

## Taking soundings

**Suzy Klein and Sir Roger Norrington reflect on whether or not the arguments over authenticity make a real difference to the way we listen to Beethoven now.**

**Suzy:** As interesting as the discussions about tempi and sonorities and phrasing, all of these things are, how much difference does it make to the layman, to the audience, all of these discussions, what does Beethoven's 9th Symphony mean, how does it feel different to listen to it?

**Sir Roger:** Yeah, good question. When it's in the Klemperer mould, it fills the whole universe. It's very impressive, incredibly grand and if you do it the way it was probably done in Beethoven's time, it's less grand but perhaps more exciting, it's more active, it's got a thrilling pace to it; it doesn't sit back, it sits forward, it's active. And Berlioz once said, 'If a piece of music is good enough, you don't sit back and listen to it, it makes you want to walk about furiously', and that's what the piece does.