin addresses the discussion topics and issues related to the appropriateness of creating another new record of Beethoven's monumental works. Many performers hold the opinion that the classics must be performed and popularized. There is also an opinion that there are already perfect versions of its interpretation, where the Master of Musical Art have done everything possible and we, as their heirs, can enjoy the sound at the peaks of performance²⁴.

Noorduin analyses the instructions of Beethoven's closest associates regarding the interpretation of his works: Carl Czerny and Ignaz Moscheles. He raises the issue of the autonomy of their judgments, and even the possibility of performers, in particular, modern ones to individually interpret the composer's wishes, from artistic-aesthetic and ideological-technical tasks²⁵.

In his Doctor of Musical Arts (DMA) thesis, Roberts draws stylistic and genre parallels between the work of Mozart and Beethoven. As an object of research in this direction, the researcher chooses three large-scale and unique works of the composer: Piano Concerto No. 1 in C major (op. 15); his only opera *Fidelio* (op. 72) and the monumental *Missa Solemnis* (op. 123). In these works, as well as in *Fantasia* for soloists, choir, piano and orchestra, L. Beethoven saw his genius mentor in Mozart, whose testaments he embodied in his own music in a deeply individual way²⁶.

²² Noorduin, Marten. The metronome marks for Beethoven's Ninth Symphony in context. *Early Music*, 49, No. 1, 2021. <http://dx.doi.org/10.1093/em/caab005>

²³ Noorduin, Marten. Is There Any Scope for Another Edition of Beethoven's Piano Sonatas? *Nineteenth-Century Music Review*, 17, No. 2, 2019, pp. 1-12. <http://dx.doi.org/10.1017/S1479409819000053>

²⁴ Noorduin, Marten. Why Do We Need Another Recording of Beethoven's Ninth Symphony? *Nineteenth-Century Music Review*, 18, No. 3, 2020, pp. 1-9. <http://dx.doi.org/10.1017/S1479409820000026>

²⁵ Noorduin, Marten. Re-examining Czerny's and Moscheles's Metronome Marks for Beethoven's Piano Sonatas. *Nineteenth-Century Music Review*, 15, No. 02, 2017, pp. 1-27. <http://dx.doi.org/10.1017/S1479409817000027>

²⁶ Briggs Roberts, Jeremy Ryan. The influence of Wolfgang Amadeus Mozart on the creative life and output of Ludwig van Beethoven: a cross-genre investigation. https://www.researchgate.net/publication/33521786_The_influence_of_Wolfgang_Amadeus_Mozart_on_the_creative_life_and_output_of_Ludwig_van_Beethoven_a_cross-genre_investigation

Baldassarre considers the problem of recording the music performed, as an improvisation, on paper. He emphasizes the complexity of this process and the deep responsibility towards musicians and listeners on the part of specialists who carry it out. Beethoven's *Fantasia* for soloists, choir, piano and orchestra also contains an opening section, which is responsible for the manner of performance and structure, improvisation. As is known, the composer himself made its notation, but he left his interpreters the opportunity to vary some nuances of the sound at their individual artistic discretion²⁷.

Teachout investigates the factor of transformation of performance style during the transition to sound recording practice. The audio heritage of the outstanding pianist Schnabel (1882-1951) serves as a laboratory for the analysis of this problem. According to the experts' testimony, this musician was the only interpreter of the works of the Viennese classical school of his generation. He was given the opportunity to record most of his concert repertoire, in particular, the cycle of Beethoven's piano sonatas. The importance of this issue is determined by the value of audio and video recording of the composer's outstanding works, in particular, *Fantasia* for soloists, choir, piano and orchestra. They provide an opportunity for an in-depth study of interpretive manners and styles based on the context of the national instrumental school, historical period, and stylistic traditions²⁸.

Gülke touches on the issue of Beethoven's implementation of his own ideas with the help of the author's performance of his works. *Fantasia* for choir soloists, piano and orchestra may be one of the clearest examples of this fact. The researcher reflects on the "irrationality of feelings" characteristic of the composer, which became a reflection of both the aesthetics of the period of the composer's life and work, as well as his ideological, artistic world and aesthetics²⁹.

Goebel et al. investigate the phenomenon and principles of expressive music performance. They monitor live performances and listen to audio recordings. The experts established the fact that expressiveness is one of the main values for achieving the interpreter's goals. Pianists contributed their own vision and embodiment of the intensity of dynamic waves, tempo, sounding time, and articulation to the written music of the Vienna classical school, including Beethoven's *Fantasia*. Sometimes the performer's movements

²⁷ Baldassarre, Antonio. Text, Sound and the Freedom of Interpretation Observations on Beethoven's Music. *MusikTheorie*, 28, No. 4, 2013, pp. 325-350.
https://www.researchgate.net/publication/282721507_Text_Sound_and_the_Freedom_of_Interpretation_Observations_on_Beethoven's_Music

²⁸ Teachout, T. *The Great Schnabel*, 2007.
https://www.researchgate.net/publication/293371568_The_Great_Schnabel

²⁹ Gülke, Peter. Zum Verhältnis von Intention und Realisierung bei Beethoven. *Auftakte — Nachspiele*, pp. 54-72, 2006. http://dx.doi.org/10.1007/978-3-476-00165-8_8

during the concert, his plasticity help to reveal the process of interaction of the musician with the instrument and the audience³⁰.

Pati et al. note that the performance of the same work, including Beethoven's Fantasia, can differ from the perspective of dynamics, articulation, and tempo. They also presented the relationship between the pitch of sounds, the speed of music performance and the quality of emotions it expresses. The researchers determined the role and significance of the performer as the main translator of the composer's ideas³¹.

Huang et al. explore the possibilities of artificial intelligence to perceive live music, in particular, Beethoven's Fantasy for soloists, choir, piano and orchestra. The researchers consider three of its models: a convolutional neural network; combined embedding model; a matrix that uses distance patterns between the contours of the key and the score. Their value lies are in the function of evaluating the quality and content of the sound of works³².

There is data on the historical factor of public perception of Beethoven's Fantasia for soloists, choir, piano and orchestra at the premiere, as a concert composition where the piano plays the role of the leading instrument. The orchestra and choir are later added to the soloist to enhance the effect of solemnity and grandiosity. The composer himself says that he created Symphony No. 9 with the choir in its finale in the same way as Fantasia, but on a grander scale. The contents of the texts written by the vocalists of both works are also deeply related to each other by glorifying the ideas of love, the greatness of nature, the brotherhood of all peoples of the earth, their unity^{33,34}.

Current information sources contain interesting historical facts about the premiere of Beethoven's Fantasia for soloists, choir, piano and orchestra. In particular, the memories of Prince Edouard de Lobkowitz (Beethoven's patron), who was present during the first performance of the piece, are of

³⁰ Goebel, Werner, Dixon, Simon, De Poli, Giovanni, Friberg, Anders. Sense in Expressive Music Performance: Data Acquisition, Computational Studies, and Models. *Sound to Sense - Sense to Sound: A state of the art in Sound and Music Computing*, pp.195-242, 2008. Berlin, Logos Verlag. https://www.researchgate.net/publication/261946103_Sense_in_Expressive_Music_Performance_Data_Acquisition_Computational_Studies_and_Models

³¹ Pati, Ashis, Lerch, Alexander, Arthur, Claire, Gururani, Siddharth. An Interdisciplinary Review of Music Performance Analysis. *Transactions of the International Society for Music Information Retrieval*, 3, No. 1, 2020, pp. 221-245. <http://dx.doi.org/10.5334/tismir.53>

³² Huang, Jiawen, Ning Hung, Yun, Pati, Ashis, Gururani, Siddharth, Lerch, Alexander. *Score-informed Networks for Music Performance Assessment*, 2020.

https://www.researchgate.net/publication/343415328_Score-informed_Networks_for_Music_Performance_Assessment

³³ Sofia Philharmonic. The Fantasy (Fantasia) for piano, vocal soloists, chorus and orchestra, op. 80. <https://sofiaphilharmonic.com/en/works/ludwig-van-beethoven-the-fantasy-for-piano-vocal-soloists-chorus-and-orchestra-op-80/>

³⁴ Britannica. Choral Fantasy in C Minor, Op. 80 work by Beethoven. <https://www.britannica.com/topic/Choral-Fantasy-in-C-Minor>

interest. The duration of the concert and some technical difficulties of its performance did not prevent him from feeling the innovation, grandeur, and power of the work³⁵.

The researchers focused and showed a deep research interest in various areas related to Beethoven's creative work, in particular, his Fantasia for soloists, choir, piano and orchestra. However, the performance interpretation of this work as a solid, multifaceted, and integral phenomenon has not been analyzed. This topic is relevant and promising for research now and in the future. This is determined by the importance of understanding the heritage of the era of Viennese classicism and preserving its achievements for future generations.

Conclusions

The object of this research — Beethoven's Fantasia for soloists, choir, piano and orchestra is a relevant field of study for musicology, art studies, and performance practice. The following aspects were identified while researching the problem of performance interpretation of the works of the Viennese classical school using the example of Beethoven's Fantasia:

- aspects of the stage interpretation of the piano from Beethoven's Fantasia in the historical and temporal context;
- stylistic regularities of performing practice that relate to Beethoven's Fantasia;
- factors that led to the creation of the composition, genre and timbre composition of Beethoven's Fantasia;
- the style of performers of Fantasia for soloists, choir, piano and orchestra;
- characteristic features of the interpretive style of the Viennese classical school;
- musical genres united by Beethoven in Fantasia for soloists, choir, piano and orchestra;
- features of the oratorio, overture, and piano concerto genres at the beginning of the 19th century.

So, the issue of performance interpretation of the legacy of the Viennese classical school and Beethoven's Fantasia for soloists, choir, piano and orchestra appears as a complex unified system. The main categories of this system are:

³⁵ Hollywood bowl. Choral Fantasy. Ludwig van Beethoven.
<https://www.hollywoodbowl.com/musicdb/pieces/261/choral-fantasy>

- piano as a solo concert instrument;
- synthesis of piano, orchestral and choral parts;
- the performance manner of the era of Viennese classicism;
- the uniqueness and originality of Beethoven's Fantasia in terms of genre, compositional and technical direction;
- variety of styles of performance interpretation of Fantasia for more than two centuries;
- the main vectors of performance interpretation using the example of Fantasia;
- genre of Fantasia.

The research findings can be used in the field of concert performing practice. They are relevant for the researchers in the field of interpretology, history of pianism, genres, and musical form. They will also be effectively applied in the subjects of secondary and higher music educational institutions: Piano Teaching Methodology, History and Theory of Choral Performance, Analysis of Musical Forms, Psychology of Performance. The real problem is promising for researchers, as it appears as a complex, multifaceted phenomenon, the categories of which, while preserving the internal content, will be updated with the help of new performance interpretations.

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