

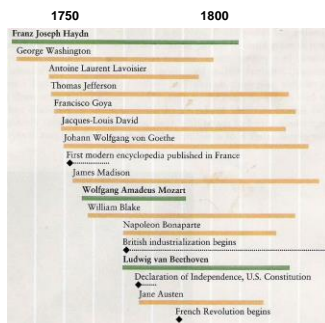
Chapter 15

Beethoven

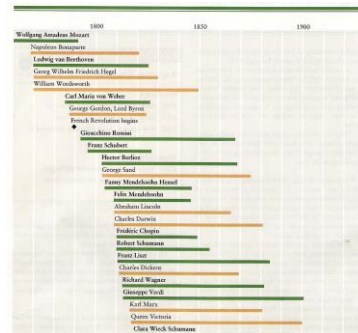
Key Terms

- Classical
- Romantic
- Motive
- Scherzo
- Psychological progression
- *Eroica* Symphony

Classical to Beethoven Timeline



Classical to Romantic Timeline



19th-Century Concept of Artistic Genius

- Composer as genius, not craftsperson
- Artist endowed with talent and soul
- Artist suffers and creates for humanity
- Music an art on the highest level
- Music a mirror of inner emotional life

Perceptions of Beethoven

- Most iconic figure in music history
- Tough and angry, facing adversity
- Embodied concept of artistic genius
- His music considered a revelation

Beethoven's Unique Place

- Strong universal response
- Continuous popularity of his music
- Deeply expressive masterpieces
- Transition: Classical to Romantic

Between Classicism and Romanticism

- Beethoven's Classical roots
 - Student of Haydn
 - Lifelong commitment to Classical principles
- Romantic expression
 - Sense of excitement, urgency, and striving
 - Wide range of emotional qualities

Beethoven and the French Revolution

- Ideals of freedom, liberty, and equality
- Personal identification with Napoleon
- Betrayal of the revolution
- Symphony No. 3, *Eroica*

Career

- Born in Bonn, Dec. 17, 1770
- Trained and employed as musician
- Arrived in Vienna, 1792
- Studied with Haydn and others
- Became established pianist and composer
- Died in Vienna, March 26, 1827
 - 20,000 attended funeral

Personal Life

- Many affairs but never married
- Recognized as genius and eccentric
- Totally deaf by 1820
- Adopted orphan nephew in later years
- Forceful, strong-willed, uncompromising

Heiligenstadt Testament (1802)

- Recognition of incurability of deafness
- Fear of social interaction, humiliation
- Deep despair; considered suicide
- Responsibility to devote his life to create art
- Longing for happiness

Among Beethoven's Works

- 32 piano sonatas
- 16 string quartets
- 11 overtures
- 9 symphonies
- 9 piano trios
- 2 masses
- 1 opera, *Fidelio*
- 1 oratorio
- Numerous violin and piano concertos
- Numerous arias, songs

Musical Innovations

- Sense of excitement, urgency
- Expansion of all musical elements
- Demanded new techniques of instruments and voices
- Enlarged orchestra
- Replaced minuet with scherzo

Expansion of Musical Elements

- Higher and lower registers
- Sharper syncopations, stronger accents
- Harsher dissonances
 - Struggle to reach more profound resolutions
- Classical forms stretched to limits

Symphony No. 5 in C Minor (1808)

- Beethoven's "symphonic ideal"
 - Rhythmic drive
 - Motivic consistency
 - Psychological progression
- Larger orchestra
 - Trombones, piccolo, contrabassoon

Rhythmic Drive

- Blunt, ferocious rhythms
- Meter emphasized and disrupted
- Long-range rhythmic planning and goals
- Contrast with Classical elegance and wit

Motivic Consistency

- Single motive constantly repeated and varied
- Becomes more significant and vivid
- Creates a feeling of organic growth



Psychological Progression

- Coherent and dramatic
- More than four contrasting movements
- Heroic striving; victory over fate
- Drama to rival opera

Movements of Symphony No. 5

- I: Allegro con brio (sonata form)
- II: Andante con moto (variations)
- III: Allegro (scherzo: **A B A**)
- IV: Allegro (sonata form)

The Scherzo

- Substituted for traditional minuet movement
 - Humor for formality and elegance
- Similar to minuet: **A B A** form, triple meter
- Much faster tempo, frequent syncopation
- Humor is brusque, jocular, even violent

Symphony No. 5, First Movement

- Exposition (repeated)
 - Theme 1; bridge theme
 - Theme 2; cadence theme
- Development
 - “Fate” motive; retransition
- Recapitulation
 - Theme 1; bridge theme
 - Theme 2; cadence theme
- Coda

Rhythmic Motive

- Forms first theme and initiates the bridge
- Appears as background in second theme
- Emerges again in cadence theme

Allegro con brio
First theme *mf*

Bridge
FRENCH HORNS

Second theme
STRINGS *p*

Cadence theme
WINDS *ff*, STRINGS, WINDS, STRINGS, FULL ORCHESTRA

Motive, Motive, Motive, Motive, etc.

Rhythmic Motive

- Used throughout development

WINDS *ff*, WINDS, STRINGS, STRINGS, WINDS, STRINGS

dim., *dim.*, *dim.*

diminuendo (quiete)

- Continues to grow in coda

STRINGS, FRENCH HORNS

etc.

sequenze

- Repeated and varied in every measure
- Creates sense of gripping urgency

First Movement

- Exposition
 - First statement of theme 1 motives; fermatas
 - Horn-call bridge announces theme 2
- Development
 - Theme 1 variant announces development
 - Thematic fragmentation
- Recapitulation and coda
 - Oboe cadenza
 - Second group in *major* key
 - *Long* developmental coda with new theme

Second Movement

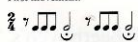
- Double theme and variations form
 - Six variations on theme 1
- Primary key: A-flat major
 - Modulates to C major three times
 - Fanfare passages
 - Motive appears in mysterious retransition to A-flat



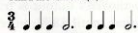
Third Movement

- **A** section recalls first movement
 - Spooky **a** theme in C minor with fermata interruptions
 - Rhythmic motive dominates **b** theme

First movement:



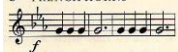
Third movement (b):



a CELLOS

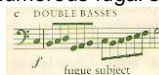


b FRENCH HORNS



Third Movement

- **B** section (trio) points to Fate's defeat
 - Humorous fugal section in C major
- Return of **A** completely transformed
 - Mysterious pizzicato and oboe
 - Doubly mysterious transition



Fourth Movement

- Rhythmic motive in timpani
- Music gradually louder and clearer
- Full orchestra (with trombones) at climax
- Straightforward sonata form movement
 - Theme 2 based on rhythmic motive



Fourth Movement

- End of development section
 - Return of third movement's **b** theme and eerie transition
- Recapitulation and coda: C major
 - No surprises in recapitulation
 - *Long* coda in three sections; previous themes

Symphony No. 5 as Heroic Struggle

- I: concludes with standoff at end of a heroic struggle
- II–IV: respond to and resolve this struggle
- Recurring motive: reminds us of struggle
- C minor: recalls struggle
- C major: ultimate triumph over Fate

Innovations of Form

- “Fate” motive
- Expanded codas
 - Reverse order of themes in finale
- Scherzo and finale continuous
 - Mysterious transition
- Recall of scherzo material in finale

Symphony No. 5

- Unified symphony
 - Motives appear in more than one movement
 - Movements can be connected without pause
 - Symphony narrates a dramatic “story”
- Changed nature of symphony genre
 - No longer a simple entertainment

Beethoven’s Three Periods

- First period (until c. 1800)
 - Assimilation and finding personal voice
 - Builds on Classical style of Haydn and Mozart
- Second period (c. 1800–1818)
 - Heroic style (*Eroica* and Fifth Symphony)
- Third period (c. 1818–1827)
 - More abstract, introspective, serene

Third-Period Genres and Style

- Intimate genres favored (string quartets, piano sonatas)
- Large works also written (Ninth Symphony)
- Potent control of contrast and flow
- New freedom of form and range of expression
- Strength mixed with spirituality, gentleness
- Frequent disruptions in musical fabric

Third-Period Forms

- Unusual movement plans
 - Seven-movement string quartet
 - Two-movement piano sonata
- Conventional Four-movement plan

String Quartet in F, Op. 135

- Op. 135 movement plan
 - Four movements
 - Slow movement and scherzo reversed
- Second movement is genuine scherzo
 - Fast, triple meter, **A B A** form
 - Frequent syncopation
 - Full of surprises, shocks, and humor

String Quartet in F, II

- The simplest of **a** themes
 - A-G-F like “Three Blind Mice”
 - Always on wrong beat and switching voices

The image shows a musical score for the second movement of the String Quartet in F, Op. 135. It features two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The first theme, labeled 'a', is characterized by syncopation, with notes often starting on the off-beat. Chords A, G, and F are indicated above the notes. A section labeled 'end of a' shows a fortissimo (f) explosion. The score includes various musical notations such as slurs, accents, and dynamic markings.

String Quartet in F, II

- Other playful features
 - Disruptive “wrong note” that begins **b**
 - Trio’s very free form and odd modulations
 - Trio’s ferocious *fortissimo* explosion