



Ludwig van Beethoven

The Complete Guide

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Overview

Ludwig van Beethoven

"Beethoven" redirects here. For other uses, see Beethoven (disambiguation).

Ludwig van Beethoven (i/ˈlʊdvɪɡHelp:IPA for English#KeyvænHelp:IPA for English#Keyˈbeɪ.toʊvən/; German: ˈluːtʃən fan ˈbeːtʰoːfn̩) (); baptised 17 December 1770^[1] – 26 March 1827) was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. His best-known compositions include 9 symphonies, 5 concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works (including the celebrated *Missa solemnis*), and songs.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and by Christian Gottlob Neefe. During his first 22 years in Bonn, Beethoven intended to study with Wolfgang Amadeus Mozart and befriended Joseph Haydn.

Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death. In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He gave up conducting and performing in public but continued to compose; many of his most admired works come from this period.



Portrait by Joseph Karl Stieler, 1820

Biography

Background and early life

Beethoven was the grandson of Lodewijk van Beethoven (1712–73), a musician from Mechelen in present-day Belgium who moved at the age of twenty to Bonn. Lodewijk (*Ludwig* is the German cognate of Dutch *Lodewijk*) was employed as a bass singer at the court of the Elector of Cologne, eventually rising to become Kapellmeister (music director). Lodewijk had one son, Johann (1740–1792), who worked as a tenor in the same musical establishment and gave lessons on piano and violin to supplement his income.^[1] Johann married Maria Magdalena Keverich in 1767; she was the daughter of Johann Heinrich Keverich, who had been the head chef at the court of the Archbishopric of Trier.^[2]



House of birth, Bonn, Bonngasse 20, now the Beethoven House museum



Prince-Elector's Palace (*Kurfürstliches Schloss*) in Bonn, where the Beethoven family had been active since the 1730s

Beethoven was born of this marriage in Bonn. There is no authentic record of the date of his birth; however, the registry of his baptism, in a Roman Catholic service at the Parish of St. Regius on 17 December 1770, survives. As children of that era were traditionally baptised the day after birth in the Catholic Rhine country, and it is known that Beethoven's family and his teacher Johann Albrechtsberger celebrated his birthday on 16 December, most scholars accept 16 December 1770 as Beethoven's date of birth.^{[3][4]} Of the seven children born to Johann van Beethoven, only Ludwig, the second-born, and two younger brothers survived infancy. Caspar Anton Carl was born on 8 April 1774, and Nikolaus Johann, the youngest, was born on 2 October 1776.^[5]

Beethoven's first music teacher was his father. Although tradition has it that Johann van Beethoven was a harsh instructor, and that the child Beethoven, "made to stand at the keyboard, was often in tears," the *Grove Dictionary of Music and Musicians* claimed that no solid documentation supported this, and asserted that "speculation and myth-making have both been productive." Beethoven had other local teachers: the court organist Gilles van den Eeden (d. 1782), Tobias Friedrich Pfeiffer (a family friend, who taught Beethoven the piano), and Franz Rovantini (a relative, who instructed him in playing the violin and viola). Beethoven's musical talent was obvious at a young age. Johann, aware of Leopold Mozart's successes in this area (with son Wolfgang and daughter Nannerl), attempted to exploit his son as a child prodigy, claiming that Beethoven was six (he was seven) on the posters for Beethoven's first public performance in March 1778.^[6]

Some time after 1779, Beethoven began his studies with his most important teacher in Bonn, Christian Gottlob Neefe, who was appointed the Court's Organist in that year.^[7] Neefe taught Beethoven composition, and by March 1783 had helped him write his first published composition: a set of keyboard variations (WoO 63). Beethoven soon began working with Neefe as assistant organist, at first unpaid (1781), and then as a paid employee (1784) of the court chapel conducted by the Kapellmeister Andrea Luchesi. His first three piano sonatas, named "Kurfürst" ("Elector") for their dedication to the Elector Maximilian Friedrich (1708–1784), were published in 1783. Maximilian Frederick noticed Beethoven's talent early, and subsidised and encouraged the young man's musical

studies.^[8]



A portrait of the 13-year-old Beethoven by an unknown Bonn master (c. 1783)

Maximilian Frederick's successor as the Elector of Bonn was Maximilian Franz, the youngest son of Empress Maria Theresa of Austria, and he brought notable changes to Bonn. Echoing changes made in Vienna by his brother Joseph, he introduced reforms based on Enlightenment philosophy, with increased support for education and the arts. The teenage Beethoven was almost certainly influenced by these changes. He may also have been influenced at this time by ideas prominent in freemasonry, as Neefe and others around Beethoven were members of the local chapter of the Order of the Illuminati.^[9]

In March 1787 Beethoven traveled to Vienna (possibly at another's expense) for the first time, apparently in the hope of studying with Mozart. The details of their relationship are uncertain, including whether or not they actually met.^[10] After just two months Beethoven learned that his mother was severely ill, and returned home. His mother died shortly thereafter, and his father lapsed deeper into alcoholism. As a result, Beethoven became responsible for the care of his two

younger brothers, and he spent the next five years in Bonn.^[11]

Beethoven was introduced to several people who became important in his life in these years. Franz Wegeler, a young medical student, introduced him to the von Breuning family (one of whose daughters Wegeler eventually married). Beethoven often visited the von Breuning household, where he taught piano to some of the children. Here he encountered German and classical literature. The von Breuning family environment was less stressful than his own, which was increasingly dominated by his father's decline.^[12] Beethoven also came to the attention of Count Ferdinand von Waldstein, who became a lifelong friend and financial supporter.^[13]

In 1789 Beethoven obtained a legal order by which half of his father's salary was paid directly to him for support of the family.^[14] He also contributed further to the family's income by playing viola in the court orchestra. This familiarised Beethoven with a variety of operas, including three by Mozart that were performed at court in this period. He also befriended Anton Reicha, a flautist and violinist of about his own age who was a nephew of the court orchestra's conductor, Josef Reicha.^[15]

Establishing his career in Vienna

Beethoven was probably first introduced to Joseph Haydn in late 1790, when the latter was traveling to London and stopped in Bonn around Christmas time.^[16] They met in Bonn on Haydn's return trip from London to Vienna in July 1792, and it is likely that arrangements were made at that time for Beethoven to study with the old master.^[17] With the Elector's help, Beethoven moved to Vienna in 1792.^[18] From 1790 to 1792, Beethoven composed a significant number of works (none were published at the time, and most are now listed as works without opus) that demonstrated his growing range and maturity. Musicologists identified a theme similar to those of his third symphony in a set of variations written in 1791.^[19] Beethoven left Bonn for Vienna in November 1792, amid rumors of war spilling out of France, and learned shortly after his arrival that his father had died.^[20] Count Waldstein in his farewell note to Beethoven wrote: "Through uninterrupted diligence you will receive Mozart's spirit through Haydn's hands."^[21] Over the next few years, Beethoven responded to the widespread feeling that he was a successor to the recently deceased Mozart by studying that master's work and writing works with a distinctly Mozartean flavor.^[21]



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

Beethoven did not immediately set out to establish himself as a composer, but rather devoted himself to study and performance. Working under Haydn's direction,^[22] he sought to master counterpoint. He also studied violin under Ignaz Schuppanzigh.^[23] Early in this period, he also began receiving occasional instruction from Antonio Salieri, primarily in Italian vocal composition style; this relationship persisted until at least 1802, and possibly 1809.^[24] With Haydn's departure for England in 1794, Beethoven was expected by the Elector to return home. He chose instead to remain in Vienna, continuing his instruction in counterpoint with Johann Albrechtsberger and other teachers. Although his stipend from the Elector expired, a number of Viennese noblemen had already recognised his ability and offered him financial support, among them Prince Joseph Franz Lobkowitz, Prince Karl Lichnowsky, and Baron Gottfried van Swieten.^[25]

By 1793, Beethoven established a reputation as an improviser in the salons of the nobility, often playing the preludes and fugues of J. S. Bach's *Well-Tempered Clavier*.^[26] His friend Nikolaus Simrock had begun publishing his compositions; the first are believed to be a set of variations (WoO 66).^[27] By 1793, he had established a reputation in Vienna as a piano virtuoso, but he apparently withheld works from publication so that their publication in 1795 would have greater impact. Beethoven's first public performance in Vienna was in March 1795, a concert in which he first performed one of his piano concertos. It is uncertain whether this was the First or Second. Documentary evidence is unclear, and both concertos were in a similar state of near-completion (neither was completed or published for several years).^[28] Shortly after this performance, he arranged for the publication of the first of his compositions to which he assigned an opus number, the three piano trios, Opus 1. These works were dedicated to his patron Prince Lichnowsky,^[1] and were a financial success; Beethoven's profits were nearly sufficient to cover his living expenses for a year.^[29]

Musical maturity

Beethoven composed his first six string quartets (Op. 18) between 1798 and 1800 (commissioned by, and dedicated to, Prince Lobkowitz). They were published in 1801. With premieres of his First and Second Symphonies in 1800 and 1803, Beethoven became regarded as one of the most important of a generation of young composers following Haydn and Mozart. He also continued to write in other forms, turning out widely known piano sonatas like the "Pathétique" sonata (Op. 13), which Cooper describes as "surpass[ing] any of his previous compositions, in strength of character, depth of emotion, level of originality, and ingenuity of motivic and tonal manipulation."^[30] He also completed his Septet (Op. 20) in 1799, which was one of his most popular works during his lifetime.



Beethoven in 1803, painted by Christian Horneman

For the premiere of his *First Symphony*, Beethoven hired the Burgtheater on 2 April 1800, and staged an extensive program of music, including works by Haydn and Mozart, as well as his Septet, the First Symphony, and one of his piano concertos (the latter three works all then unpublished). The concert, which the *Allgemeine musikalische Zeitung* described as "the most interesting concert in a long time," was not without difficulties; among the criticisms was that "the players did not bother to pay any attention to the soloist."^[31]

Mozart and Haydn were undeniable influences. For example, Beethoven's quintet for piano and winds is said to bear a strong resemblance to Mozart's work for the same configuration, albeit with his own distinctive touches.^[32] But Beethoven's

melodies, musical development, use of modulation and texture, and characterization of emotion all set him apart from his influences, and heightened the impact some of his early works made when they were first published.^[33] By the end of 1800 Beethoven and his music were already much in demand from patrons and publishers.^[34]

In May 1799, Beethoven taught piano to the daughters of Hungarian Countess Anna Brunsvik. During this time, Beethoven fell in love with the younger daughter Josephine^[35] who has therefore been identified as one of the more likely candidates for the addressee of his letter to the "Immortal Beloved" (in 1812). Shortly after these lessons, Josephine was married to Count Josef Deym. Beethoven was a regular visitor at their house, continuing to teach Josephine, and playing at parties and concerts. Her marriage was by all accounts happy (despite initial financial problems),^[36] and the couple had four children. Her relationship with Beethoven intensified after Deym died suddenly in 1804.^[37]



Ludwig van Beethoven: detail of an 1804-05 portrait by Joseph Willibrord Mähler. The complete painting depicts Beethoven with a lyre-guitar

Beethoven had few other students. From 1801 to 1805, he tutored Ferdinand Ries, who went on to become a composer and later wrote *Beethoven remembered*, a book about their encounters. The young Carl Czerny studied with Beethoven from 1801 to 1803. Czerny went on to become a renowned music teacher himself, instructing Franz Liszt, and gave on 11 February 1812 the Vienna premiere of Beethoven's fifth piano concerto (the "Emperor").^[38]

Beethoven's compositions between 1800 and 1802 were dominated by two large-scale orchestral works, although he continued to produce other important works such as the piano sonata *Sonata quasi una fantasia* known as the "Moonlight Sonata". In the spring of 1801 he completed *The Creatures of Prometheus*, a ballet. The work received numerous performances in 1801 and 1802, and Beethoven rushed to publish a piano arrangement to capitalise on its early popularity.^[39] In the spring of 1802 he completed the Second Symphony, intended for performance at a concert that was canceled. The symphony received its premiere instead at a subscription concert in April 1803 at the Theater an der Wien, where Beethoven had been appointed composer in residence. In addition to the Second Symphony, the concert also featured the First Symphony, the Third Piano Concerto, and the oratorio *Christ on the Mount of Olives*. Reviews were mixed, but the concert was a financial success; Beethoven was able to charge three times the cost of a typical concert ticket.^[40]

Beethoven's business dealings with publishers also began to improve in 1802 when his brother Carl, who had previously assisted him casually, began to assume a larger role in the management of his affairs. In addition to negotiating higher prices for recently composed works, Carl also began selling some of Beethoven's earlier unpublished works, and encouraged Beethoven (against the latter's preference) to also make arrangements and transcriptions of his more popular works for other instrument combinations. Beethoven acceded to these requests, as he could not prevent publishers from hiring others to do similar arrangements of his works.^[41]

Loss of hearing

Around 1796, by the age of 26, Beethoven began to lose his hearing.^[42] He suffered from a severe form of tinnitus, a "ringing" in his ears that made it hard for him to hear music; he also tried to avoid conversations. The cause of Beethoven's deafness is unknown, but it has variously been attributed to typhus, auto-immune disorders (such as systemic lupus erythematosus), and even his habit of immersing his head in cold water to stay awake. The explanation from Beethoven's autopsy was that he had a "distended inner ear," which developed lesions over time.



Beethoven in 1815 portrait by Joseph Willibrord Mähler

As early as 1801, Beethoven wrote to friends describing his symptoms and the difficulties they caused in both professional and social settings (although it is likely some of his close friends were already aware of the problems).^[43] Beethoven, on the advice of his doctor, lived in the small Austrian town of Heiligenstadt, just outside Vienna, from April to October 1802 in an attempt to come to terms with his condition. There he wrote his Heiligenstadt Testament, a letter to his brothers which records his thoughts of suicide due to his growing deafness and records his resolution to continue living for and through his art.^[44] Over time, his hearing loss became profound: at the end of the premiere of his Ninth Symphony in 1824, he had to be turned around to see the tumultuous applause of the audience because he could hear neither it nor the orchestra. Beethoven's hearing loss did not prevent him from composing music, but it made playing at concerts—a lucrative source of income—increasingly difficult. After a failed attempt in 1811 to perform his own Piano Concerto No. 5 (the "Emperor"),

which was premiered by his student Carl Czerny, he never performed in public again until he conducted Ninth Symphony in 1824.

A large collection of Beethoven's hearing aids, such as a special ear horn, can be viewed at the Beethoven House Museum in Bonn, Germany. Despite his obvious distress, Czerny remarked that Beethoven could still hear speech and music normally until 1812. By 1814 however, Beethoven was almost totally deaf, and when a group of visitors saw him play a loud arpeggio of thundering bass notes at his piano remarking, "Ist es nicht schön?" (Is it not beautiful?), they felt deep sympathy considering his courage and sense of humor (he lost the ability to hear higher frequencies first).^[45]

As a result of Beethoven's hearing loss, his conversation books are an unusually rich written resource. Used primarily in the last ten or so years of his life, his friends wrote in these books so that he could know what they were saying, and he then responded either orally or in the book. The books contain discussions about music and other matters, and give insights into Beethoven's thinking; they are a source for investigations into how he intended his music should be performed, and also his perception of his relationship to art. Out of a total of 400 conversation books, it has been suggested that 264 were destroyed (and others were altered) after Beethoven's death by Anton Schindler, who wished only an idealised biography of the composer to survive.^[46] However, Theodore Albrecht contests the verity of Schindler's destruction of a large number of conversation books.^[47]

Patronage

While Beethoven earned income from publication of his works and from public performances, he also depended on the generosity of patrons for income, for whom he gave private performances and copies of works they commissioned for an exclusive period prior to their publication. Some of his early patrons, including Prince Lobkowitz and Prince Lichnowsky, gave him annual stipends in addition to commissioning works and purchasing published works.^[48]

Perhaps Beethoven's most important aristocratic patron was Archduke Rudolph, the youngest son of Emperor Leopold II, who in 1803 or 1804 began to study piano and composition with Beethoven. The cleric (Cardinal-Priest) and the composer became friends, and their meetings continued until 1824.^[49] Beethoven dedicated 14 compositions to Rudolph, including the Archduke Trio (1811) and his great *Missa Solemnis* (1823). Rudolph, in turn, dedicated one of his own compositions to Beethoven. The letters Beethoven wrote to Rudolph are today kept at the Gesellschaft der Musikfreunde in Vienna.^[50] Another patron was Count (later Prince) Andreas Razumovsky, for whom the String Quartets Nos. 7–9, Op. 59, *Rasumovsky* were named.



Beethoven's patron, Archduke
Rudolph

In the Autumn of 1808, after having been rejected for a position at the royal theatre, Beethoven received an offer from Napoleon's brother Jérôme Bonaparte, then king of Westphalia, for a well-paid position as Kapellmeister at the court in Cassel. To persuade him to stay in Vienna, the Archduke Rudolph, Prince Kinsky and Prince Lobkowitz, after receiving representations from the composer's friends, pledged to pay Beethoven a pension of 4000 florins a year. Only Archduke Rudolph paid his share of the pension on the agreed date.^[51] Kinsky, immediately called to military duty, did not contribute and soon died after falling from his horse. Lobkowitz stopped paying in September 1811. No successors came forward to continue the patronage, and Beethoven relied mostly on selling composition rights and a small pension after 1815. The effects of these financial arrangements were undermined to some extent by war with France, which caused significant inflation when the government printed money to fund its war efforts. Wikipedia: Citation needed

The middle period

Beethoven's return to Vienna from Heiligenstadt was marked by a change in musical style, and is now designated as the start of his "Middle" or "Heroic" period. According to Carl Czerny, Beethoven said, "I am not satisfied with the work I have done so far. From now on I intend to take a new way."^[52] This "Heroic" phase was characterised by a large number of original works composed on a grand scale.^[53] The first major work employing this new style was the Third Symphony in E flat, known as the "Eroica". This work was longer and larger in scope than any previous symphony. When it premiered in early 1805 it received a mixed reception. Some listeners objected to its length or misunderstood its structure, while others viewed it as a masterpiece.^[54]



	Symphony No. 5, Op. 67 (1st movement) composed during Beethoven's middle period
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The "middle period" is sometimes associated with a "heroic" manner of composing, but the use of the term "heroic" has become increasingly controversial in Beethoven scholarship. The term is more frequently used as an alternative name for the middle period. The appropriateness of the term "heroic" to describe the whole middle period has been questioned as well: while some works, like the Third and Fifth Symphonies, are easy to describe as "heroic", many others, like his Symphony No. 6, *Pastoral*, are not.

Some of the middle period works extend the musical language Beethoven had inherited from Haydn and Mozart. The middle period work includes the Third through Eighth Symphonies, the Rasumovsky, *Harp* and *Serioso* string quartets, the "Waldstein" and "Appassionata" piano sonatas, *Christ on the Mount of Olives*, the opera *Fidelio*, the Violin Concerto and many other compositions. During this time Beethoven's income came from publishing his works, from performances of them, and from his patrons. His position at the Theater an der Wien was terminated when the theater changed management in early 1804, and he was forced to move temporarily to the suburbs of Vienna with his friend Stephan von Breuning. This slowed work on *Fidelio*, his largest work to date, for a time. It was delayed again by the Austrian censor, and finally premiered in November 1805 to houses that were nearly empty because of the French occupation of the city. In addition to being a financial failure, this version of *Fidelio* was also a critical failure, and Beethoven began revising it.^[55]

During May 1809, when the attacking forces of Napoleon bombarded Vienna, according to Ferdinand Ries, Beethoven, very worried that the noise would destroy what remained of his hearing, hid in the basement of his

brother's house, covering his ears with pillows.^[56]

The work of the middle period established Beethoven as a master. In a review from 1810, he was enshrined by E. T. A. Hoffmann as one of the three great "Romantic" composers; Hoffman called Beethoven's *Fifth Symphony* "one of the most important works of the age."

Personal and family difficulties

Beethoven's love life was hampered by class issues. In late 1801 he met a young countess, Julie ("Giulietta") Guicciardi through the Brunsvik family, at a time when he was giving regular piano lessons to Josephine Brunsvik. Beethoven mentions his love for Julie in a November 1801 letter to his boyhood friend, Franz Wegeler, but he could not consider marrying her, due to the class difference. Beethoven later dedicated to her his *Sonata No. 14*, now commonly known as the "*Moonlight*" *Sonata*.^[57]

His relationship with Josephine Brunsvik deepened after the death in 1804 of her aristocratic first husband, the Count Joseph Deym. Beethoven wrote Josephine 15 passionate love letters from late 1804 to around 1809/10. Although his feelings were obviously reciprocated, Josephine was forced by her family to withdraw from him in 1807. She cited her "duty" and the fact that she would have lost the custodianship of her aristocratic children had she married a commoner.^[58] After Josephine married Baron von Stackelberg in 1810, Beethoven may have proposed unsuccessfully to Therese Malfatti, the supposed dedicatee of "Für Elise";^[59] his status as a commoner may again have interfered with those plans.



Life mask made in 1812

In the spring of 1811 Beethoven became seriously ill, suffering headaches and high fever. On the advice of his doctor, he spent six weeks in the Bohemian spa town of Teplitz. The following winter, which was dominated by work on the Seventh symphony, he was again ill, and his doctor ordered him to spend the summer of 1812 at the spa Teplitz. It is certain that he was at Teplitz when he wrote a love letter to his "Immortal Beloved."^[60] The identity of the intended recipient has long been a subject of debate; candidates include Julie Guicciardi, Therese Malfatti, Josephine Brunsvik, and Antonie Brentano.

Beethoven visited his brother Johann at the end of October 1812. He wished to end Johann's cohabitation with Therese Obermayer, a woman who already had an illegitimate child. He was unable to convince Johann to end the relationship and appealed to the local civic and religious authorities. Johann and Therese married on 9 November.^[61]

In early 1813 Beethoven apparently went through a difficult emotional period, and his compositional output dropped. His personal appearance degraded—it had generally been neat—as did his manners in public, especially when dining. Beethoven took care of his brother (who was suffering from tuberculosis) and his family, an expense that he claimed left him penniless.

Beethoven was finally motivated to begin significant composition again in June 1813, when news arrived of the defeat of one of Napoleon's armies at Vitoria, Spain, by a coalition of forces under the Duke of Wellington. This news stimulated him to write the battle symphony known as *Wellington's Victory*. It was first performed on 8 December, along with his Seventh Symphony, at a charity concert for victims of the war. The work was a popular hit, probably because of its programmatic style, which was entertaining and easy to



Beethoven in 1814. Portrait by Louis-René Létronne.

understand. It received repeat performances at concerts Beethoven staged in January and February 1814. Beethoven's renewed popularity led to demands for a revival of *Fidelio*, which, in its third revised version, was also well received at its July opening. That summer he composed a piano sonata for the first time in five years (*No. 27, Opus 90*). This work was in a markedly more Romantic style than his earlier sonatas. He was also one of many composers who produced music in a patriotic vein to entertain the many heads of state and diplomats who came to the Congress of Vienna that began in November 1814. His output of songs included his only song cycle, "An die ferne Geliebte," and the extraordinarily expressive second setting of the poem "An die Hoffnung" (Op. 94) in 1815. Compared to its first setting in 1805 (a gift for Josephine Brunsvik), it was "far more dramatic ... The entire spirit is that of an operatic scena."^[62]

Custody struggle and illness

Between 1815 and 1817 Beethoven's output dropped again. Beethoven attributed part of this to a lengthy illness (he called it an "inflammatory fever") that afflicted him for more than a year, starting in October 1816.^[63] Biographers have speculated on a variety of other reasons that also contributed to the decline, including the difficulties in the personal lives of his would-be paramours and the harsh censorship policies of the Austrian government. The illness and death of his brother Carl from tuberculosis may also have played a role.

Carl had been ill for some time, and Beethoven spent a small fortune in 1815 on his care. After Carl died on 15 November 1815, Beethoven immediately became embroiled in a protracted legal dispute with Carl's wife Johanna over custody of their son Karl, then nine years old. Beethoven, who considered Johanna an unfit parent because of her morals (she had an illegitimate child by a different father before marrying Carl and had been convicted of theft) and financial management, had successfully applied to Carl to have himself named sole guardian of the boy. A late codicil to Carl's will gave him and Johanna joint guardianship. While Beethoven was successful at having his nephew removed from her custody in February 1816, the case was not fully resolved until 1820, and he was frequently preoccupied by the demands of the litigation and seeing to Karl's welfare, whom he first placed in a private school.



Beethoven in 1818 by August Klöber

The Austrian court system had one court for the nobility and members of the Landtafel, the R&I Landrechte, and many other courts for commoners, among them the Civil Court of the Vienna Magistrate. Beethoven disguised the fact that the Dutch "van" in his name did not denote nobility as does the German "von"^[64] and his case was tried in the Landrechte. Owing to his influence with the court, Beethoven felt assured of the favorable outcome of being awarded sole guardianship. While giving evidence to the Landrechte, however, Beethoven inadvertently admitted that he was not nobly born. On 18 December 1818 the case was transferred to the Magistracy, where he lost sole guardianship.

Beethoven appealed and regained custody. Johanna's appeal to the Emperor was not successful: the Emperor "washed his hands of the matter." During the years of custody that followed, Beethoven attempted to ensure that Karl lived to the highest moral standards. Beethoven had an overbearing manner and frequently interfered in his nephew's life. Karl attempted suicide on 31 July 1826 by shooting himself in the head. He survived and was brought to his mother's house, where he recuperated. He and Beethoven were reconciled, but Karl insisted on joining the army and last saw Beethoven in early 1827. Wikipedia:Citation needed

Late works

Beethoven began a renewed study of older music, including works by J. S. Bach and Handel, that were then being published in the first attempts at complete editions. He composed the overture *The Consecration of the House*, which was the first work to attempt to incorporate these influences. A new style emerged, now called his "Late period". He returned to the keyboard to compose his first piano sonatas in almost a decade: the works of the Late period are commonly held to include the last five piano sonatas and the *Diabelli Variations*, the last two sonatas for cello and piano, the late string quartets (see below), and two works for very large forces: the *Missa Solemnis* and the Ninth Symphony.Wikipedia:Citation needed

By early 1818 Beethoven's health had improved, and his nephew moved in with him in January. On the downside, his hearing had deteriorated to the point that conversation became difficult, necessitating the use of conversation books. His household management had also improved somewhat; Nanette Streicher, who had assisted in his care during his illness, continued to provide some support, and he finally found a skilled cook.^[65] His musical output in 1818 was still somewhat reduced, but included song collections and the "Hammerklavier" Sonata, as well as sketches for two symphonies that eventually coalesced into the epic Ninth. In 1819 he was again preoccupied by the legal processes around Karl, and began work on the *Diabelli Variations* and the *Missa Solemnis*.Wikipedia:Citation needed



A modern medallion bearing the face of Beethoven

For the next few years he continued to work on the Missa, composing piano sonatas and bagatelles to satisfy the demands of publishers and the need for income, and completing the Diabelli Variations. He was ill again for an extended time in 1821, and completed the Missa in 1823, three years after its original due date. He also opened discussions with his publishers over the possibility of producing a complete edition of his work, an idea that was arguably not fully realised until 1971.Wikipedia:Citation needed Beethoven's brother Johann began to take a hand in his business affairs, much in the way Carl had earlier, locating older unpublished works to offer for publication and offering the Missa to multiple publishers with the goal of getting a higher price for it.Wikipedia:Citation needed

Two commissions in 1822 improved Beethoven's financial prospects. The Philharmonic Society of London offered a commission for a symphony, and Prince Nikolas Golitsin of St. Petersburg offered to pay Beethoven's price for three string quartets. The first of these commissions spurred Beethoven to finish the Ninth Symphony, which was first performed, along with the Missa Solemnis, on 7 May 1824, to great acclaim at the Kärntnertortheater. The *Allgemeine musikalische Zeitung* gushed, "inexhaustible genius had shown us a new world," and Carl Czerny wrote that his symphony "breathes such a fresh, lively, indeed youthful spirit ... so much power, innovation, and beauty as ever [came] from the head of this original man, although he certainly sometimes led the old wigs to shake their heads."^[66] Unlike his more lucrative earlier concerts, this did not make Beethoven much money, as the expenses of mounting it were significantly higher. A second concert on 24 May, in which the producer guaranteed Beethoven a minimum fee, was poorly attended; nephew Karl noted that "many people [had] already gone into the country."^[67] It was Beethoven's last public concert.

	Piano Sonata No. 32 in C minor, Op. 111 (1st movement) written between 1821 and 1822, during Beethoven's Late period
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Beethoven then turned to writing the string quartets for Golitsin. This series of quartets, known as the "Late Quartets," went far beyond what musicians or audiences were ready for at that time. One musicianWikipedia:Manual of Style/Words to watch#Unsupported attributions commented that "we know there is something there, but we do not know what it is." Composer Louis Spohr called them "indecipherable, uncorrected horrors." Opinion has changed considerably from the time of their first bewildered reception: their forms and ideas inspired musicians and composers including Richard Wagner and Béla Bartók, and continue to do so. Of the late quartets, Beethoven's favorite was the Fourteenth Quartet, op. 131 in C♯ minor, which he rated as his most perfect single work. The last musical wish of Schubert was to hear the Op. 131 quartet, which he did on 14 November 1828, five days before his death.

Beethoven wrote the last quartets amidst failing health. In April 1825 he was bedridden, and remained ill for about a month. The illness—or more precisely, his recovery from it—is remembered for having given rise to the deeply felt slow movement of the Fifteenth Quartet, which Beethoven called "Holy song of thanks ('Heiliger Dankgesang') to the divinity, from one made well." He went on to complete the quartets now numbered Thirteenth, Fourteenth, and Sixteenth. The last work completed by Beethoven was the substitute final movement of the Thirteenth Quartet, which replaced the difficult *Große Fuge*. Shortly thereafter, in December 1826, illness struck again, with episodes of vomiting and diarrhea that nearly ended his life.Wikipedia:Citation needed

In 1825, his nine symphonies were performed in a cycle for the first time, by the Leipzig Gewandhaus Orchestra under Johann Philipp Christian Schulz. This was repeated in 1826.^{[68][69]}

Illness and death

Main article: Death of Ludwig van Beethoven

Beethoven was bedridden for most of his remaining months, and many friends came to visit. He died on 26 March 1827 at the age of 56 during a thunderstorm. His friend Anselm Hüttenbrenner, who was present at the time, said that there was a peal of thunder at the moment of death. An autopsy revealed significant liver damage, which may have been due to heavy alcohol consumption.^[70] It also revealed considerable dilation of the auditory and other related nerves.^[71]



Beethoven's grave site, Vienna
Zentralfriedhof



Death mask by Josef Danhauser

Beethoven's funeral procession on 29 March 1827 was attended by an estimated 20,000 Viennese citizens. Franz Schubert, who died the following year and was buried next to Beethoven, was one of the torchbearers. Beethoven was buried in a dedicated grave in the Währing cemetery, north-west of Vienna, after a requiem mass at the church of the Holy Trinity (Dreifaltigkeitskirche). His remains were exhumed for study in 1862, and moved in 1888 to Vienna's Zentralfriedhof. In 2012, his crypt was checked to see if his teeth had been stolen during a series of grave robberies of other famous Viennese composers.

There is dispute about the cause of Beethoven's death: alcoholic cirrhosis, syphilis, infectious hepatitis, lead poisoning, sarcoidosis and Whipple's disease have all been proposed. Friends and visitors before and after his death clipped locks of his hair, some of which have been preserved and subjected to additional analysis, as have skull fragments removed during the 1862 exhumation. Some of these analyses have led to controversial assertions that Beethoven was accidentally poisoned to death by excessive doses of lead-based treatments administered under instruction from his doctor.

Character

Beethoven's personal life was troubled by his encroaching deafness and irritability brought on by chronic abdominal pain (beginning in his twenties) which led him to contemplate suicide (documented in his Heiligenstadt Testament). Beethoven was often irascible. It has been suggested he suffered from bipolar disorder. Nevertheless, he had a close and devoted circle of friends all his life, thought to have been attracted by his strength of personality. Toward the end of his life, Beethoven's friends competed in their efforts to help him cope with his incapacities.^[72]

Sources show Beethoven's disdain for authority, and for social rank. He stopped performing at the piano if the audience chatted amongst themselves, or afforded him less than their full attention. At soirées, he refused to perform if suddenly called upon to do so. Eventually, after many confrontations, the Archduke Rudolph decreed that the usual rules of court etiquette did not apply to Beethoven.

Beethoven was attracted to the ideals of the Enlightenment. In 1804, when Napoleon's imperial ambitions became clear, Beethoven took hold of the title page of his Third Symphony and scratched the name Bonaparte out so violently that he made a hole in the paper. He later changed the work's title to "Sinfonia Eroica, composta per festeggiare il sovvenire d'un grand'uom" ("Heroic Symphony, composed to celebrate the memory of a great man"), and he rededicated it to his patron, Prince Joseph Franz von Lobkowitz, at whose palace it was first performed. ^{Wikipedia:Citation needed}

The fourth movement of his Ninth Symphony features an elaborate choral setting of Schiller's Ode *An die Freude* ("Ode to Joy"), an optimistic hymn championing the brotherhood of humanity.

Music

Further information: Beethoven's musical style, Beethoven and C minor, and List of compositions by Ludwig van Beethoven

Beethoven is acknowledged as one of the giants of classical music; he is occasionally referred to as one of the "three Bs" (along with Bach and Brahms) who epitomise that tradition. He was also a pivotal figure in the transition from the 18th century musical classicism to 19th century romanticism, and his influence on subsequent generations of composers was profound. His music features twice on the Voyager Golden Record, a phonograph record containing a broad sample of the images, common sounds, languages, and music of Earth, sent into outer space with the two Voyager probes.

Overview

Beethoven composed in several musical genres and for a variety of instrument combinations. His works for symphony orchestra include nine symphonies (the Ninth Symphony includes a chorus), and about a dozen pieces of "occasional" music. He wrote seven concerti for one or more soloists and orchestra, as well as four shorter works that include soloists accompanied by orchestra. His only opera is *Fidelio*; other vocal works with orchestral accompaniment include two masses and a number of shorter works.Wikipedia:Citation needed

His large body of compositions for piano includes 32 piano sonatas and numerous shorter pieces, including arrangements of some of his other works. Works with piano accompaniment include 10 violin sonatas, 5 cello sonatas, and a sonata for French horn, as well as numerous lieder.Wikipedia:Citation needed

Beethoven also wrote a significant quantity of chamber music. In addition to 16 string quartets, he wrote five works for string quintet, seven for piano trio, five for string trio, and more than a dozen works for various combinations of wind instruments.Wikipedia:Citation needed

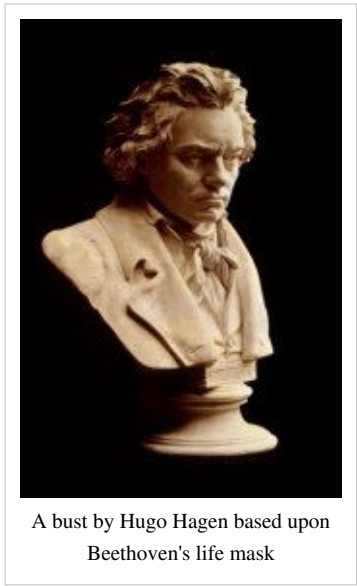
The three periods

	Für Elise
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Beethoven's compositional career is usually divided into Early, Middle, and Late periods. In this scheme, his early period is taken to last until about 1802, the middle period from about 1803 to about 1814, and the late period from about 1815.Wikipedia:Citation needed

In his Early period, Beethoven's work was strongly influenced by his predecessors Haydn and Mozart. He also explored new directions and gradually expanded the scope and ambition of his work. Some important pieces from the Early period are the first and second symphonies, the set of six string quartets Opus 18, the first two piano concertos, and the first dozen or so piano sonatas, including the famous *Pathétique* sonata, Op. 13.Wikipedia:Citation needed

His Middle (Heroic) period began shortly after Beethoven's personal crisis brought on by his recognition of encroaching deafness. It includes large-scale works that express heroism and struggle. Middle-period works include



six symphonies (Nos. 3–8), the last three piano concertos, the Triple Concerto and violin concerto, five string quartets (Nos. 7–11), several piano sonatas (including the *Moonlight*, *Waldstein* and *Appassionata* sonatas), the *Kreutzer* violin sonata and Beethoven's only opera, *Fidelio*.^{Wikipedia:Citation needed}

Beethoven's Late period began around 1815. Works from this period are characterised by their intellectual depth, their formal innovations, and their intense, highly personal expression. The String Quartet, Op. 131 has seven linked movements, and the Ninth Symphony adds choral forces to the orchestra in the last movement. Other compositions from this period include the *Missa Solemnis*, the last five string quartets (including the massive *Große Fuge*) and the last five piano sonatas.^{Wikipedia:Citation needed}

Beethoven on screen

Main article: List of composers depicted on film

Un grand amour de Beethoven was directed in 1937 by Abel Gance. It stars Harry Baur.

Eroica is a 1949 Austrian film depicting the life and works of Beethoven (Ewald Balser). It was entered into the 1949 Cannes Film Festival. The film is directed by Walter Kolm-Veltée, produced by Guido Bagier with Walter Kolm-Veltée and written by Walter Kolm-Veltée with Franz Tassié.

Ludwig van Beethoven is a 1954 documentary directed by Max Jaap in the GDR that presents the life of Beethoven. Original documents, letters and photos are combined with highlights of Beethoven's musical oeuvre.

In 1962, Walt Disney produced a made-for-television, largely fictionalised, life of Beethoven titled *The Magnificent Rebel*, starring Karlheinz Böhm as Beethoven. The film was given a two-part premiere on the Walt Disney anthology television series, and was released to theatres in Europe.

Beethoven – Days in a Life is a 1976 feature film directed by Horst Seemann and produced by the former East German DEFA Studio for Feature Film. Beethoven is portrayed by Donatas Banionis. The film covers Beethoven's life in Vienna between 1813 and 1819.

Neil Munro portrayed Beethoven in the 1992 Canadian television movie *Beethoven Lives Upstairs*; it won a Primetime Emmy Award for Outstanding Children's Program.

Gary Oldman portrayed Beethoven in the 1994 film *Immortal Beloved*, written and directed by Bernard Rose. The story follows Beethoven's secretary and first biographer, Anton Schindler (played by Jeroen Krabbé), as he attempts to ascertain the true identity of the *Unsterbliche Geliebte* (Immortal Beloved) addressed in three letters found in the composer's private papers after his death.

In 2003 a made-for-television BBC/Opus Arte film *Eroica* dramatised the 1804 first performance of the *Eroica* Symphony at the palace of Prince Lobkowitz. Ian Hart was cast as Beethoven, while Jack Davenport played Prince Lobkowitz; the Orchestre Révolutionnaire et Romantique conducted by Sir John Eliot Gardiner perform the Symphony in its entirety during the film.

In a 2005 three-part BBC miniseries, Beethoven was played by Paul Rhys.

A movie entitled *Copying Beethoven* was released in 2006, starring Ed Harris as Beethoven. This film is a fictionalised account of Beethoven's production of his Ninth Symphony.

Memorials

The Beethoven Monument, Bonn, was unveiled in August 1845, in honour of his 75th anniversary. It was the first statue of a composer created in Germany, and the music festival that accompanied the unveiling was the impetus for the very hasty construction of the original Beethovenhalle in Bonn (it was designed and built within less than a month, on the urging of Franz Liszt). A statue to Mozart had been unveiled in Salzburg, Austria in 1842. Vienna did not honour Beethoven with a statue until 1880. His is the only name inscribed on one of the plaques that trim Symphony Hall, Boston; the others were left empty because it was felt that only Beethovens' popularity would

endure.^[73]

There is a museum, the Beethoven House, the place of his birth, in central Bonn. The same city has hosted a musical festival, the Beethovenfest (de), since 1845. The festival was initially irregular but has been organized annually since 2007.

The third largest crater on Mercury is named in his honor, as is the main-belt asteroid 1815 Beethoven.

References

Notes

- [1] Beethoven was baptised on 17 December. His date of birth was often, in the past, given as 16 December, however this is not known with certainty; his family celebrated his birthday on that date, but there is no documentary evidence that his birth was actually on 16 December.
- [2] Thayer, Vol 1, p. 49
- [3] Thayer, Vol 1, p. 53
- [4] This is discussed in depth in Solomon, chapter 1.
- [5] Stanley, p. 7
- [6] Thayer, Vol 1, p. 59
- [7] Thayer, Vol 1, p. 67
- [8] Thayer, Vol 1, pp. 71–74
- [9] Cooper (2008), p. 15
- [10] Cooper (2008), p. 23
- [11] Cooper (2008), p. 24
- [12] Cooper (2008), p. 16
- [13] Thayer, Vol 1, p. 102
- [14] Thayer, Vol 1, p. 104
- [15] Thayer, Vol 1, pp. 105–109
- [16] Cooper (2008), p. 35
- [17] Cooper (2008), p. 41
- [18] Thayer, Vol 1, p. 124
- [19] Cooper (2008), pp. 35–41
- [20] Thayer, Vol 1, p. 148
- [21] Cooper (2008), p. 43
- [22] Grove Online, section 3
- [23] Cooper (2008), pp. 47,54
- [24] Thayer, Vol 1, p. 161
- [25] Cooper (2008), p. 53
- [26] Cross (1953), p. 59
- [27] Cooper (2008), p. 46
- [28] Lockwood (2003), p. 144
- [29] Cooper (2008), p. 56
- [30] Cooper (2008), p. 82
- [31] Cooper (2008), p. 90
- [32] Cooper (2008), p. 66
- [33] Cooper (2008), p. 58
- [34] Cooper (2008), p. 97
- [35] See Beethoven's love letter to Josephine, March/April 1805, in Schmidt-Görg 1957, pp. 12–14, where he referred to this time.
- [36] There were (as mentioned in Goldschmidt 1977, p. 484), over 100 love letters between the newly weds, indicating that a healthy erotic relationship was growing between the spouses. Steblin (2007, p. 155, n. 41) announced a forthcoming publication of these letters.
- [37] Cooper (2008), p. 80.
- [38] Thayer, Forbes (1970), p. 526. — Prior to this *first* performance, there were others based in earlier sketches, as early as 22 December 1808, p. 476.
- [39] Cooper (2008), pp. 98–103.
- [40] Cooper (2008), pp. 112–127
- [41] Cooper (2008), pp. 112–115.
- [42] Grove Online, section 5
- [43] Cooper (2008), p. 108
- [44] Cooper (2008), p. 120

- [45] Solomon (2001)
- [46] Clive, p. 239
- [47] "In any case, it now becomes abundantly clear that Schindler never possessed as many as ca. 400 conversation books, and that he never destroyed roughly five-eighths of that number." Theodore Albrecht, 'Anton Schindler as destroyer and forger of Beethoven's conversation books: A case for decriminalization', *Music's Intellectual History*, RILM 2010, 168–81.
- [48] Cooper (2008), pp. 78–79
- [49] Lockwood (2003), pp. 300–301
- [50] Prevot, Dominique. "Beethoven's Pupils (<http://www.lvbeethoven.com/Bio/BiographyMusicPupils.html>), Ludwig van Beethoven's Website. Trans. Hannah Salter. Accessed 5 June 2014.
- [51] Cooper (2008), p. 195
- [52] Cooper (2008), p. 131
- [53] 'Beethoven's Heroic Phase', *The Musical Times*, CX (1969), pp. 139–41
- [54] Cooper (2008), p. 148
- [55] Cooper (2008), p. 150
- [56] Cooper (2008), p. 185
- [57] Details in Steblin (2009).
- [58] Cooper (2008), pp. 146, 168.
- [59] Lorenz (2011), Steblin (2014).
- [60] Brandenburg (1996), #582.
- [61] Cooper (2008), p. 212
- [62] Lockwood (2003), p. 278.
- [63] Cooper (2008), p. 254
- [64] On 18 December 1818, the Landrechte, the Austrian court for the nobility, handed over the whole matter of guardianship to the Vienna Magistrate, the court for commoners. "It ... appears from the statement of Ludwig van Beethoven, as the accompanying copy of the court minutes of 11 December of this year shows, that he is unable to prove nobility: hence the matter of guardianship is transferred to an honorable magistrate."
- [65] Cooper (2008), p. 260
- [66] Cooper (2008), p. 317
- [67] Cooper (2008), p. 318
- [68] Instant Encore (<http://www.instantencore.com/buzz/feed.aspx?FeedId=5000199&PageNum=45>). Retrieved 4 August 2014
- [69] Tom Service. "Riccardo Chailly on Beethoven: 'It's a long way from the First to the Ninth'", *The Guardian*, 26 October 2011 (<http://www.theguardian.com/music/2011/oct/25/beethoven-cycle-riccardo-chailly>). Retrieved 4 August 2014
- [70] Cooper (2008), p. 349
- [71] See also correction:
- [72] Grove Online
- [73] "The History of Symphony Hall" (<http://www.bso.org/brands/symphony-hall/about-us/historyarchives/the-history-of-symphony-hall.aspx>), Boston Symphony Orchestra

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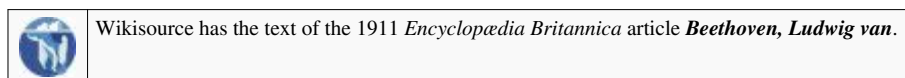
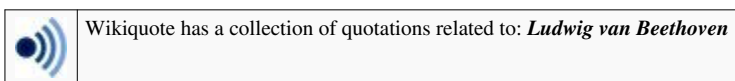
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External links



-  Media related to Ludwig van Beethoven at Wikimedia Commons
- Beethoven-Haus Bonn (http://www.beethoven-haus-bonn.de/sixcms/detail.php//portal_en), official website
- The Ira F. Brilliant Center for *Beethoven* Studies (<http://www.sjsu.edu/beethoven/>), The Beethoven Gateway (http://www.sjsu.edu/beethoven/research/beethoven_gateway/) (San José State University)
- Ludwig van Beethoven (http://www.dmoz.org/Arts/Music/Composition/Composers/B/Beethoven,_Ludwig_van/) at DMOZ
- Works by Ludwig van Beethoven (http://www.gutenberg.org/author/Ludwig_van_Beethoven) at Project Gutenberg
- Free scores by Ludwig van Beethoven at the International Music Score Library Project
- Free scores by Ludwig van Beethoven in the Choral Public Domain Library (ChoralWiki)
- Works by or about Ludwig van Beethoven ([https://archive.org/search.php?query=mediatype:\(texts\)-contributor:gutenberg AND \(subject:"Beethoven, Ludwig van, 1770-1827" OR creator:"Elgar, Edward, 1857-1934" OR creator:"Edward Elgar" OR title:"Ludwig van Beethoven" OR description:"Ludwig van Beethoven"\)\)](https://archive.org/search.php?query=mediatype:(texts)-contributor:gutenberg+AND+(subject:"Beethoven,+Ludwig+van,+1770-1827"+OR+creator:"Elgar,+Edward,+1857-1934"+OR+creator:"Edward+Elgar"+OR+title:"Ludwig+van+Beethoven"+OR+description:"Ludwig+van+Beethoven")))) at Internet Archive and Google Books (scanned books original editions color illustrated)
- Works by or about Ludwig van Beethoven (<http://worldcat.org/identities/lccn-n79-107741>) in libraries (WorldCat catalog)

Life

Beethoven House

Beethoven-Haus Bonn	
	
Beethoven's birthplace at Bonngasse (center), next to the house "Im Mohren"	
Location	Bonn
Type	Museum, cultural institution, memorial site
Visitors	100,000
Director	Malte Boecker
Website	www.beethoven-haus-bonn.de

The **Beethoven House** (German: *Beethoven-Haus*) in Bonn, Germany, is a memorial site, museum and cultural institution serving various purposes. Founded in 1889 by the Beethoven-Haus association, it studies the life and work of composer Ludwig van Beethoven.

The centrepiece of the Beethoven-Haus is Beethoven's birthplace at Bonngasse 20. This building houses the museum. The neighbouring buildings (Bonngasse 18 and 24 to 26) accommodate a research centre (Beethoven archive) comprising a collection, a library and publishing house, and a chamber music hall. Here, music lovers and experts from all over the world can meet and share their ideas. The Beethoven-Haus is financed by the Beethoven-Haus association and by means of public funds.

The house at Bonngasse

History

Entrance

The house at Bonngasse 20 (formerly: 515) featuring a baroque stone facade was erected around 1700 on an older cellar vault. It is one of the few remaining middle-class houses from the era of the prince elector. Back then it was in the neighbourhood preferred by the employees of the courts, in the heart of the town between the castle, the town hall with the market square and the banks of the Rhine river. Today, this is a pedestrian precinct with the Bonn Beethoven Hall and the opera close by. In the first half of the 19th century an additional, somewhat smaller, timbered house was built on the property behind the house. Five families temporarily lived in the multi-storey front and back buildings. Three tailors and one shoemaker also had their shops here. In 1836 the entrance door was widened and replaced with a gate entrance. After the back part of the house was identified as Beethoven's birthplace around 1840 by Beethoven's friend Franz Gerhard Wegeler, a physician, and Carl Moritz Kneisel, a teacher, the new owner opened a restaurant on the ground floor in 1873 with the name Beethoven's Geburtshaus (Beethoven's birthplace). A beer and concert hall was added in the yard in 1887. In 1888 a grocery merchant bought the house but sold it just one year later. Thanks to the Beethoven Haus association, founded in 1889 to preserve the house, it was spared from demolition. The following years were characterised by renovation and remodelling works to turn the house into a memorial site. Back then, major parts of the building were still as they had been in the second half of the 18th century. In order to preserve spacious museum rooms, the floor plans of the main house were changed and an office for the association, plus a library and a flat for the janitor were installed. Construction changes in Beethoven's flat were limited to the stairs and the passageways to the front building. The inner yard was decorated with trellises and sandstone slabs, and a garden replaced the place where the beer hall had been. It has not been remodelled since. In order to preserve the character of Beethoven's birthplace in its contemporary environment and to protect the building, the association bought the neighbouring house number 22 in 1893. After installing a fire protection wall, the building was sold again. In 1907 house number 18 "Im Mohren" was bought to extend the property. At first it was used as an apartment building. In 1927 the newly founded Beethoven archive moved in. In the mid-1930s both houses were extensively renovated.^[1] The Beethoven-Haus survived both World Wars almost unscathed. In the Second World War, Senior Building Officer Theodor Wildemann, later serving as the association's chairman, in his role as Deputy Provincial Curator, made sure that the collection was brought to an underground shelter near Siegen (Sauerland), thereby avoiding any war-related losses or damages. During the air raid of the Bonn city centre on October 18, 1944, a fire bomb fell on the roof of Beethoven's birthplace. Thanks to the help of janitor Heinrich Hasselbach and Wildemanns, who were later awarded the German Federal Cross of Merit, as well as Dr. Franz Rademacher from the Rhenish National Museum, the bomb did not ignite a disaster.^[2] The damages were repaired in the early 1950s. In the late 1960s, the third renovation took place. For the fourth, basic renovation of the buildings from 1994 to 1996 the Beethoven-Haus was awarded the Europa Nostra award for cultural heritage (awarded since 1978) in 1998 as the first institution in Germany.^{[3][4][5]}



Portal of Bonngasse 20

In January 2003 the Deutsche Post AG issued a stamp featuring the Beethoven-Haus. The stamp belongs to the definitive stamp series "Sights".

Flats of the Beethoven family

In 1767, court singer Johann van Beethoven (1740–1792) moved into the garden wing of the house at Bonngasse 20 after marrying Maria Magdalena Keverich (1746–1787) from Koblenz/Ehrenbreitstein.^{[6][7]}

Beethoven's father, bandmaster Ludwig van Beethoven (1712–1773), the composer's grandfather, moved into a flat located in the house diagonally opposite. The front building was the residence of the court musician Philipp Salomon and his family. His son Johann Peter Salomon, a later friend of Joseph Haydn, would later become important for Beethoven as well. The ground floor of the Beethovens' flat accommodated a kitchen and a utility room with a cellar. The first floor housed two smaller and a somewhat larger room for the family. It

was probably in one of the tiny attic chambers that Ludwig van Beethoven was born on December 16 or 17, 1770 and baptised in the former St. Remigius church on December 17, 1770. The child was named after his grandfather Ludwig van Beethoven (1712–1773), a reputable court bandmaster, singer and wine merchant, who was also his godfather. The baptism celebration took place in the neighbouring house Im Mohren at the residence of Beethoven's godmother Anna Gertrud Baum, née Müller. The family grew quickly. However, out of the seven children only Ludwig and two brothers survived: Kaspar Anton Karl (1774–1815) and Nikolaus Johann (1776–1848). Around 1774 the Beethoven family moved into the house Zum Walfisch owned by baker Fischer at Rheingasse no. 24. Ludwig van Beethoven's father and grandfather had temporarily lived here, too.^{[8][9]} The family made its living by working for the Court. From 1784 onwards even the young Beethoven joined the court orchestra. Father and son also gave private music lessons to the families of noble Court officials. During the years in Bonn friendships with noble and bourgeois families were established such as the widow of Court Counsellor von Breuning and her children Stephan, Christoph, Eleonore and Lorenz, the family of violinist Fran Anton Ries and with Franz Gerhard Wegeler. Many of these friendships lasted a lifelong and had a far greater impact on Beethoven's education than the few years he spent at school. In 1785 the family moved to Wenzelgasse 25. Of all the residences of the Beethoven family, the only one that remains today is Beethoven's birthplace at Bonngasse.^[10]

The museum

The museum was opened on 10 May 1893 during the second chamber music festival. It was extended several times. Today, it houses the largest Beethoven collection in the world.

Museum building

The museum includes two formerly separate buildings: the front building and the annex toward the garden where the composer spent the first years of his life. When setting up the buildings as a museum, they were connected. The rambling rooms with their low ceilings, the creaking stairs in the back building and the wooden floors in the listed building of the 18th century convey an impression of the living conditions of that time.



Definitive 144 Cent stamp from Germany (2003)
(Sight series), showing the Beethoven Haus

Permanent exhibition

In the 20th century, the permanent exhibition was renewed several times. The original concept focused on a reconstruction of the house and on the display of a lot of items. When the rooms and the exhibition were refurbished and updated the last time in 1995/96, the idea was to give visitors the opportunity to experience a step back in time when viewing the 150 exhibits from the proprietary collection of the Beethoven Haus.^[11] Portraits, manuscripts, sheet music printouts, instruments and items of everyday life give an insight into Beethoven's life and work.^[12]

Beethoven's time at the Bonn birthplace

The birthplace documents the Bonn time until 1792. On display are, e.g. the baptism entry in the church register of the St. Remigius church, the poster announcing Beethoven's first public performance in Cologne in 1778, the first printed composition from 1783 and a portrait of Beethoven's grandfather. Paintings of Beethoven's employers Elector Maximilian Friedrich von Königsegg-Rothenfels and Elector Maximilian Franz from Austria as well as his official viola illustrate Beethoven's activity as a member of the Bonn court band. The room connecting the buildings shows the historic console of the organ that once stood in the St. Remigius church (former Minoriten church) and that Beethoven regularly played since he was ten years old. The console was given to the Beethoven-Haus when the church was reconstructed in 1904. Distinct from the organ it pertained to, the console survived the Second World War. Silhouettes and portraits of the von Breuning family, greeting cards to Beethoven from Eleonore von Breuning, pictures of Franz Gerhard Wegeler and Christian Gottlob Neefe depict some of the people most influential for Beethoven's personal development and musical education. The relocation to Vienna is represented by the famous entry of Count Ferdinand Ernst von Waldstein in Beethoven's register, wishing Beethoven "Mozart's spirit from Haydn's hands" when taking lessons with Haydn in Vienna. (The original register is in Vienna).^[13]



Reiner Beißel: Room where Beethoven was born
(drawing/1889)

The Vienna years in the front building

The front building shows documents from the Vienna years. Twelve exhibition rooms illustrate Beethoven's early years as piano player and composer as well as his master compositions. On display are portraits of Beethoven's teachers Joseph Haydn, Johann Georg Albrechtsberger and Antonio Salieri, the string quartet instruments provided by Prince Karl von Lichnowsky, a patron of Beethoven during the first years in Vienna (on permanent loan from the State Institute for Music Research, Prussian Cultural Heritage, Berlin), Beethoven's last instrument, the pianoforte from Conrad Graf,^[14] and selected composition editions. Portraits of the composer in various stages of his life, the famous bust from Vienna sculptor Franz Klein (1779–1840), Josef Danhauser's lithography "Beethoven on his deathbed" and the death mask deliver an impression of Beethoven's appearance. Franz Xaver Stöber's watercolour depicting the funeral cortege on March 29, 1827 shows how much Beethoven was recognized and revered even in his lifetime. Beethoven's hearing problems are documented by the exhibited ear trumpets and a conversation booklet, i.e. a booklet in which Beethoven's interlocutors wrote down what



The room today with a Beethoven bust by Josef Danhauser (1827/gypsum cast)

they had to say. Letters, notes, various contemporary music instruments and items of daily life give an idea of Beethoven as a human being, his everyday life, his relationships and lifestyle.^[15] A separate room is dedicated to Zurich physician and art collector Hans Conrad Bodmer (1891–1956), who donated his collection of more than 850 items to the Beethoven-Haus in his last will.^[16] Two other rooms are available for about three special exhibitions each year. Seen from ever-changing perspectives precious manuscripts and other important documents from Beethoven's life and work are exhibited. The ground floor houses a lecture and performance room groups can book for concerts on historic pianofortes and for lectures.

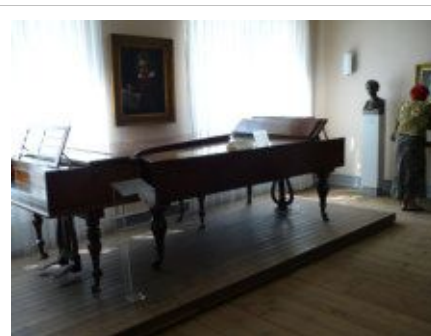
Special exhibitions

Apart from the permanent exhibition the museum offers theme-related special exhibitions several times a year. These exhibitions are often linked to special events such as recent purchases or anniversaries. In 1998 the newly acquired Wegeler collection was presented.^[17] The 50th anniversary of the acquisition of the Bodmer collection was celebrated with a retrospective exhibition,^[18] and in 2010 the autograph of the Diabelli variation was presented to the public. On other occasions contemporaries were "reanimated", using collection items and items on loan, such as Beethoven's teacher Christian Gottlob Neefe (1999), piano builder family Streicher (1999) and the Breitkopf & Härtel publishing house (2007), poet Johann Wolfgang von Goethe (1999) and painter and drawer Moritz von Schwind (2004/2005). Furthermore, renowned Beethoven researchers were dedicated a separate exhibition, like for example diplomat and Beethoven biographer Alexander Wheelock Thayer (1817–1897) in 2010 on the 100th anniversary of the publication day of the last volume of his Beethoven biography in 1911, or Max Unger (2000). The reception of Beethoven's music by musicians such as Johannes Brahms (1997), Richard Strauss (2002) or Paul Hindemith (2009) and artists like Naoum Aronson (2003), a student of Rodin, or Joseph Beuys (2005) was also addressed in special exhibitions. Themes of master courses (Beethoven's *String quartets* in 2011 and *Piano sonates* in 2012) and congresses (Beethoven's *Dedications* in 2011) are also presented by exhibition for the public.

For some years now exhibitions accompanying the Bonn Beethoven festival have been organised. In 2009, under the motto "The power of music" theatre and concert shows relating to Beethoven performances held at the Bando prisoner-of-war camp for German soldiers in Japan were performed, whereas in 2010 the focus was on Beethoven's chamber music compositions, in which the composer ventured out into the open ("Into the open" was the motto of the 2010 Beethoven festival). Additional publications offer more information. Some special exhibitions are archived on the homepage of the Beethoven-Haus and can be accessed permanently.



View of the garden from the first floor



Some of Beethoven's instruments: Fortepiano from Thomas Broadwood(front), behind it a fortepiano from Conrad Graf

The Garden

The garden of the Beethoven-Haus contains a collection of Beethoven busts dating back to the beginning of the 20th century.



Pierre-Felix Maseau(1902)



Naoum Aronson (1905)



Fernando Cian (1st quarter of
20th century)



Wilhelm Hüsgen(1927/1929)



Eduard Merz (1945/1946)



Lewon Konstantinowitsch
Lasarew (1981)

Digital Beethoven-Haus

The studio for digital collections on the ground floor of the neighbouring house contains more than 6,000 digitalised documents. Here, visitors can read and partially even explore by listening manuscripts and first prints of compositions, letters and pictures, view a digital reconstruction of Beethoven's Vienna flat or send greeting cards to family and friends. The Stage for Music Visualisation in the basement shows scenes from Beethoven's opera *Fidelio* and the bagatelle op. 126 no. 4 for piano in a computer-generated 3D environment.^{[19][20]}

Website

Since 2004 the Beethoven-Haus has its own website, offering visitors to view information on the museum, on concerts and to order tickets. Museum, chamber music hall and library can be explored on a virtual tour. Apart from that, the Digital Archive houses a steadily growing number of currently (2011) more than 6,000 digitalised manuscripts, letters, first editions and early prints, pictures and objects. Visitors can read about research topics, findings and the publications of the publishing house. For concept and design, the Beethoven-Haus was awarded the title *Master of Excellence* at the 17th Corporate Media competition in 2005.^[21]

The chamber music hall

Apart from its research aims related to music history, the Beethoven-Haus association has always organised chamber music festivals and concerts on its premises. On the 100th anniversary of the association in 1989, the newly constructed chamber music hall was inaugurated in the building next to Beethoven's birthplace. It is named after the former chairman Hermann Josef Abs, who had initiated the construction and supported it generously. Held in the tradition of a semi-oval amphitheatre, the hall accommodates 199 seats and offers great acoustics and a very private atmosphere. The architects Thomas van den Valentyn and Klaus Müller were awarded several prizes for it (German Architect Award 1989, Mies van der Rohe Award 1990 and the *Gold Award* for interior design in 1991).^{[22][23][24]} In combination with the other Beethoven-Haus institutions, the chamber music hall is an ideal venue for concerts and can also be booked for concerts, congresses and other events.^[25]



The chamber music hall

Concerts and events

Concert series

The annual programme of the chamber music hall with its more or less 40 events is characterised both by tradition and modern approaches, comprising classic chamber music performed by famous ensembles and solo musicians as well as young artists at the beginning of their career. Concerts played on historical instruments give an impression of the time Beethoven lived in. Contemporary jazz offers the opportunity for improvisation and inspiration, family concerts and events for elementary schools let children and parents alike explore classic music, and theme-focused series and conversation forums allow visitors to meet composers and learn about music eras and cultural phenomena.^[26] The department management is responsible for programme and artistic direction.

Junior staff development

Following Beethoven's example as a teacher, the Beethoven-Haus has been offering a research-focused study programme for students and young music scientists since 2007, dealing with selected research topics on Beethoven. The master classes initiated by Kurt Masur in 2006 aim at promoting the development of young musicians. Initially, the classes were only available for conductors. Since 2010 chamber music ensembles can also participate in these classes, where famous artists study and perform Beethoven compositions with young musicians during public rehearsals. In addition, the students have access to the corresponding manuscripts, can discuss themes on philology, music history and performance techniques with the staff of the Beethoven-Haus and can obtain advice on how to interpret Beethoven's compositions.

Music and museum education services

By offering guided tours for children, holiday workshops and afternoon activities at the museum, the Beethoven-Haus aims at reaching children and teenagers. Children who play an instrument meet several times a year at the chamber music hall to study and perform adaptations of Beethoven compositions. There are also concerts for children and various educational projects for elementary schools. Each year around 1,000 elementary school children visit the "scenic school concerts". In the 2011 competition "Kinder zum Olymp!", organised by the German cultural foundation "Kulturstiftung der Länder", an elementary school project dealing with Beethoven's house was awarded a prize in the final competition, and in the competition *Kooperation. Konkret 2011* the same projekt won the first

prize. In 2007 "Hello Beethoven", a special internet site for children was launched. The site contains information on topics such as Beethoven's family, his friends and school career, his daily routine, his illnesses, the social and political situation at that time and so on.^[27] It is recommended by the German central institution for political education for schools.^[28]

Science and research

As described in its statute, the Beethoven-Haus fulfils the following purposes: collection and maintenance of manuscripts, pictures, original editions, early prints and publications related to Beethoven and his cultural environment; promotion of the Beethoven research by means of research projects, publications, congresses; organisation of exhibitions and museum-related events, production and distribution of publications and recordings of Beethoven compositions; support of musical performances and promotion of the international collaboration with research centres and other institutions dealing with Beethoven.^[29]

Beethoven collection

Among the duties of the Beethoven-Haus, the oldest one is collecting documents related to Beethoven.^[30] Within the 120 years of its existence, the Beethoven-Haus has established the largest and most diverse Beethoven collection. It comprises more than 1,000 original manuscripts (sketch sheets and sketch booklets, autographs, Beethoven-revised copies, conversation booklets, around 700 letters) as well as composition prints annotated by Beethoven, music instruments, memorabilia and items from Beethoven's daily life. The art collection consists of more than 3,000 pictures, paintings, photographs and sculptures, featuring among others three quarters of all authentic Beethoven portraits, like for example the famous painting from Joseph Karl Stieler (1820). Thanks to gifts or permanent loans from private and public foundations and patrons the collection grows continuously. The most important new acquisitions of the last decade is the purchase of the engraver's copy of the *Missa Solemnis* (op. 123) in 2005 and the purchase of the original manuscript of the 33 variations on a waltz for piano by Anton Diabelli (op. 120) in December 2009. Air-conditioned and museum-appropriate rooms in the new building and a safe ensure that the precious documents are stored adequately. Every month the museum displays an object of the month.



Joseph Karl Stieler: Portrait of Beethoven holding the score of the *Missa Solemnis*

Beethoven archive

The buildings next to the birthplace house the Beethoven archive, i.e. the scientific department of the institution. It was established on March 26 in 1927 on the occasion of Beethoven's 100th anniversary as a foundation belonging to the Beethoven-Haus.^[31] Initially, it had its own administration and was closely related to the University of Bonn. Bonn music scientist Ludwig Schiedermair was initiator, founding member and served as director until 1945. Between 1945 and 1972 he was succeeded by Joseph Schmidt-Görg and Günther Massenkeil (1972–1974, as interim until 1976). All three were also professors at the seminar for the science of music. From 1976 until he went to the University of Göttingen Martin Staehelin held the position. In 1984, he was followed by Sieghard Brandenburg, who has also been head of department since 1998 as part of the new director position at the Beethoven-Haus. From 2003 to 2006 Ernst Hertrich was in charge of the Beethoven archive. He was also head of the complete edition since 1990 and head of the Beethoven-Haus publishing house since 1998. Since January 1, 2007 Bernhard R. Appel is head of archive and publishing house.^[32] The purpose of the Beethoven archive was mainly to create a centre for documentation on Beethoven's life,



Baptism register of the Bonn Remigius church showing the entry "Ludovicus van Beethoven" from December 17, 1770.

compositions and cultural environment. In order to reach that aim, a comprehensive Beethoven library was to be established along with all original editions of Beethoven's compositions and all preserved music manuscripts as photographic reproductions suitable to replace the original document for study purposes. These documents were to be complemented by facsimile reproductions of all certificates relevant for Beethoven's biography and his work and by a collection of all material needed to study Beethoven's art and time.^[33] The Beethoven archive as a hub of the Beethoven research was also deemed to be useful for the general interest in art.^{[34][35]} The collection now comprises over 11,000 autographs, music sheet, letters, documents, music prints and other sources from more than 200 libraries and archives. It is the foundation for philological research and edition.^[36] Besides, employees of the Beethoven-Haus regularly take part in international events concerning the research on Beethoven such as congresses and seminars.

Library

The archive's inventory is complemented with the literature and sheet music collection of the Beethoven-Haus library. In 1927 the collection became part of the archive, whereas the manuscript collection remained in the possession of the Beethoven-Haus association.^[37] The library primarily provides literature for the Beethoven-Haus and serves as a research library. To a lesser extent it is also an archive library with a proprietary source collection. The library's management is also responsible for indexing, the Digital Archive and the website of the Beethoven-Haus. As major collection items the library maintains original, first and early prints of compositions by Beethoven and other people from his environment, scientific literature published in form of essays or books, literature and magazines relating to a larger historic and cultural context as well as recordings. As such, the library not only documents Beethoven's compositions and their reception but also the composer's historic and personal environment. Apart from 50,000 books and essays, 160 magazines, 27,000 music items, among them 6,500 items of or relating to Beethoven, more than 11,000 image and microfilm records and 2,500 audio-visual media are available.^[38] Thanks to bequests, purchases and gifts from individuals (such as Herbert Grundmann, Hans Klingemann, Freiherr von Geyr, Hanns J. Eller, Dr. Klaus Steltmann) the library grew significantly. Among the most important collections are the one from Hans Conrad Bodmer, a Swiss physician and Beethoven collector who

bequeathed more than 850 items to the Beethoven-Haus in 1956 as well as the collection of Franz Gerhard Wegeler, friend and biographer of Beethoven. It consists of over 400 items that were handed over to the Beethoven-Haus as a permanent loan in 1998. Furthermore, the library is in possession of several bequests, for example from Anton Schindler,^[39] Theodor von Frimmel and Max Unger.^[40] With an inventory of almost 100,000 media units containing biographical data the Beethoven-Haus library is now the largest public Beethoven-related library. Its reading room and reference library are popular with users from all over the world who enjoy working and studying at a historic quartet table at which Beethoven himself might have played.^[41]

Editions

Complete editions and facsimile editions

One of the tasks of the Beethoven-Haus is to assess and prepare the collection for scientific use. In light of the increasing number of different editions and questions on the interpretation of Beethoven's work, the need for a new complete edition grew. A complete edition published by Breitkopf & Härtel in Leipzig had already been available since 1863-1865/1888; however, it only contained the printed editions of Beethoven compositions known at that time. Compositions discovered since then or yet unprinted pieces (compositions without opus number) were not included in the old edition. Apart from that the entitlements to historic editions had changed.^[42] Delayed by the maelstrom of WW2, the G. Henle publishing house published in 1961 the first volume of the New Beethoven Edition that was begun in 1959. Until today it is the archive's most important scientific project. 56 volumes, divided into composition categories and instrumentation, are planned. The edition elaborated by the scientific staff of the Beethoven archive and internationally renowned music scientists is to identify the sheet music Beethoven intended but that is not always available in a clear form by comparing authentic sources, by justifying it in a critical report and publishing it on modern media.^[43] Besides working on the complete edition, the Beethoven archive staff is also reviewing the composition directory published by Georg Kinsky and Hans Halm in 1955.^[44] Publishing selected manuscripts as facsimile editions fulfils the intentions of the Beethoven-Haus founders: collect and maintain original documents, prepare them under scientific aspects and make them available for researchers and the public. Due to other tasks, the review was at first postponed but was started anew in 1953 under the direction of Joseph Schmidt-Görg and has since been continued by his successors. The publishing house not only publishes composition manuscripts and original editions such as the Waldstein Sonata (op. 53), songs based on texts by Johann Wolfgang von Goethe or the Six bagatelles for piano (op. 126) but also written documents like letters (to, e.g. Josephine Countess Deym, née. v. Brunsvik, or to the Immortal Beloved), Beethoven's diary 1812-1818 or the register his Bonn friends gave the composer as a farewell gift upon his departure to Vienna in 1792.

Sketch research

A major area of the research on Beethoven that was generally neglected in music science but has been incorporated in the guidelines of the Beethoven archive in 1972 already is sketch research. In 1952 Joseph Schmidt-Görg founded an edition of scientifically reviewed and commented sketches and drafts by Beethoven for his compositions.^[45] Sieghard Brandenburg continued the series in 1972. The latest sketch edition volume was published in 2011.



Sketches for Beethoven's piano sonata op. 101

Letters and conversation booklets

Under the direction of Sieghard Brandenburg the work on the initially planned complete edition of Beethoven's written correspondence was finally started. As Beethoven's handwriting is oftentimes hard to decipher and as the preserved letters are spread all over the world, this task constituted a particularly challenging endeavour. The six volumes (Letters 1783-1827) and a comprehensive register volume were also published by the G. Henle publishing house in 1996/1998. An eighth volume containing additional documents and registers is being prepared. Around 600 (half of them as audio letters) of the almost 2,300 letters are available at the Digital Archive in original form, featuring text transfers, content summaries and source descriptions. Already at the end of the 1920s had Schiedermair pursued the plan to publish a complete edition of the conversation booklets, however first the Prussian, then later the German State Library revoked that plan and published the edition themselves between 1968 and 2001.^[46] At the moment eleven volumes are available; the series has, however, not been completed yet.

Persons database

To complement the work and letter editions a persons database has been under creation since 2010 in co-operation with the Berlin-Brandenburg Academy of Sciences and Humanities (BBAW). Its purpose is to make biographical information on people from Beethoven's environment and on their relationship with the composer accessible over the Internet. Publishing house / publication series

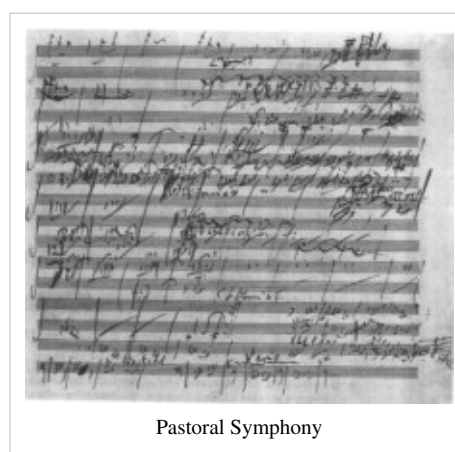
Publishing house / publication series

Publications stemming from the work of the Beethoven-Haus staff are published by the in-house publishing house. Many editions of the Beethoven archive are published as part of the various series the Beethoven-Haus publishes. The first series under the direction of Ludwig Schiedermair as editor counts ten volumes published between 1920 and 1934. Most of them are commented original documents from Beethoven with facsimile. The series also comprises monographs.^[47]

After the war it continued under the name "Neue Folgen" (new series).

The new series 1 containing sketches and drafts shows how relevant sketch research has always been deemed.^[48] As part of series 2 the Beethoven-Jahrbuch (Beethoven Yearbook) was published in 1953/54 and 1973/81.^[48] In 1999 the yearbook was replaced by the annual

publication Bonner Beethoven-Studien (Bonn Beethoven Studies) belonging to series 5. Apart from articles about sources and interpretations concerning Beethoven's life, his compositions and their reception these volumes also feature a review of the past year's activities of the Beethoven-Haus, the Beethoven archive and the publishing house. The 3rd series is dedicated to the facsimile editions. For the facsimile of the Pastoral Symphony (op. 68) (Vol. 14, 2000) and the facsimile edition of the Moonlight Sonata (op. 27,2) (Vol. 16, 2003) the publishing house was awarded the German Music Edition Prize.^[49] This prize was given for the publication "Beethoven im Bild" (2012) in 2013, too.^[50]



Pastoral Symphony

The 4th series on publications on Beethoven research contains congress reports, dissertations and monographs dealing with the research on Beethoven and research-related topics. Among the publications are several books about the composer's family and his dwellings, the reception of Beethoven compositions in France and the influence Beethoven had on the reception of early music. Other books deal with specific compositions, genres or interpretation issues. Today, the publishing house serves as a department of the Beethoven-Haus and publishes literature about the Beethoven research (the publications also contain contributions from external scientists), books for children and music aficionados as well as CDs. The publishing house closely co-operates with the G. Henle publishing house in Munich that publishes the large edition series on Beethoven's compositions and his written correspondence. In order to market and distribute its publications the Beethoven-Haus publishing house joined the Carus publishing house

from Stuttgart in 2007.

Documentation/catalogues

All these publications and the remaining library inventory of literature, manuscripts, pictures, press articles and recordings are listed in different catalogues. These are also available online. The library catalogue alone contains more than 800 biographical representations of Beethoven, work monographs, sketch and source studies, documents on performance procedures and organology, studies in music history, documents relating to Vienna and Bonn, bibliographical and lexical reference books, historic magazines, in particular of the 19th century, documents and studies on reception history and programme booklets in current European languages. The aim to capture everything was already abandoned for the press archive that now focuses on local history and the reception of Beethoven literature. Among the sheet music prints original editions (i.e. the first editions Beethoven himself ordered) and other singing voice or score editions published during the lifetime of the composer are given priority. The spectrum is complemented with editions by major editors or publishers, reviews, pocket scores and critical new editions from other publishing houses. Apart from Beethoven-related music items a collection featuring early prints of Beethoven's contemporary musicians is maintained. It also includes recordings of gramophone records and long-playing records, music tapes, CDs and Beethoven films.^[51] The focus is set on complete and rare recordings. The list of the captured items not only contains the title of the publication but also information on content, origin and a short description. This is especially helpful for older, rare or comprehensive publications, printed sheet music and sheet music manuscripts. Detailed indexing provides additional information and makes searching easier. A current project is the reconstruction of Beethoven's own library to determine the composer's mind and way of thinking. The list of the books and music items from that it is known that the composer read, studied, copied, excerpted, put to music, lent and borrowed, gave away or intended to buy would be very long. However, even Beethoven's core belongings, his own book and music sheet collection, are only known partially. Therefore, the project tries to determine them more closely and bring them together at the Beethoven-Haus. Librarians and scientists contribute their knowledge and antiquarians and private collectors sell their books granting special conditions. By adopting books, friends of the Beethoven-Haus can also support the endeavour.^[52]

Audio documentation of Beethoven's original instruments

In order to let Beethoven's original instruments not only be heard in concerts, the Beethoven-Haus started a CD series. Renowned musicians such as Tabea Zimmermann, Daniel Sepec, the Schuppanzigh quartet, Jörg Demus and Andreas Staier perform compositions from Beethoven and his contemporaries on Beethoven's string instruments and pianofortes from Broadwood and Graf. Also documented herein are Pablo Casals's legendary visits at the Beethoven-Haus in 1955 and 1958 when he played on Beethoven's violoncello.^[53]

The Beethoven-Haus Bonn association

History and activities of the association

As the city of Bonn was not interested in maintaining Beethoven's birthplace in 1888, twelve art-loving citizens and pensioners of Bonn founded the Beethoven-Haus association on February 24, 1889 (former legal form) and acquired the property to turn it into a memorial. They aimed not only at reconstructing the birthplace "as it was when Beethoven was young" but also at setting up a collection comprising all his compositions as manuscripts and printed editions, his letters, pictures and other beloved items as well as all literature about him, i.e. everything that allows the recipient to explore the composer. Their intention was to acquire the house and maintain it as a memorial site.^[54] The house was sold for 57,000 mark, the refurbishing costs amounted to additional 24,000 mark. To support their project the founding members won a number of famous people as honorary members, among them politicians, artists and scientists. Examples include Reich Chancellor von Bismarck, Count von Moltke, Johannes Brahms, Clara

Schumann, Max Bruch and Giuseppe Verdi. In 1890 the association counted already 344 members, a quarter of them abroad, among them 35 Britons and 11 Americans. Violinist Joseph Joachim (1831–1907), known for his interpretation of Beethoven's violin concert in D major (op. 61) and who together with his Joachim quartet contributed significantly to the success of Beethoven's string quartets, served as honorary president. In 1890 the association established the Beethoven-Haus chamber music festivals that are held every two years. The charity concerts under the direction of Joseph Joachim and supported by renowned musicians raised enough money to maintain the buildings and pay for the association's activities. During the first chamber music festival, the largest-ever Beethoven exhibition took place, showing 360 items on loan from all over Europe.

On May 10, 1893, during the second chamber music festival, the Beethoven-Haus was opened as a memorial site and museum for Beethoven's life, work and impact. The statute from 1896 describes its purposes as follows: Maintain the memory of Ludwig van Beethoven by means of a museum and a collection, events, musical performances, prize awardings and scholarships as well as own publications.^[55] In the following decades the association was quite busy organising chamber music festivals (30 festivals until 1956) and establishing the collection. In order to complement the museum- and music-related activities, the research on Beethoven was gradually intensified. On the occasion of the 150th anniversary of Beethoven's birthday in 1920 the association started a proprietary series of scientific publications. In 1927, on the 100th anniversary of the composer's death, the Beethoven archive was founded. It serves as a pillar for the research on Beethoven. As such

the post-war statute reads: "Maintenance of memory and work". In 2004 the list of purposes and duties was reviewed and elaborated, also assumed in 2013.^[56] On its 100th anniversary in 1989 the Beethoven-Haus association moved into a new building, accommodating rooms for archive and offices as well as a chamber music hall.^[57] Several times, the activities of the Beethoven-Haus were criticised by the public.^[58] Critics regarded the state of the museum at the proper birthplace as not up-to-date and obsolete.^[59] Nevertheless, as part of the 2006 initiative "Invest in Germany - Land of Ideas" the former German President Horst Köhler awarded the Beethoven-Haus a prize for its innovative combination of museum, research site und new media.^{[60][61]} At the moment the Beethoven-House is preparing the 125th anniversary of the Beethoven-House association and the composer's 250th birthday in 2020.



Politicians from Finland visit the Beethoven-Haus on March 15, 1960

Organisational structure and association direction

The Beethoven-Haus association was turned into a legal entity in 1896. It comprises the general meeting of its members and the voluntary board of directors. In line with its tradition the board of directors counts 5 to 12 persons selected by the members. Chairman, secretary and treasurer and the director of the Beethoven-House as chief executive officer are also members of the board of directors. The director is named by the board of directors. The director of the Beethoven-House presides over the administration, conducts active business and is responsible for the association's facilities and the projects.^[62] In 1998 a separate position was established to preside over the different departments. Andreas Eckhardt (until 2009) was named director. He was succeeded by Philipp Adlung (until 2010) and Manfred Harnischfeger. Since May 2012 Malte Boecker serves as director of the Beethoven-House. Apart from the director position, there is a committee for the promotion of the association and its purposes. The committee includes the chairman, secretary and treasurer and the director as advisers and a representative of each responsible national authority (German federal government, federal state of North Rhine-Westphalia, regional authority of the Rhineland and the city of Bonn).^[63] Chairmen of the association:^{[64][65]}

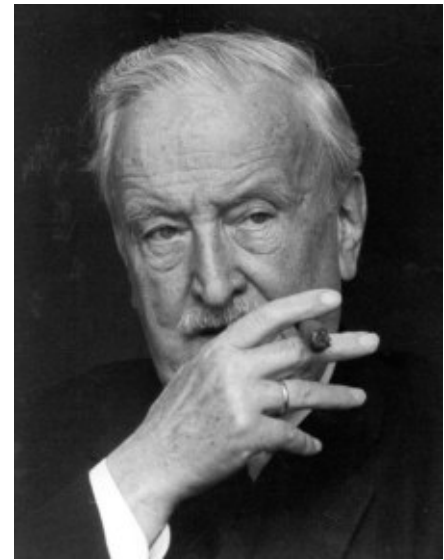
- 1889 until 1903 Carl Alfred Ebbinghaus (1833–1911)
- February 1903 until December 1903 Max von Sandt (1861–1918)

- 1903 until 1912 Dittmar Finkler (1852–1912)
- March 1912 until 1923 Ernst Zitelmann (1852–1923)
- 1923 until 1929 Ferdinand August Schmidt (1852–1929)
- 1929 until 1932 Friedrich Knickenberg (1863–1932)
- February 1932 until 1945 Ludwig Schiedermaier (1876–1957).

On May 7, 1945 an administrative council is established next to the management of the association upon request of the military government.^[66]

- 1945 until 1960 Theodor Wildeman (1885–1963)
- 1960 until 1994 Hermann Josef Abs (1901–1994)
- 1994 until 2004 Friedrich Wilhelm Christians (1922–2004)
- Since 2004 Kurt Masur (*1927).

The election of conductor Kurt Masur as chairman revived the former tradition of having an artist as chairman. From the beginning on the association consisted of members of all classes of society, providing various areas of expertise. Today, the association has more than 1,000 members. Numerous prominent figures of the music scene were and are still awarded an honorary membership. Around half of its funds stem from the public authorities (federal German government, state of North Rhine-Westphalia, city of Bonn), the other 50 percent are obtained through donations and sponsoring, own activities and project-related funds of third parties such as foundations and other promoting institutions. The non-profit Beethoven-Haus Bonn Foundation, founded in 1999, only supports projects of the Beethoven-Haus with its interest income. Donators increasing the foundation's capital are given honorary titles such as "Patron", "Donator" or "Founder". Revenue-focused institutions and activities like the museum shop and the granting of image usage rights were outsourced to the Beethoven-Haus Vertriebsgesellschaft mbH. Their revenue goes into the publicly supported budget.^[67]



Hermann Josef Abs in the 1970s

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External links



Wikimedia Commons has media related to *Beethoven House*.

- Official site (http://www.beethoven-haus-bonn.de/sixcms/detail.php//portal_en)

Coordinates: 50°44′13″N 7°6′5″E﻿ (http://tools.wmflabs.org/geohack/geohack.php?pagename=Beethoven_House&params=50_44_13_N_7_6_5_E_region:DE-NW_type:landmark)

Beethoven and his contemporaries

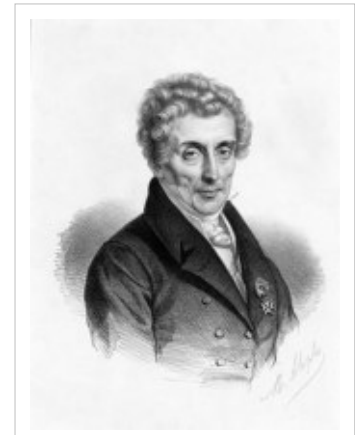
During the course of his lifetime (1770–1827), Ludwig van Beethoven enjoyed relationships with many of his musical contemporaries. Beethoven was famously difficult to get along with, and the history of his relationships with contemporaries is littered with arguments, misunderstandings, and reconciliations. Beethoven had well-known fallings out with his one-time teacher, Joseph Haydn, with the piano virtuoso and composer Johann Nepomuk Hummel, and the German composer Carl Maria von Weber.



Monument to Beethoven, Mozart and Haydn in Berlin

Beethoven and Luigi Cherubini

Beethoven met the composer Luigi Cherubini on the latter's journey to Vienna in 1805. Cherubini, a longtime resident of Paris, was invited to mount a production of his opera *Die Tage der Gefahr* (or *Der Wasserträger*) after the success of his 1791 opera *Lodoïska*, which was staged by Emanuel Schikaneder on 23 March 1803 at the Theater an der Wien. Cherubini's time in Vienna was generally unhappy, but he did have the opportunity to meet Beethoven. Cherubini was in attendance for the first performances of Beethoven's opera *Fidelio*, to which he reacted sneeringly. He also described Beethoven's piano style as "rough", and more famously the man himself as "an unlicked bear cub". It is remarkable, therefore, that Beethoven, normally so quick to take offense, named Cherubini as the greatest contemporary composer.



Luigi Cherubini, 1850

Beethoven and Johann Wolfgang von Goethe

Beethoven had already read and studied Johann Wolfgang von Goethe's works intensively during his youth in Bonn, long before their first personal encounter. His first Goethe settings were produced around 1790. Beethoven announced his music to *Egmont* in a first letter to the poet in the spring of 1811 with the following words: "I am only able to approach you with the greatest veneration [and] with an inexpressibly deep feeling for your glorious creations." He had already set 18 texts by Goethe, and two others were to follow. Goethe therefore occupies a privileged position in Beethoven's vocal works.



Johann Wolfgang von Goethe, 1775

Beethoven and Joseph Haydn

Perhaps the most important relationship in Beethoven's early life, and certainly the most famous, was the young pianist's tutorship under the Austrian composer Joseph Haydn. Beethoven studied with a number of composers and teachers in the period 1792–1795, including Antonio Salieri and Johann Georg Albrechtsberger. However, of all Beethoven's teachers, Haydn enjoyed the greatest reputation, having just returned from his first successful voyage to London. Possibly as early as his first trip to London in 1790, Haydn agreed to take on Beethoven as a student.

There is evidence that Haydn assigned his student composition exercises based on the Fux text *Gradus ad Parnassum*. During the course of the year, however, the relationship between the two men soured. According to contemporary accounts, the issue surfaced most notably upon the publication of Beethoven's first



Joseph Haydn, 1791

compositions, the Op. 1 piano trios. Wishing to assist the young composer, Haydn suggested that Beethoven include the phrase "pupil of Haydn" underneath his name in order to garner advantage from Haydn's considerable fame. There is generally strong evidence of Haydn's goodwill toward Beethoven, including an interest in taking his pupil with him on his second London voyage, and the personal missives Haydn sent to Beethoven's early patron, Maximilian Francis of Austria, Elector of Cologne.

Beethoven, however, seems to have harbored ill-will toward Haydn during some of his life. At the suggestion that he include the phrase "pupil of Haydn", Beethoven bristled. According to the account left by Ferdinand Ries, "Beethoven was unwilling to, because, as he said, although he had some instruction from Haydn. he had never learned anything from him." The bad feelings produced by the Op. 1 Trios were compounded upon their first performance. Haydn, present in the audience, is reported to have recommended against the publication of the C minor Trio (Op. 1, No. 3) since he suspected the music would not gain public acceptance. Beethoven interpreted this as an indication of Haydn's envy.

Despite this, however, Beethoven and Haydn remained on generally good terms until Haydn's death in 1809. Beethoven attended the concert in honor of Haydn's 76th birthday, and it is said that he "knelt down before Haydn and fervently kissed the hands and forehead of his old teacher".

Haydn's towering reputation in Vienna made it hard for Beethoven to be openly antagonistic. However, Haydn was also genuinely admiring of Beethoven's compositions, a trait that usually succeeded in earning Beethoven's goodwill.

In his renowned biography of Beethoven, Maynard Solomon notes that, in his later years, "Beethoven unfailingly referred to his old master in terms of reverence, regarding him as the equal" of Mozart and Bach.

Beethoven and Johann Nepomuk Hummel

Johann Nepomuk Hummel, born in 1778, was a fixture in the Viennese musical world. A child prodigy and former pupil of Mozart, Hummel was renowned for his incredible virtuosity at the keyboard and legendary prowess at improvisation. Alongside Beethoven, he was widely considered the finest performer of his day. For many years, Hummel enjoyed a close friendship with Beethoven.

Several incidents, however, marred their relationship. In one famous incident, Beethoven was invited by Prince Nikolaus II Esterhazy to write a mass for his wife in 1807. Beethoven agreed and produced the Mass in C, which was performed at the prince's estate in Eisenstadt. Hummel was at the time the Kapellmeister, having been appointed Haydn's successor to the Esterhazy court. The performance did not go well, and the prince is purported to have made a barbed remark to Beethoven afterwards. According to Schindler, Hummel laughed at the prince's words, compounding the always-sensitive Beethoven's feelings of humiliation and persecution. Beethoven promptly left Eisenstadt and carried the grudge for years afterward. This incident, however, likely did not prompt the eventual falling-out between the two men.

A more likely source of contention between them was artistic. Hummel was well known for his keyboard arrangements of Beethoven's works, particularly his symphonies. Beethoven disliked Hummel's style of performance and composition, and, according to Ignaz Moscheles, objected to Hummel's arrangements. Some time in the late 1810s, disagreement surfaced, the exact cause of which is unknown, but which may well have centered on discord over Hummel's arrangements of Beethoven's music.

Hummel spent most of the 1820s at the Weimar Court, where he was a friend of Johann Wolfgang von Goethe, and did not see Beethoven again until a remarkable reconciliation took place between the two men at Beethoven's deathbed. Hummel, hearing of Beethoven's serious illness, travelled from Weimar to Vienna to visit his erstwhile friend. According to the account left by Hummel's then-student Ferdinand Hiller, who accompanied his teacher,



Johann Nepomuk Hummel

Hummel may have been motivated by more than compassion. Hummel solicited Beethoven's signature upon a petition he was taking to the Bundestag in order to protect his compositions (and those of others) from illegal copying. All told, Hummel visited Beethoven three times while he was on his deathbed, the last being on 23 March 1827, just three days before his death, and was present at his funeral.

Beethoven and Franz Liszt

On 13 April 1823, the twelve-year-old Hungarian pianist Franz Liszt performed in Vienna. It was said that the 53-year-old Beethoven gave him a kiss – the so-called *Weihekuss*, or 'kiss of consecration' – for his marvellous playing. This is unlikely to be true, as Beethoven was profoundly deaf by this time. A more reasonable account of the Beethoven kiss event is reported in the reminiscences of the pianist Ilka Horovitz-Barnay:

"The most memorable time I experienced with Liszt was when he told me of his meeting with Beethoven. 'I was about eleven years old', he began, 'when my highly esteemed teacher Czerny introduced me to Beethoven. He had long before told him about me and had asked him to hear me play. But Beethoven had aversions against prodigies and for a long time refused to hear me. Finally though he was persuaded by my indefatigable teacher Czerny and said: "Then for God's sake – bring the little rascal".



Franz Liszt

"It was one morning about ten o'clock when we entered the two small rooms of the Schwarzspanierhaus, where Beethoven lived. I was somewhat embarrassed – but Czerny kindly encouraged me. Beethoven was sitting by the window at a long narrow table working. For a moment he looked at us with a serious face, said a couple of quick words to Czerny but turned silent as my dear teacher signaled to me to go to the piano.

"First I played a small piece of Ries [Ferdinand Ries, another pupil of Beethoven]. When I had finished Beethoven asked if I could play a fugue by Bach. I chose the C minor fugue from *The Well-Tempered Clavier*. "Can you transpose this fugue?" Beethoven asked.

"Fortunately I could. After the finishing chord I looked up. Beethoven's deep glowing eyes rested upon me – but suddenly a light smile flew over his otherwise serious face. He approached me and stroked me several times over my head with affection.

""Well – I'll be blowed" he whispered, "such a little devil".

"Suddenly my courage rose: "May I play one of your pieces?" I asked with audacity. Beethoven nodded with a smile. I played the first movement of his C major piano concerto [No. 1]. When I had finished Beethoven stretched out his arms, kissed me on my forehead and said in a soft voice:

""You go on ahead. You are one of the lucky ones! It will be your destiny to bring joy and delight to many people and that is the greatest happiness one can achieve".

"Liszt told me this with great emotion; his voice trembled but you could feel what divine joy these simple words had given him. Never did Liszt – the human being – make a greater impression on me. The flamboyant man-of-the-world, the revered artist was gone; this great moment he had experienced in his childhood still resounded in his soul. For a little while he was silent – then he said quietly:

""This was the proudest moment in my life – the inauguration to my life as artist. I tell this very rarely – and only to special friends.""

This story is somewhat more convincing, although Beethoven was just as deaf in 1822 as in 1823. It is possible, however, to speculate that Beethoven felt the vibrations of the piano with his hands as he is said to have been able to do, as well as observe Liszt's fingerings. Also, at the time it is meant to have occurred Beethoven was not residing in

the Schwarzschanerhaus – but when Liszt told this story he was in his latter years, and his memory may have been a little foggy, if the story itself was not a confabulation.

Beethoven and Wolfgang Amadeus Mozart

Main article: Beethoven and Mozart

Wolfgang Amadeus Mozart (1756-1791) was already an accomplished and renowned composer in Vienna when the then 16-year old Beethoven first visited the city in 1787. The two may have met during Beethoven's six month stay in the city, however there are no contemporary documents that provide evidence for this. According to secondary accounts given by writer Otto Jahn, Beethoven was taken to meet Mozart and played for him. Beethoven may also have received lessons from Mozart.

The uncertainty over their meeting notwithstanding, Beethoven was certainly aware of Mozart's work and was heavily influenced by it. For example, the third movement of Beethoven's 5th Symphony has an opening theme that is very similar to the one in Mozart's 40th Symphony. Beethoven wrote cadenzas to the first and third movements of Mozart's Piano Concerto in D minor.



Wolfgang Amadeus Mozart,
1780-81

Beethoven and Gioachino Rossini

Gioachino Rossini (1792-1868) was an Italian composer known for his numerous operas including *The Barber of Seville* and *William Tell*. When Rossini visited Vienna, he made several attempts to meet Beethoven, who was then 51 and in failing health. Finally, Rossini was able to arrange a meeting with Beethoven through the help of Giuseppe Carpani, an Italian poet living in Vienna. According to various accounts, Beethoven recognized Rossini and complimented him on *The Barber of Seville*, adding that he should never try to write anything other than *opera buffa* (comedy operas) as that would be against his (Rossini's) nature. When Carpani reminded Beethoven that Rossini had already composed several serious operas, Beethoven is reported to have said, "Yes, I looked at them. *Opera seria* (serious opera) is ill-suited to the Italians. You do not know how to deal with real drama."



Gioachino Rossini

Beethoven and Johann Sedlatzek

Johann Sedlatzek (1789-1866) was a flute virtuoso of the 19th century born in the Silesian city of Oberglogau, now Glogowek, Poland, who spent most of his life performing in Vienna and London. Beethoven first met Sedlatzek during his visit to Silesia in 1806 at the Castle of Count Franz von Oppersdorff where Sedlatzek played in the Royal Court Orchestra.^[1]

The Count was known to be a passionate patron of music who not only commissioned Beethoven's Symphony No. 4 which was dedicated to him,^[2] but who also discovered the talent of Johann Sedlatzek while the boy was working in the family trade as a tailor, playing flute as a hobby. Oppersdorff recruited the young tailor/musician to play in his court orchestra, allowing Johann the opportunity to perform for Beethoven during the Master's stay in Silesia in the fall of 1806.^[3] The introduction of Sedlatzek to Beethoven at this time marked the beginning of a musical partnership which would endure throughout Beethoven's final years.



First performance of Beethoven's Ninth Symphony. Johann Sedlatzek is the principal flautist.

Johann Sedlatzek was the principal flautist at the Kärntnertortheater in Vienna during the world premiere performance of Beethoven's Symphony No. 9 on 7 May 1824 under the direction of Beethoven.^{[4][5]} Sedlatzek was also a player in Beethoven's late string quartets.^[6]

As witnessed by the English conductor Sir George Thomas Smart, who visited Beethoven's home in Vienna in 1825, Sedlatzek was a member of Beethoven's inner circle, which included, according to Sir Smart's letters, such notable musicians as Czerny, Lincke, Schlesinger, and Schuppanzigh.^[7]

Beethoven apparently held Sedlatzek's musicianship in high regard, as evidenced by the personal letters of recommendation Sedlatzek carried with him during his solo tour of Paris in 1826. In a letter directed to French violinist and composer Rudolph Kreutzer (1766-1831), Beethoven called Sedlatzek "...a most distinguished artist". In a letter presented to Luigi Cherubini (1760-1842), the Italian composer who lived most of his life in France, Beethoven said of Sedlatzek: "I am convinced of his esteem as an artist worthy of my name, and hope for a favorable welcome from you. Accept him with the highest assurance..."^[8]

The association with Beethoven continued as far as Johann's grandson, Ludwig Sedlaczek (1875 in Vienna - 1965 in America), who also became a musician and composer. The young Ludwig learned the craft of music by practising on a piano once owned and played by Beethoven.^[9]

Beethoven's visit to Silesia in 1806 is celebrated annually with the Silesian Beethoven Music Festival held each autumn in Glogowek, Poland. The 2012 edition of the Beethoven Festival in Glogowek featured performances of several compositions by Johann Sedlatzek which had been lost for nearly 200 years until being discovered in London archives in the Spring of 2012. These previously lost works were performed for the first time since the 19th century on 6 October 2012 by flautist Elzbieta Wolenska and pianist Elzbieta Zawadzka^{[10][11]} to honor Sedlatzek's mentor and contemporary, Ludwig van Beethoven, in the city of their first meeting.^[12]

Beethoven and Franz Schubert

Franz Schubert was born in 1797, and lived most of his short life in Vienna, during the height of Beethoven's popularity. He was exposed to Beethoven's music from an early age, and several of his works contain thematic resemblance to similar works of Beethoven. Even though both Schubert and Beethoven resided in the same city, and Schubert held Beethoven in the highest of esteem, they moved, for the most part, in different social circles for most of that time. Their first meeting was apparently in 1822, when Schubert, accompanied by the publisher Anton Diabelli visited Beethoven. Schubert had dedicated a set of *Variations on a French Song* (Op. 10, D.624) to Beethoven, and wanted to present the dedicatee with a copy. Schubert was apparently nervous during the interview, and nearly lost all sense of composure when the older man pointed out a minor problem in the work.



Franz Schubert, 1825

This story is recounted by Anton Schindler, and is of unknown authenticity, as

Schindler is known to be an unreliable biographer of Beethoven. Schubert's friend Josef Hüttenbrenner claims that Beethoven was not home when Schubert called, and the variations were left with the house staff. However, Johann Friedrich Rochlitz, the publisher of the *Allgemeine Musikalische Zeitung*, recounts an 1822 meeting of his with Schubert, in which Schubert claims to have discussed Rochlitz with Beethoven, and described other details of a meeting.^[13]

When Beethoven was on his deathbed in 1827, Schindler, to give Beethoven some distractions, gave him manuscripts for a number of Schubert's songs. Beethoven was, according to Schindler, astonished at the quantity and quality of what he saw, claiming that "Truly in Schubert there is the divine spark."^[14] Schubert would visit Beethoven on his death bed more than once. On one visit, when Schubert called with Anselm Hüttenbrenner, Beethoven remarked, "You, Anselm have my mind, but Franz has my soul."^[15] Schubert would serve as a torch-bearer at Beethoven's funeral.

Notes

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- [14] Duncan, p. 60
- [15] Duncan, p. 61

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Mozart and Beethoven

Wolfgang Amadeus Mozart had a powerful influence on the work of Ludwig van Beethoven. They may have met in Vienna in 1787, and Beethoven may even have had a few lessons from Mozart, although this is uncertain; there is only one account of a meeting, and it is not contemporary. Beethoven knew much of Mozart's work. Some of his themes recall Mozart's, and he modeled a number of his compositions on those of the older composer.

Beethoven visited Vienna early in 1787, but accounts differ as to the exact dates. Cooper states that he arrived in early April and left about three weeks later.^[1] Haberl says that he arrived in January 1787 and departed in March or April, remaining in the city for up to 10½ weeks.^[2] There is evidence for this in the *Regensburgische Diarium*.^[3] Beethoven's return to Bonn was prompted at least in part by his mother's medical condition (she died of tuberculosis in July of that year^[4]). His father was nearly incapacitated by alcoholism, and Beethoven had two younger brothers, so he may have needed to go home to help support his family.



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

Written documentation of Beethoven's visit is thin, but Mozart was in Prague for part of early 1787, and the two composers may have met. Haberl's dates imply a period of about six weeks when this could have occurred. There are various views as to what happened during the visit. The 19th century biographer Otto Jahn gives the following anecdote:

Beethoven made his appearance in Vienna as a youthful musician of promise in the spring of 1787, but was only able to remain there a short time; he was introduced to Mozart, and played to him at his request. Mozart, considering the piece he performed to be a studied show-piece, was somewhat cold in his expressions of admiration. Beethoven, noticing this, begged for a theme for improvisation, and, inspired by the presence of the master he revered so highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said emphatically, "Mark that young man; he will make himself a name in the world!"^[5]

Jahn does not say where he got this from, mentioning only that "it was communicated to me in Vienna on good authority". No contemporary document (such as a letter written by Beethoven or Mozart or a reminiscence of any of Beethoven's contemporaries) corroborates the story, and contemporary scholarship seems reluctant to propagate it. The New Grove Dictionary of Music and Musicians does not mention it; its account of the visit is as follows:

In the spring of 1787 Beethoven visited Vienna. In the absence of documents much remains uncertain about the precise aims of the journey and the extent to which they were realized; but there seems little doubt that he met Mozart and perhaps had a few lessons from him.^[6]

Maynard Solomon, who has written biographies of both Mozart and Beethoven, does not mention Jahn's tale, and even puts forward the possibility that Mozart might have given Beethoven an audition and then rejected him:

In Bonn Beethoven was being groomed to be Mozart's successor by [a group of influential nobles], who sent him to Vienna ... to advance that purpose. The sixteen-year-old Beethoven, however, was not yet

ready to be on his own. At his father's urging, the young virtuoso left Vienna ... and returned home in a state of despondency over his mother's consumptive condition – and perhaps over a rejection by Mozart, who was preoccupied with his own affairs, including his worrisome financial condition, and may not have been able seriously to consider taking on another pupil, even one of great talent and backed by eminent patrons.^[7]



Drawing of Mozart in silverpoint, made by Doris Stock in April 1789

Solomon goes on to enumerate other matters that kept Mozart preoccupied at the time: his father's declining health, a visit to Prague, the beginnings of work on *Don Giovanni*, and the writing of "a vast amount of other music". Moreover, Mozart already had a pupil living in his home, the nine-year-old Johann Nepomuk Hummel. Solomon notes that Beethoven eventually returned to Vienna, but only in 1792 – a year after Mozart's death.

A hypothesis compatible with all the documentary evidence except Jahn's unsourced report is that Mozart and Beethoven simply never met.^[8] Regardless of which hypothesis is true, Beethoven's first visit to Vienna seems to have been the start of an unhappy time for him. The Grove Dictionary notes that his "first surviving letter, to a member of a family in Augsburg that had befriended him on his way [to Vienna], describes the melancholy events of that summer and hints at ... ill-health [and] depression.

Influence of Mozart on Beethoven

Mozart's work continued to influence Beethoven. For example, Beethoven copied a passage from Mozart's 40th Symphony into the sketchbook he was using when he composed his Fifth Symphony, the third movement of which opens with a theme similar to one from the Mozart. Charles Rosen sees Mozart's C minor Piano Concerto, K. 491, as a model for Beethoven's 3rd Piano Concerto in the same key,^[9] the Quintet for Piano and Winds, K. 452, for Beethoven's quintet for the same instruments, Op. 16,^[10] and the A major String Quartet, K. 464, for Beethoven's A major String Quartet Op. 18 No. 5. Robert Marshall sees Mozart's C minor piano sonata, Piano Sonata No. 14 in C minor, K. 457, as the model for Beethoven's "Pathétique" sonata, Op. 13, in the same key.^[11] The first movement of Beethoven's First Piano Concerto in C major (composed 1796–97) references Mozart's "Jupiter" Symphony in C major, K. 551. (composed 1788).^[12] Also, Beethoven's third piano concerto took a small inspiration from Mozart's sonata No. 14.

Beethoven wrote cadenzas (WoO 58) to the first and third movements of Mozart's D minor piano concerto, K. 466, and four sets of variations on themes by Mozart:

- on "Se vuol ballare" from *The Marriage of Figaro*, for piano and violin, WoO 40 (1792–3);
- on "Là ci darem la mano" from *Don Giovanni*, for two oboes and cor anglais, WoO 28 (?1795);
- on "Ein Mädchen oder Weibchen" from *The Magic Flute*, for piano and cello, Op. 66 (?1795);
- on "Bei Männern welche Liebe fühlen" from the same opera, for piano and cello, WoO 46 (1801).^[13]

Mozart's overture in *Bastien und Bastienne*, written in 1768, is very similar to Beethoven's Eroica Symphony, though it is unknown if Beethoven knew of this work.

Notes

- [1] Cooper (2008), p. 23
- [2] Haberl (2006), pp. 215–55
- [3] Hoyer (2007)
- [4] Kerman et al., section 2; Deutsch 1965, 288
- [5] Jahn (1882), p. 346. Translation by Pauline Townsend, slightly altered.
- [6] Kerman et al., section 2
- [7] Solomon (1995), p. 395
- [8] Clive (1993), p. 22.
- [9] Rosen (1997), pp. 390, 450
- [10] Rosen (1997), p. 381
- [11] Marshall (2003), pp. 300–301
- [12] Amadeus Art Productions
- [13] Clive (1993), p. 22

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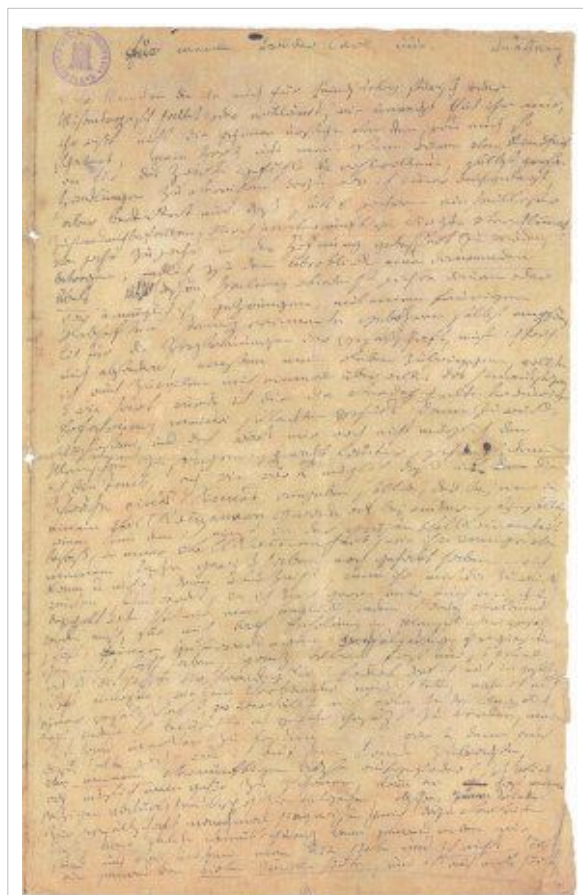
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Heiligenstadt Testament

The **Heiligenstadt Testament** is a letter written by Ludwig van Beethoven to his brothers Carl and Johann at Heiligenstadt (today part of Vienna) on 6 October 1802.

It reflects his despair over his increasing deafness and his desire to overcome his physical and emotional ailments to complete his artistic destiny. Beethoven kept the document hidden among his private papers for the rest of his life, and probably never showed it to anyone. It was discovered in March 1827, after Beethoven's death, by Anton Schindler and Stephan von Breuning, who had it published the following October.

A curiosity of the document is that, while Carl's name appears in the appropriate places, blank spaces are left where Johann's name should appear (as in the upper right corner of the accompanying image). There have been numerous proposed explanations for this, ranging from Beethoven's uncertainty as to whether Johann's full name (Nikolaus Johann) should be used on this quasi-legal document, to his mixed feelings of attachment to his brothers, to transference of his lifelong hatred of the boys' alcoholic, abusive father (ten years dead in 1802), also named Johann.



A facsimile of the Heiligenstadt Testament

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External links

-  Works related to Heiligenstadt Testament at Wikisource
-  German Wikisource has original text related to this article: **Heiligenstädter Testament**
-  English Wikisource has original text related to this article: **Heiligenstadt Testament**

Death of Ludwig van Beethoven

The **death of Ludwig van Beethoven** on 26 March 1827 followed a prolonged illness. It was witnessed by his sister-in-law and by his close friend Anselm Hüttenbrenner, who provided a vivid description of the event. Beethoven's funeral was held three days later, and the procession was witnessed by a large crowd. He was buried in the cemetery at Währing, although his remains were moved in 1888 to Vienna's Zentralfriedhof.

Hüttenbrenner's account has been used to ascribe motivations of resistance and anger to Beethoven in his final moments. Beethoven's last words, and the exact cause of Beethoven's death have also been the subject of some disagreement.



Beethoven's funeral as depicted by Franz Xaver Stöber (1795–1858)

Final illness

Beethoven suffered declining health throughout the last years of his life, including the so-called "Late period" when he produced some of his most admired work. The last work he was able to complete was the substitute final movement of the String Quartet No. 13, deemed necessary to replace the difficult *Große Fuge*. Shortly thereafter, in December 1826, illness struck again, with episodes of vomiting and diarrhea that nearly ended his life.

As it became apparent that Beethoven would not recover, his friends gathered to help and to pay their final respects. Beethoven's doctors conducted four minor operations to relieve ascites (abdominal swelling), of which the first resulted in infection, the others not. On 24 March he was given his last rites, and on 26 March he slipped into unconsciousness and died. While others, including Beethoven's brother and some friends, were probably in the house, Hüttenbrenner reports in his 1860 account that only he and Beethoven's sister-in-law were present in the room at the time of death.

Final words

At this startling, awful peal of thunder, the dying man suddenly raised his head from Hüttenbrenner's arm, stretched out his own right arm majestically—like a general giving orders to an army. This was but for an instant; the arm sunk back; he fell back; Beethoven was dead.

Thayer's summary of Hüttenbrenner's account of Beethoven's death^[1]

Beethoven's last recorded words were "Pity, pity—too late!", as the dying composer was told of a gift of twelve bottles of wine from his publisher.^[1] One common belief was that his last words were "Plaudite, amici, comedia finita est" ("Applaud, my friends, the comedy is over"), the typical conclusion to performances of Italian *Commedia dell'arte*; this was specifically denied by Hüttenbrenner in 1860.^[2] Some sources have listed his last words as, "I shall hear in heaven".

Beethoven biographer A. W. Thayer, in his notebook, recorded Hüttenbrenner's account of Beethoven's death. Hüttenbrenner's eye-witness report is sometimes recast to imply that Beethoven "shook his fist at the heavens" in the

moment before death. Since any imputations as to the dying man's emotional state are impossible to verify, they tend to be glossed over or ignored as irrelevant by modern Beethoven scholars.

Autopsy and post-mortem findings

An autopsy was performed on 27 March 1827 by Dr. Johann Wagner. While it is unclear who ordered the autopsy, a specific request by Beethoven in his Heiligenstadt Testament may have played a role in the decision.^[3] The autopsy revealed a severely cirrhotic and shrunken liver, of which ascites is a common consequence. Scholars disagree over whether Beethoven's liver damage was the result of heavy alcohol consumption, hepatic infection, or both. Hepatitis B and C are causes of cirrhosis, but they spread from contact with contaminated body fluids and were almost unknown in Beethoven's day. Hepatitis A on the other hand can be contracted from food and water that were not handled properly and was very common in the 19th century, although it does not cause liver cirrhosis or permanent organ damage.

Heavy metal contamination is thought to be a contributing factor in Beethoven's death as these were commonly used in the medicine of the time. It has also been theorized that he consumed large amounts of lead from illegally-fortified wine. This was a very common practice to sweeten cheap wines, and despite being outlawed in most European countries during the 18th century, the prohibition was difficult to enforce and production of lead-fortified wine (which originated in Roman times) continued unabated. There is no indication the composer had syphilis beyond a mercury treatment prescribed to him around 1815, but these were used for various other ailments as well.

The autopsy indicated damage to his aural nerves as well as hardening of their accompanying arteries, although the latter appears to be consistent with natural aging and not inflammatory damage from syphilis. Beethoven's brain was described as possessing "exaggerated folds", an excess of fluid in the skull, and some thickening of the membranes inside the left ventricle. Scholars believe he may have had a degree of cerebral atrophy, although he showed no sign of cognitive impairment to the end. The skull was described as "possessing unusual thickness".

Beethoven's kidneys had calcareous growths in them, indicating that he was likely developing renal papillary necrosis, a common result of analgesic abuse (it is known that he used large amounts of drugs obtained from his brother Johann, a pharmacist). Diabetes is also a cause of RPN, and scholars have not ruled out the possibility that the composer had diabetes mellitus. His spleen was swollen to twice the normal size and he had portal hypertension, all consistent with end-stage liver failure. He also appears to have had severe pancreatitis, as the doctors described his pancreas as "shrunken and fibrous", with the exit duct being very thin and narrowed. Large amounts of reddish fluid had accumulated in Beethoven's abdomen, likely from spontaneous bacterial infections mixed with some blood. This was possibly a result of draining fluid from his abdomen in his last days, a practice that very often caused infection and death of the patient in a time before antibiotics and bacterial pathology were known.

In the days immediately preceding and following his death, a number of people, including Anton Schindler and Ferdinand Hiller, cut locks of hair from Beethoven's head. Most of Hiller's lock is now in the Center for Beethoven Studies at San Jose State University.^[4] One of Beethoven's friends incorrectly thought that "strangers had cut all of his hair off"; in fact, the apparent lack of hair was due to a cloth cap that covered the hair while the body was lying in state.^[5]

On 28 March 1827, castings for a death mask were taken. The body was clothed and placed in an oaken coffin, with the head given a wreath of white roses. Its hands held a wax cross and a lily.

In 1970 Dr. John Spencer Madden, the editor of the *Journal of Alcohol and Alcoholism* wrote a port-mortem analysis, in which entirely professionally he made no mention of Beethoven's music. This post-mortem became well-known by being referenced by a short comical essay by the humorist Alan Coren entitled "Careful, Mr. Beethoven, that was your fifth!"

Funeral and burial

The funeral was held on 29 March 1827 at the parish church in Alsergrund, and he was buried in the Währing cemetery, northwest of Vienna. Many thousands of citizens lined the streets for the funeral procession. As with all crowds, estimates vary, with witnesses reporting anywhere from 10,000 to 30,000 onlookers.^[6] Theaters were closed, and many notable artists participated in the funeral procession as pallbearers or torch bearers, including Johann Nepomuk Hummel, Franz Grillparzer, Carl Czerny, and Franz Schubert.

In the days following the funeral, one of the grave-diggers was reportedly offered a substantial sum of money to remove the head from the grave. As a result, Beethoven's friends had a watch put on the grave.

In 1863 Beethoven's body (and also that of Schubert, who was buried nearby) was exhumed, studied and reburied, in proceedings paid for by the *Gesellschaft der Musikfreunde*.^[7] At that time, fragments from the back of his skull, which had been separated during the autopsy, were acquired by the Austrian doctor Romeo Seligmann, which are also now in the Center for Beethoven Studies. His remains were moved in 1888 to the *Zentralfriedhof*.^[8]

Lead poisoning overdose

There is dispute about the cause of Beethoven's death; alcoholic cirrhosis, syphilis, infectious hepatitis, lead poisoning, sarcoidosis and Whipple's disease have all been proposed. In 2008, Austrian pathologist Christian Reiter asserted that Beethoven's doctor, Andreas Wawruch, accidentally killed the composer by giving him an overdose of a lead-based cure. According to Reiter, Wawruch used the cure to alleviate fluid in the abdomen; the lead penetrated Beethoven's liver and killed him. Reiter's hypothesis however is at odds with Dr. Wawruch's written instruction "that the wound was kept dry all the time". Furthermore, human hair is a very bad biomarker for lead contamination, and Reiter's hypothesis must be considered dubious as long as proper scholarly documentation remains unpublished.

A lead-poisoning expert at Mount Sinai School of Medicine in New York tested the same piece of Beethoven's skull that had been examined in 2005, along with another, larger, fragment. The researcher, Dr. Andrew C. Todd, said that overall he had found no more lead than in the average person's skull. "Beethoven didn't have long-term high lead exposure," Dr. Todd said, "so I think we can stop looking at lead as being a major factor in his life." Dr. Todd's findings at Mount Sinai surprised Dr. William R. Meredith, a Beethoven scholar who had carried the skull fragments to New York from his base in California. He said he had expected Dr. Todd's tests to show elevated lead levels, because the previous tests had reported the amount in Beethoven's hair as well above normal. "It's back to the drawing board for the scientists and the doctors," Dr. Meredith said. He said the value of Dr. Todd's tests was that they told how much—or, as it turned out, how little—lead was in the skull fragments. Dr. Todd had promised precise measurements, and after two days of tests at Mount Sinai, he said that the larger of the two skull fragments had 13 micrograms of lead per gram, "not markedly above what we would expect" in a man of Beethoven's age, 56. The smaller fragment registered considerably more—48 micrograms per gram—and he could not explain the difference.



Deathmask by Josef Dannhauser

Lead exposure is cumulative, Dr. Todd said, so the level can be expected to increase as a person ages, even if he or she is not exposed to abnormal concentrations from, say, lead paint. Dr. Meredith said that if the tests did not show what had killed Beethoven, at least they indicated what to rule out as a cause of death. "People ask whether he died from drinking plum wine, from chewing on his pencil, from eating fish that were poisoned," said Dr. Meredith, a professor at San Jose State University and the director of the Ira F. Brilliant Center for Beethoven Studies. "Now we know all of those questions are unnecessary. We don't need to go fishing around for toxic exposure to lead." Dr. William J. Walsh, a forensic researcher in Illinois who coordinated the earlier tests, noted that Dr. Todd had tested only skull fragments, not the hair samples. But he agreed with the notion that Beethoven's exposure to lead was a short-term problem that had come toward the end of his life. Like Dr. Walsh's tests, some of which were conducted at the Argonne National Laboratory in Illinois, the Mount Sinai analysis involved multiple measurements with X-ray fluorescence. Dr. Todd said the matter in the skull was similar to the matter found in leg bones that he studies to determine whether someone has lead poisoning. The condition is known to cause irritability, low energy, headaches and to make muscles seem weak: all symptoms consistent with Beethoven's.^[9]

References

Notes

- [1] Thayer (1921) volume 3, p. 307
- [2] Thayer (1921) volume 3, p. 306
- [3] Meredith, p. 1
- [4] Meredith, p. 2
- [5] Meredith, p. 3
- [6] Gibbs (2000), p. 139
- [7] Meredith, p. 4
- [8] Meredith, pp. 5–6, 17
- [9] Beethoven May Not Have Died of Lead Poisoning, After All (<http://www.nytimes.com/2010/05/29/arts/music/29skull.html>)

Sources

- Gibbs, Christopher (2000). *The Life of Schubert*. Cambridge University Press. ISBN 0-521-59426-X.
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- "Beethoven's hair" (<http://www.sjsu.edu/depts/beethoven/hair/hair.html>). San Jose State University. Retrieved 27 March 2009.

External links

- Center for Beethoven Studies (<http://www.sjsu.edu/depts/beethoven/>) at San Jose State University, including pages on the Beethoven skull fragments and a lock of hair in the center's possession.

Ludwig van Beethoven's religious views

"Beethoven" redirects here. For other uses, see Beethoven (disambiguation).

Ludwig van Beethoven (ⁱ/ˈlʊdvɪɡHelp:IPA for English#KeyvænHelp:IPA for English#Keyˈbeɪtoʊvən/; German: [ˈluːtvɪç fan ˈbeːt̪hoːfən] ([ⓘ]); baptised 17 December 1770^[1] – 26 March 1827) was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. His best-known compositions include 9 symphonies, 5 concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works (including the celebrated *Missa solemnis*), and songs.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and by Christian Gottlob Neefe. During his first 22 years in Bonn, Beethoven intended to study with Wolfgang Amadeus Mozart and befriended Joseph Haydn.

Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death. In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He gave up conducting and performing in public but continued to compose; many of his most admired works come from this period.



Portrait by Joseph Karl Stieler, 1820

Biography

Background and early life

Beethoven was the grandson of Lodewijk van Beethoven (1712–73), a musician from Mechelen in present-day Belgium who moved at the age of twenty to Bonn. Lodewijk (*Ludwig* is the German cognate of Dutch *Lodewijk*) was employed as a bass singer at the court of the Elector of Cologne, eventually rising to become Kapellmeister (music director). Lodewijk had one son, Johann (1740–1792), who worked as a tenor in the same musical establishment and gave lessons on piano and violin to supplement his income.^[1] Johann married Maria Magdalena Keverich in 1767; she was the daughter of Johann Heinrich Keverich, who had been the head chef at the court of the Archbishopric of Trier.^[2]



House of birth, Bonn, Bonngasse 20, now the Beethoven House museum



Prince-Elector's Palace (*Kurfürstliches Schloss*) in Bonn, where the Beethoven family had been active since the 1730s

Beethoven was born of this marriage in Bonn. There is no authentic record of the date of his birth; however, the registry of his baptism, in a Roman Catholic service at the Parish of St. Regius on 17 December 1770, survives. As children of that era were traditionally baptised the day after birth in the Catholic Rhine country, and it is known that Beethoven's family and his teacher Johann Albrechtsberger celebrated his birthday on 16 December, most scholars accept 16 December 1770 as Beethoven's date of birth.^{[3][4]} Of the seven children born to Johann van Beethoven, only Ludwig, the second-born, and two younger brothers survived infancy. Caspar Anton Carl was born on 8 April 1774, and Nikolaus Johann, the youngest, was born on 2 October 1776.^[5]

Beethoven's first music teacher was his father. Although tradition has it that Johann van Beethoven was a harsh instructor, and that the child Beethoven, "made to stand at the keyboard, was often in tears," the *Grove Dictionary of Music and Musicians* claimed that no solid documentation supported this, and asserted that "speculation and myth-making have both been productive." Beethoven had other local teachers: the court organist Gilles van den Eeden (d. 1782), Tobias Friedrich Pfeiffer (a family friend, who taught Beethoven the piano), and Franz Rovantini (a relative, who instructed him in playing the violin and viola). Beethoven's musical talent was obvious at a young age. Johann, aware of Leopold Mozart's successes in this area (with son Wolfgang and daughter Nannerl), attempted to exploit his son as a child prodigy, claiming that Beethoven was six (he was seven) on the posters for Beethoven's first public performance in March 1778.^[6]

Some time after 1779, Beethoven began his studies with his most important teacher in Bonn, Christian Gottlob Neefe, who was appointed the Court's Organist in that year.^[7] Neefe taught Beethoven composition, and by March 1783 had helped him write his first published composition: a set of keyboard variations (WoO 63). Beethoven soon began working with Neefe as assistant organist, at first unpaid (1781), and then as a paid employee (1784) of the court chapel conducted by the Kapellmeister Andrea Luchesi. His first three piano sonatas, named "Kurfürst" ("Elector") for their dedication to the Elector Maximilian Friedrich (1708–1784), were published in 1783. Maximilian Frederick noticed Beethoven's talent early, and subsidised and encouraged the young man's musical

studies.^[8]



A portrait of the 13-year-old Beethoven by an unknown Bonn master (c. 1783)

Maximilian Frederick's successor as the Elector of Bonn was Maximilian Franz, the youngest son of Empress Maria Theresa of Austria, and he brought notable changes to Bonn. Echoing changes made in Vienna by his brother Joseph, he introduced reforms based on Enlightenment philosophy, with increased support for education and the arts. The teenage Beethoven was almost certainly influenced by these changes. He may also have been influenced at this time by ideas prominent in freemasonry, as Neefe and others around Beethoven were members of the local chapter of the Order of the Illuminati.^[9]

In March 1787 Beethoven traveled to Vienna (possibly at another's expense) for the first time, apparently in the hope of studying with Mozart. The details of their relationship are uncertain, including whether or not they actually met.^[10] After just two months Beethoven learned that his mother was severely ill, and returned home. His mother died shortly thereafter, and his father lapsed deeper into alcoholism. As a result, Beethoven became responsible for the care of his two

younger brothers, and he spent the next five years in Bonn.^[11]

Beethoven was introduced to several people who became important in his life in these years. Franz Wegeler, a young medical student, introduced him to the von Breuning family (one of whose daughters Wegeler eventually married). Beethoven often visited the von Breuning household, where he taught piano to some of the children. Here he encountered German and classical literature. The von Breuning family environment was less stressful than his own, which was increasingly dominated by his father's decline.^[12] Beethoven also came to the attention of Count Ferdinand von Waldstein, who became a lifelong friend and financial supporter.^[13]

In 1789 Beethoven obtained a legal order by which half of his father's salary was paid directly to him for support of the family.^[14] He also contributed further to the family's income by playing viola in the court orchestra. This familiarised Beethoven with a variety of operas, including three by Mozart that were performed at court in this period. He also befriended Anton Reicha, a flautist and violinist of about his own age who was a nephew of the court orchestra's conductor, Josef Reicha.^[15]

Establishing his career in Vienna

Beethoven was probably first introduced to Joseph Haydn in late 1790, when the latter was traveling to London and stopped in Bonn around Christmas time.^[16] They met in Bonn on Haydn's return trip from London to Vienna in July 1792, and it is likely that arrangements were made at that time for Beethoven to study with the old master.^[17] With the Elector's help, Beethoven moved to Vienna in 1792.^[18] From 1790 to 1792, Beethoven composed a significant number of works (none were published at the time, and most are now listed as works without opus) that demonstrated his growing range and maturity. Musicologists identified a theme similar to those of his third symphony in a set of variations written in 1791.^[19] Beethoven left Bonn for Vienna in November 1792, amid rumors of war spilling out of France, and learned shortly after his arrival that his father had died.^[20] Count Waldstein in his farewell note to Beethoven wrote: "Through uninterrupted diligence you will receive Mozart's spirit through Haydn's hands."^[21] Over the next few years, Beethoven responded to the widespread feeling that he was a successor to the recently deceased Mozart by studying that master's work and writing works with a distinctly Mozartean flavor.^[21]



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

Beethoven did not immediately set out to establish himself as a composer, but rather devoted himself to study and performance. Working under Haydn's direction,^[22] he sought to master counterpoint. He also studied violin under Ignaz Schuppanzigh.^[23] Early in this period, he also began receiving occasional instruction from Antonio Salieri, primarily in Italian vocal composition style; this relationship persisted until at least 1802, and possibly 1809.^[24] With Haydn's departure for England in 1794, Beethoven was expected by the Elector to return home. He chose instead to remain in Vienna, continuing his instruction in counterpoint with Johann Albrechtsberger and other teachers. Although his stipend from the Elector expired, a number of Viennese noblemen had already recognised his ability and offered him financial support, among them Prince Joseph Franz Lobkowitz, Prince Karl Lichnowsky, and Baron Gottfried van Swieten.^[25]

By 1793, Beethoven established a reputation as an improviser in the salons of the nobility, often playing the preludes and fugues of J. S. Bach's *Well-Tempered Clavier*.^[26] His friend Nikolaus Simrock had begun publishing his compositions; the first are believed to be a set of variations (WoO 66).^[27] By 1793, he had established a reputation in Vienna as a piano virtuoso, but he apparently withheld works from publication so that their publication in 1795 would have greater impact. Beethoven's first public performance in Vienna was in March 1795, a concert in which he first performed one of his piano concertos. It is uncertain whether this was the First or Second. Documentary evidence is unclear, and both concertos were in a similar state of near-completion (neither was completed or published for several years).^[28] Shortly after this performance, he arranged for the publication of the first of his compositions to which he assigned an opus number, the three piano trios, Opus 1. These works were dedicated to his patron Prince Lichnowsky,^[1] and were a financial success; Beethoven's profits were nearly sufficient to cover his living expenses for a year.^[29]

Musical maturity

Beethoven composed his first six string quartets (Op. 18) between 1798 and 1800 (commissioned by, and dedicated to, Prince Lobkowitz). They were published in 1801. With premieres of his First and Second Symphonies in 1800 and 1803, Beethoven became regarded as one of the most important of a generation of young composers following Haydn and Mozart. He also continued to write in other forms, turning out widely known piano sonatas like the "Pathétique" sonata (Op. 13), which Cooper describes as "surpass[ing] any of his previous compositions, in strength of character, depth of emotion, level of originality, and ingenuity of motivic and tonal manipulation."^[30] He also completed his Septet (Op. 20) in 1799, which was one of his most popular works during his lifetime.



Beethoven in 1803, painted by Christian Horneman

For the premiere of his *First Symphony*, Beethoven hired the Burgtheater on 2 April 1800, and staged an extensive program of music, including works by Haydn and Mozart, as well as his Septet, the First Symphony, and one of his piano concertos (the latter three works all then unpublished). The concert, which the *Allgemeine musikalische Zeitung* described as "the most interesting concert in a long time," was not without difficulties; among the criticisms was that "the players did not bother to pay any attention to the soloist."^[31]

Mozart and Haydn were undeniable influences. For example, Beethoven's quintet for piano and winds is said to bear a strong resemblance to Mozart's work for the same configuration, albeit with his own distinctive touches.^[32] But Beethoven's

melodies, musical development, use of modulation and texture, and characterization of emotion all set him apart from his influences, and heightened the impact some of his early works made when they were first published.^[33] By the end of 1800 Beethoven and his music were already much in demand from patrons and publishers.^[34]

In May 1799, Beethoven taught piano to the daughters of Hungarian Countess Anna Brunsvik. During this time, Beethoven fell in love with the younger daughter Josephine^[35] who has therefore been identified as one of the more likely candidates for the addressee of his letter to the "Immortal Beloved" (in 1812). Shortly after these lessons, Josephine was married to Count Josef Deym. Beethoven was a regular visitor at their house, continuing to teach Josephine, and playing at parties and concerts. Her marriage was by all accounts happy (despite initial financial problems),^[36] and the couple had four children. Her relationship with Beethoven intensified after Deym died suddenly in 1804.^[37]

Beethoven had few other students. From 1801 to 1805, he tutored Ferdinand Ries, who went on to become a composer and later wrote *Beethoven remembered*, a book about their encounters. The young Carl Czerny studied with Beethoven from 1801 to 1803. Czerny went on to become a renowned music teacher himself, instructing Franz Liszt, and gave on 11 February 1812 the Vienna premiere of Beethoven's fifth piano concerto (the "Emperor").^[38]



Ludwig van Beethoven: detail of an 1804-05 portrait by Joseph Willibrord Mähler. The complete painting depicts Beethoven with a lyre-guitar

Beethoven's compositions between 1800 and 1802 were dominated by two large-scale orchestral works, although he continued to produce other important works such as the piano sonata *Sonata quasi una fantasia* known as the "Moonlight Sonata". In the spring of 1801 he completed *The Creatures of Prometheus*, a ballet. The work received numerous performances in 1801 and 1802, and Beethoven rushed to publish a piano arrangement to capitalise on its early popularity.^[39] In the spring of 1802 he completed the Second Symphony, intended for performance at a concert that was canceled. The symphony received its premiere instead at a subscription concert in April 1803 at the Theater an der Wien, where Beethoven had been appointed composer in residence. In addition to the Second Symphony, the concert also featured the First Symphony, the Third Piano Concerto, and the oratorio *Christ on the Mount of Olives*. Reviews were mixed, but the concert was a financial success; Beethoven was able to charge three times the cost of a typical concert ticket.^[40]

Beethoven's business dealings with publishers also began to improve in 1802 when his brother Carl, who had previously assisted him casually, began to assume a larger role in the management of his affairs. In addition to negotiating higher prices for recently composed works, Carl also began selling some of Beethoven's earlier unpublished works, and encouraged Beethoven (against the latter's preference) to also make arrangements and transcriptions of his more popular works for other instrument combinations. Beethoven acceded to these requests, as he could not prevent publishers from hiring others to do similar arrangements of his works.^[41]

Loss of hearing

Around 1796, by the age of 26, Beethoven began to lose his hearing.^[42] He suffered from a severe form of tinnitus, a "ringing" in his ears that made it hard for him to hear music; he also tried to avoid conversations. The cause of Beethoven's deafness is unknown, but it has variously been attributed to typhus, auto-immune disorders (such as systemic lupus erythematosus), and even his habit of immersing his head in cold water to stay awake. The explanation from Beethoven's autopsy was that he had a "distended inner ear," which developed lesions over time.



Beethoven in 1815 portrait by Joseph Willibrord Mähler

As early as 1801, Beethoven wrote to friends describing his symptoms and the difficulties they caused in both professional and social settings (although it is likely some of his close friends were already aware of the problems).^[43] Beethoven, on the advice of his doctor, lived in the small Austrian town of Heiligenstadt, just outside Vienna, from April to October 1802 in an attempt to come to terms with his condition. There he wrote his Heiligenstadt Testament, a letter to his brothers which records his thoughts of suicide due to his growing deafness and records his resolution to continue living for and through his art.^[44] Over time, his hearing loss became profound: at the end of the premiere of his Ninth Symphony in 1824, he had to be turned around to see the tumultuous applause of the audience because he could hear neither it nor the orchestra. Beethoven's hearing loss did not prevent him from composing music, but it made playing at concerts—a lucrative source of income—increasingly difficult. After a failed attempt in 1811 to perform his own Piano Concerto No. 5 (the "Emperor"),

which was premiered by his student Carl Czerny, he never performed in public again until he conducted Ninth Symphony in 1824.

A large collection of Beethoven's hearing aids, such as a special ear horn, can be viewed at the Beethoven House Museum in Bonn, Germany. Despite his obvious distress, Czerny remarked that Beethoven could still hear speech and music normally until 1812. By 1814 however, Beethoven was almost totally deaf, and when a group of visitors saw him play a loud arpeggio of thundering bass notes at his piano remarking, "Ist es nicht schön?" (Is it not beautiful?), they felt deep sympathy considering his courage and sense of humor (he lost the ability to hear higher frequencies first).^[45]

As a result of Beethoven's hearing loss, his conversation books are an unusually rich written resource. Used primarily in the last ten or so years of his life, his friends wrote in these books so that he could know what they were saying, and he then responded either orally or in the book. The books contain discussions about music and other matters, and give insights into Beethoven's thinking; they are a source for investigations into how he intended his music should be performed, and also his perception of his relationship to art. Out of a total of 400 conversation books, it has been suggested that 264 were destroyed (and others were altered) after Beethoven's death by Anton Schindler, who wished only an idealised biography of the composer to survive.^[46] However, Theodore Albrecht contests the verity of Schindler's destruction of a large number of conversation books.^[47]

Patronage

While Beethoven earned income from publication of his works and from public performances, he also depended on the generosity of patrons for income, for whom he gave private performances and copies of works they commissioned for an exclusive period prior to their publication. Some of his early patrons, including Prince Lobkowitz and Prince Lichnowsky, gave him annual stipends in addition to commissioning works and purchasing published works.^[48]

Perhaps Beethoven's most important aristocratic patron was Archduke Rudolph, the youngest son of Emperor Leopold II, who in 1803 or 1804 began to study piano and composition with Beethoven. The cleric (Cardinal-Priest) and the composer became friends, and their meetings continued until 1824.^[49]

Beethoven dedicated 14 compositions to Rudolph, including the Archduke Trio (1811) and his great *Missa Solemnis* (1823). Rudolph, in turn, dedicated one of his own compositions to Beethoven. The letters Beethoven wrote to Rudolph are today kept at the Gesellschaft der Musikfreunde in Vienna.^[50] Another patron was Count (later Prince) Andreas Razumovsky, for whom the String Quartets Nos. 7–9, Op. 59, *Rasumovsky* were named.



Beethoven's patron, Archduke Rudolph

In the Autumn of 1808, after having been rejected for a position at the royal theatre, Beethoven received an offer from Napoleon's brother Jérôme Bonaparte, then king of Westphalia, for a well-paid position as Kapellmeister at the court in Cassel. To persuade him to stay in Vienna, the Archduke Rudolph, Prince Kinsky and Prince Lobkowitz, after receiving representations from the composer's friends, pledged to pay Beethoven a pension of 4000 florins a year. Only Archduke Rudolph paid his share of the pension on the agreed date.^[51] Kinsky, immediately called to military duty, did not contribute and soon died after falling from his horse. Lobkowitz stopped paying in September 1811. No successors came forward to continue the patronage, and Beethoven relied mostly on selling composition rights and a small pension after 1815. The effects of these financial arrangements were undermined to some extent by war with France, which caused significant inflation when the government printed money to fund its war efforts. Wikipedia:Citation needed

The middle period

Beethoven's return to Vienna from Heiligenstadt was marked by a change in musical style, and is now designated as the start of his "Middle" or "Heroic" period. According to Carl Czerny, Beethoven said, "I am not satisfied with the work I have done so far. From now on I intend to take a new way."^[52] This "Heroic" phase was characterised by a large number of original works composed on a grand scale.^[53] The first major work employing this new style was the Third Symphony in E flat, known as the "Eroica". This work was longer and larger in scope than any previous symphony. When it premiered in early 1805 it received a mixed reception. Some listeners objected to its length or misunderstood its structure, while others viewed it as a masterpiece.^[54]



Beethoven Monument in Bonn,
Münsterplatz

	Symphony No. 5, Op. 67 (1st movement) composed during Beethoven's middle period
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The "middle period" is sometimes associated with a "heroic" manner of composing, but the use of the term "heroic" has become increasingly controversial in Beethoven scholarship. The term is more frequently used as an alternative name for the middle period. The appropriateness of the term "heroic" to describe the whole middle period has been questioned as well: while some works, like the Third and Fifth Symphonies, are easy to describe as "heroic", many others, like his Symphony No. 6, *Pastoral*, are not.

Some of the middle period works extend the musical language Beethoven had inherited from Haydn and Mozart. The middle period work includes the Third through Eighth Symphonies, the Rasumovsky, *Harp* and *Serioso* string quartets, the "Waldstein" and "Appassionata" piano sonatas, *Christ on the Mount of Olives*, the opera *Fidelio*, the Violin Concerto and many other compositions. During this time Beethoven's income came from publishing his works, from performances of them, and from his patrons. His position at the Theater an der Wien was terminated when the theater changed management in early 1804, and he was forced to move temporarily to the suburbs of Vienna with his friend Stephan von Breuning. This slowed work on *Fidelio*, his largest work to date, for a time. It was delayed again by the Austrian censor, and finally premiered in November 1805 to houses that were nearly empty because of the French occupation of the city. In addition to being a financial failure, this version of *Fidelio* was also a critical failure, and Beethoven began revising it.^[55]

During May 1809, when the attacking forces of Napoleon bombarded Vienna, according to Ferdinand Ries, Beethoven, very worried that the noise would destroy what remained of his hearing, hid in the basement of his

brother's house, covering his ears with pillows.^[56]

The work of the middle period established Beethoven as a master. In a review from 1810, he was enshrined by E. T. A. Hoffmann as one of the three great "Romantic" composers; Hoffman called Beethoven's *Fifth Symphony* "one of the most important works of the age."

Personal and family difficulties

Beethoven's love life was hampered by class issues. In late 1801 he met a young countess, Julie ("Giulietta") Guicciardi through the Brunsvik family, at a time when he was giving regular piano lessons to Josephine Brunsvik. Beethoven mentions his love for Julie in a November 1801 letter to his boyhood friend, Franz Wegeler, but he could not consider marrying her, due to the class difference. Beethoven later dedicated to her his *Sonata No. 14*, now commonly known as the "*Moonlight*" *Sonata*.^[57]

His relationship with Josephine Brunsvik deepened after the death in 1804 of her aristocratic first husband, the Count Joseph Deym. Beethoven wrote Josephine 15 passionate love letters from late 1804 to around 1809/10. Although his feelings were obviously reciprocated, Josephine was forced by her family to withdraw from him in 1807. She cited her "duty" and the fact that she would have lost the custodianship of her aristocratic children had she married a commoner.^[58] After Josephine married Baron von Stackelberg in 1810, Beethoven may have proposed unsuccessfully to Therese Malfatti, the supposed dedicatee of "Für Elise";^[59] his status as a commoner may again have interfered with those plans.



Life mask made in 1812

In the spring of 1811 Beethoven became seriously ill, suffering headaches and high fever. On the advice of his doctor, he spent six weeks in the Bohemian spa town of Teplitz. The following winter, which was dominated by work on the Seventh symphony, he was again ill, and his doctor ordered him to spend the summer of 1812 at the spa Teplitz. It is certain that he was at Teplitz when he wrote a love letter to his "Immortal Beloved."^[60] The identity of the intended recipient has long been a subject of debate; candidates include Julie Guicciardi, Therese Malfatti, Josephine Brunsvik, and Antonie Brentano.

Beethoven visited his brother Johann at the end of October 1812. He wished to end Johann's cohabitation with Therese Obermayer, a woman who already had an illegitimate child. He was unable to convince Johann to end the relationship and appealed to the local civic and religious authorities. Johann and Therese married on 9 November.^[61]

In early 1813 Beethoven apparently went through a difficult emotional period, and his compositional output dropped. His personal appearance degraded—it had generally been neat—as did his manners in public, especially when dining. Beethoven took care of his brother (who was suffering from tuberculosis) and his family, an expense that he claimed left him penniless.

Beethoven was finally motivated to begin significant composition again in June 1813, when news arrived of the defeat of one of Napoleon's armies at Vitoria, Spain, by a coalition of forces under the Duke of Wellington. This news stimulated him to write the battle symphony known as *Wellington's Victory*. It was first performed on 8 December, along with his Seventh Symphony, at a charity concert for victims of the war. The work was a popular hit, probably because of its programmatic style, which was entertaining and easy to



Beethoven in 1814. Portrait by Louis-René Létronne.

understand. It received repeat performances at concerts Beethoven staged in January and February 1814. Beethoven's renewed popularity led to demands for a revival of *Fidelio*, which, in its third revised version, was also well received at its July opening. That summer he composed a piano sonata for the first time in five years (*No. 27, Opus 90*). This work was in a markedly more Romantic style than his earlier sonatas. He was also one of many composers who produced music in a patriotic vein to entertain the many heads of state and diplomats who came to the Congress of Vienna that began in November 1814. His output of songs included his only song cycle, "An die ferne Geliebte," and the extraordinarily expressive second setting of the poem "An die Hoffnung" (Op. 94) in 1815. Compared to its first setting in 1805 (a gift for Josephine Brunsvik), it was "far more dramatic ... The entire spirit is that of an operatic scena."^[62]

Custody struggle and illness

Between 1815 and 1817 Beethoven's output dropped again. Beethoven attributed part of this to a lengthy illness (he called it an "inflammatory fever") that afflicted him for more than a year, starting in October 1816.^[63] Biographers have speculated on a variety of other reasons that also contributed to the decline, including the difficulties in the personal lives of his would-be paramours and the harsh censorship policies of the Austrian government. The illness and death of his brother Carl from tuberculosis may also have played a role.

Carl had been ill for some time, and Beethoven spent a small fortune in 1815 on his care. After Carl died on 15 November 1815, Beethoven immediately became embroiled in a protracted legal dispute with Carl's wife Johanna over custody of their son Karl, then nine years old. Beethoven, who considered Johanna an unfit parent because of her morals (she had an illegitimate child by a different father before marrying Carl and had been convicted of theft) and financial management, had successfully applied to Carl to have himself named sole guardian of the boy. A late codicil to Carl's will gave him and Johanna joint guardianship. While Beethoven was successful at having his nephew removed from her custody in February 1816, the case was not fully resolved until 1820, and he was frequently preoccupied by the demands of the litigation and seeing to Karl's welfare, whom he first placed in a private school.



Beethoven in 1818 by August Klöber

The Austrian court system had one court for the nobility and members of the Landtafel, the R&I Landrechte, and many other courts for commoners, among them the Civil Court of the Vienna Magistrate. Beethoven disguised the fact that the Dutch "van" in his name did not denote nobility as does the German "von"^[64] and his case was tried in the Landrechte. Owing to his influence with the court, Beethoven felt assured of the favorable outcome of being awarded sole guardianship. While giving evidence to the Landrechte, however, Beethoven inadvertently admitted that he was not nobly born. On 18 December 1818 the case was transferred to the Magistracy, where he lost sole guardianship.

Beethoven appealed and regained custody. Johanna's appeal to the Emperor was not successful: the Emperor "washed his hands of the matter." During the years of custody that followed, Beethoven attempted to ensure that Karl lived to the highest moral standards. Beethoven had an overbearing manner and frequently interfered in his nephew's life. Karl attempted suicide on 31 July 1826 by shooting himself in the head. He survived and was brought to his mother's house, where he recuperated. He and Beethoven were reconciled, but Karl insisted on joining the army and last saw Beethoven in early 1827. Wikipedia:Citation needed

Late works

Beethoven began a renewed study of older music, including works by J. S. Bach and Handel, that were then being published in the first attempts at complete editions. He composed the overture *The Consecration of the House*, which was the first work to attempt to incorporate these influences. A new style emerged, now called his "Late period". He returned to the keyboard to compose his first piano sonatas in almost a decade: the works of the Late period are commonly held to include the last five piano sonatas and the *Diabelli Variations*, the last two sonatas for cello and piano, the late string quartets (see below), and two works for very large forces: the *Missa Solemnis* and the Ninth Symphony.Wikipedia:Citation needed

By early 1818 Beethoven's health had improved, and his nephew moved in with him in January. On the downside, his hearing had deteriorated to the point that conversation became difficult, necessitating the use of conversation books. His household management had also improved somewhat; Nanette Streicher, who had assisted in his care during his illness, continued to provide some support, and he finally found a skilled cook.^[65] His musical output in 1818 was still somewhat reduced, but included song collections and the "Hammerklavier" Sonata, as well as sketches for two symphonies that eventually coalesced into the epic Ninth. In 1819 he was again preoccupied by the legal processes around Karl, and began work on the *Diabelli Variations* and the *Missa Solemnis*.Wikipedia:Citation needed



A modern medallion bearing the face of Beethoven

For the next few years he continued to work on the Missa, composing piano sonatas and bagatelles to satisfy the demands of publishers and the need for income, and completing the Diabelli Variations. He was ill again for an extended time in 1821, and completed the Missa in 1823, three years after its original due date. He also opened discussions with his publishers over the possibility of producing a complete edition of his work, an idea that was arguably not fully realised until 1971.Wikipedia:Citation needed Beethoven's brother Johann began to take a hand in his business affairs, much in the way Carl had earlier, locating older unpublished works to offer for publication and offering the Missa to multiple publishers with the goal of getting a higher price for it.Wikipedia:Citation needed

Two commissions in 1822 improved Beethoven's financial prospects. The Philharmonic Society of London offered a commission for a symphony, and Prince Nikolas Golitsin of St. Petersburg offered to pay Beethoven's price for three string quartets. The first of these commissions spurred Beethoven to finish the Ninth Symphony, which was first performed, along with the Missa Solemnis, on 7 May 1824, to great acclaim at the Kärntnertortheater. The *Allgemeine musikalische Zeitung* gushed, "inexhaustible genius had shown us a new world," and Carl Czerny wrote that his symphony "breathes such a fresh, lively, indeed youthful spirit ... so much power, innovation, and beauty as ever [came] from the head of this original man, although he certainly sometimes led the old wigs to shake their heads."^[66] Unlike his more lucrative earlier concerts, this did not make Beethoven much money, as the expenses of mounting it were significantly higher. A second concert on 24 May, in which the producer guaranteed Beethoven a minimum fee, was poorly attended; nephew Karl noted that "many people [had] already gone into the country."^[67] It was Beethoven's last public concert.

	Piano Sonata No. 32 in C minor, Op. 111 (1st movement) written between 1821 and 1822, during Beethoven's Late period
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Beethoven then turned to writing the string quartets for Golitsin. This series of quartets, known as the "Late Quartets," went far beyond what musicians or audiences were ready for at that time. One musicianWikipedia:Manual of Style/Words to watch#Unsupported attributions commented that "we know there is something there, but we do not know what it is." Composer Louis Spohr called them "indecipherable, uncorrected horrors." Opinion has changed considerably from the time of their first bewildered reception: their forms and ideas inspired musicians and composers including Richard Wagner and Béla Bartók, and continue to do so. Of the late quartets, Beethoven's favorite was the Fourteenth Quartet, op. 131 in C♯ minor, which he rated as his most perfect single work. The last musical wish of Schubert was to hear the Op. 131 quartet, which he did on 14 November 1828, five days before his death.

Beethoven wrote the last quartets amidst failing health. In April 1825 he was bedridden, and remained ill for about a month. The illness—or more precisely, his recovery from it—is remembered for having given rise to the deeply felt slow movement of the Fifteenth Quartet, which Beethoven called "Holy song of thanks ('Heiliger Dankgesang') to the divinity, from one made well." He went on to complete the quartets now numbered Thirteenth, Fourteenth, and Sixteenth. The last work completed by Beethoven was the substitute final movement of the Thirteenth Quartet, which replaced the difficult *Große Fuge*. Shortly thereafter, in December 1826, illness struck again, with episodes of vomiting and diarrhea that nearly ended his life.Wikipedia:Citation needed

In 1825, his nine symphonies were performed in a cycle for the first time, by the Leipzig Gewandhaus Orchestra under Johann Philipp Christian Schulz. This was repeated in 1826.^{[68][69]}

Illness and death

Main article: Death of Ludwig van Beethoven

Beethoven was bedridden for most of his remaining months, and many friends came to visit. He died on 26 March 1827 at the age of 56 during a thunderstorm. His friend Anselm Hüttenbrenner, who was present at the time, said that there was a peal of thunder at the moment of death. An autopsy revealed significant liver damage, which may have been due to heavy alcohol consumption.^[70] It also revealed considerable dilation of the auditory and other related nerves.^[71]



Beethoven's grave site, Vienna
Zentralfriedhof



Death mask by Josef Danhauser

Beethoven's funeral procession on 29 March 1827 was attended by an estimated 20,000 Viennese citizens. Franz Schubert, who died the following year and was buried next to Beethoven, was one of the torchbearers. Beethoven was buried in a dedicated grave in the Währing cemetery, north-west of Vienna, after a requiem mass at the church of the Holy Trinity (Dreifaltigkeitskirche). His remains were exhumed for study in 1862, and moved in 1888 to Vienna's Zentralfriedhof. In 2012, his crypt was checked to see if his teeth had been stolen during a series of grave robberies of other famous Viennese composers.

There is dispute about the cause of Beethoven's death: alcoholic cirrhosis, syphilis, infectious hepatitis, lead poisoning, sarcoidosis and Whipple's disease have all been proposed. Friends and visitors before and after his death clipped locks of his hair, some of which have been preserved and subjected to additional analysis, as have skull fragments removed during the 1862 exhumation. Some of these analyses have led to controversial assertions that Beethoven was accidentally poisoned to death by excessive doses of lead-based treatments administered under instruction from his doctor.

Character

Beethoven's personal life was troubled by his encroaching deafness and irritability brought on by chronic abdominal pain (beginning in his twenties) which led him to contemplate suicide (documented in his Heiligenstadt Testament). Beethoven was often irascible. It has been suggested he suffered from bipolar disorder. Nevertheless, he had a close and devoted circle of friends all his life, thought to have been attracted by his strength of personality. Toward the end of his life, Beethoven's friends competed in their efforts to help him cope with his incapacities.^[72]

Sources show Beethoven's disdain for authority, and for social rank. He stopped performing at the piano if the audience chatted amongst themselves, or afforded him less than their full attention. At soirées, he refused to perform if suddenly called upon to do so. Eventually, after many confrontations, the Archduke Rudolph decreed that the usual rules of court etiquette did not apply to Beethoven.

Beethoven was attracted to the ideals of the Enlightenment. In 1804, when Napoleon's imperial ambitions became clear, Beethoven took hold of the title page of his Third Symphony and scratched the name Bonaparte out so violently that he made a hole in the paper. He later changed the work's title to "Sinfonia Eroica, composta per festeggiare il sovvenire d'un grand'uom" ("Heroic Symphony, composed to celebrate the memory of a great man"), and he rededicated it to his patron, Prince Joseph Franz von Lobkowitz, at whose palace it was first performed. Wikipedia:Citation needed

The fourth movement of his Ninth Symphony features an elaborate choral setting of Schiller's Ode *An die Freude* ("Ode to Joy"), an optimistic hymn championing the brotherhood of humanity.

Music

Further information: Beethoven's musical style, Beethoven and C minor, and List of compositions by Ludwig van Beethoven

Beethoven is acknowledged as one of the giants of classical music; he is occasionally referred to as one of the "three Bs" (along with Bach and Brahms) who epitomise that tradition. He was also a pivotal figure in the transition from the 18th century musical classicism to 19th century romanticism, and his influence on subsequent generations of composers was profound. His music features twice on the Voyager Golden Record, a phonograph record containing a broad sample of the images, common sounds, languages, and music of Earth, sent into outer space with the two Voyager probes.

Overview

Beethoven composed in several musical genres and for a variety of instrument combinations. His works for symphony orchestra include nine symphonies (the Ninth Symphony includes a chorus), and about a dozen pieces of "occasional" music. He wrote seven concerti for one or more soloists and orchestra, as well as four shorter works that include soloists accompanied by orchestra. His only opera is *Fidelio*; other vocal works with orchestral accompaniment include two masses and a number of shorter works.Wikipedia:Citation needed

His large body of compositions for piano includes 32 piano sonatas and numerous shorter pieces, including arrangements of some of his other works. Works with piano accompaniment include 10 violin sonatas, 5 cello sonatas, and a sonata for French horn, as well as numerous lieder.Wikipedia:Citation needed

Beethoven also wrote a significant quantity of chamber music. In addition to 16 string quartets, he wrote five works for string quintet, seven for piano trio, five for string trio, and more than a dozen works for various combinations of wind instruments.Wikipedia:Citation needed

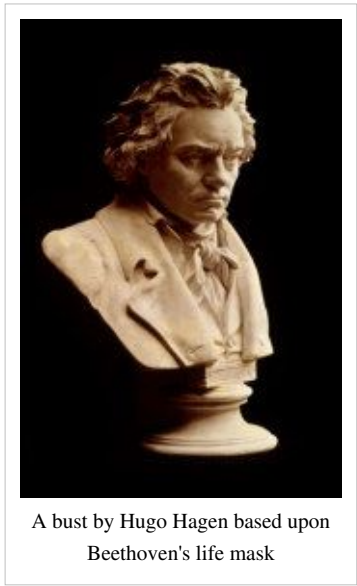
The three periods

	Für Elise
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Beethoven's compositional career is usually divided into Early, Middle, and Late periods. In this scheme, his early period is taken to last until about 1802, the middle period from about 1803 to about 1814, and the late period from about 1815.Wikipedia:Citation needed

In his Early period, Beethoven's work was strongly influenced by his predecessors Haydn and Mozart. He also explored new directions and gradually expanded the scope and ambition of his work. Some important pieces from the Early period are the first and second symphonies, the set of six string quartets Opus 18, the first two piano concertos, and the first dozen or so piano sonatas, including the famous *Pathétique* sonata, Op. 13.Wikipedia:Citation needed

His Middle (Heroic) period began shortly after Beethoven's personal crisis brought on by his recognition of encroaching deafness. It includes large-scale works that express heroism and struggle. Middle-period works include



six symphonies (Nos. 3–8), the last three piano concertos, the Triple Concerto and violin concerto, five string quartets (Nos. 7–11), several piano sonatas (including the *Moonlight*, *Waldstein* and *Appassionata* sonatas), the *Kreutzer* violin sonata and Beethoven's only opera, *Fidelio*.^{Wikipedia:Citation needed}

Beethoven's Late period began around 1815. Works from this period are characterised by their intellectual depth, their formal innovations, and their intense, highly personal expression. The String Quartet, Op. 131 has seven linked movements, and the Ninth Symphony adds choral forces to the orchestra in the last movement. Other compositions from this period include the *Missa Solemnis*, the last five string quartets (including the massive *Große Fuge*) and the last five piano sonatas.^{Wikipedia:Citation needed}

Beethoven on screen

Main article: List of composers depicted on film

Un grand amour de Beethoven was directed in 1937 by Abel Gance. It stars Harry Baur.

Eroica is a 1949 Austrian film depicting the life and works of Beethoven (Ewald Balser). It was entered into the 1949 Cannes Film Festival. The film is directed by Walter Kolm-Veltée, produced by Guido Bagier with Walter Kolm-Veltée and written by Walter Kolm-Veltée with Franz Tassié.

Ludwig van Beethoven is a 1954 documentary directed by Max Jaap in the GDR that presents the life of Beethoven. Original documents, letters and photos are combined with highlights of Beethoven's musical oeuvre.

In 1962, Walt Disney produced a made-for-television, largely fictionalised, life of Beethoven titled *The Magnificent Rebel*, starring Karlheinz Böhm as Beethoven. The film was given a two-part premiere on the Walt Disney anthology television series, and was released to theatres in Europe.

Beethoven – Days in a Life is a 1976 feature film directed by Horst Seemann and produced by the former East German DEFA Studio for Feature Film. Beethoven is portrayed by Donatas Banionis. The film covers Beethoven's life in Vienna between 1813 and 1819.

Neil Munro portrayed Beethoven in the 1992 Canadian television movie *Beethoven Lives Upstairs*; it won a Primetime Emmy Award for Outstanding Children's Program.

Gary Oldman portrayed Beethoven in the 1994 film *Immortal Beloved*, written and directed by Bernard Rose. The story follows Beethoven's secretary and first biographer, Anton Schindler (played by Jeroen Krabbé), as he attempts to ascertain the true identity of the *Unsterbliche Geliebte* (Immortal Beloved) addressed in three letters found in the composer's private papers after his death.

In 2003 a made-for-television BBC/Opus Arte film *Eroica* dramatised the 1804 first performance of the *Eroica* Symphony at the palace of Prince Lobkowitz. Ian Hart was cast as Beethoven, while Jack Davenport played Prince Lobkowitz; the Orchestre Révolutionnaire et Romantique conducted by Sir John Eliot Gardiner perform the Symphony in its entirety during the film.

In a 2005 three-part BBC miniseries, Beethoven was played by Paul Rhys.

A movie entitled *Copying Beethoven* was released in 2006, starring Ed Harris as Beethoven. This film is a fictionalised account of Beethoven's production of his Ninth Symphony.

Memorials

The Beethoven Monument, Bonn, was unveiled in August 1845, in honour of his 75th anniversary. It was the first statue of a composer created in Germany, and the music festival that accompanied the unveiling was the impetus for the very hasty construction of the original Beethovenhalle in Bonn (it was designed and built within less than a month, on the urging of Franz Liszt). A statue to Mozart had been unveiled in Salzburg, Austria in 1842. Vienna did not honour Beethoven with a statue until 1880. His is the only name inscribed on one of the plaques that trim Symphony Hall, Boston; the others were left empty because it was felt that only Beethovens' popularity would

endure.^[73]

There is a museum, the Beethoven House, the place of his birth, in central Bonn. The same city has hosted a musical festival, the Beethovenfest (de), since 1845. The festival was initially irregular but has been organized annually since 2007.

The third largest crater on Mercury is named in his honor, as is the main-belt asteroid 1815 Beethoven.

References

Notes

- [1] Beethoven was baptised on 17 December. His date of birth was often, in the past, given as 16 December, however this is not known with certainty; his family celebrated his birthday on that date, but there is no documentary evidence that his birth was actually on 16 December.
- [2] Thayer, Vol 1, p. 49
- [3] Thayer, Vol 1, p. 53
- [4] This is discussed in depth in Solomon, chapter 1.
- [5] Stanley, p. 7
- [6] Thayer, Vol 1, p. 59
- [7] Thayer, Vol 1, p. 67
- [8] Thayer, Vol 1, pp. 71–74
- [9] Cooper (2008), p. 15
- [10] Cooper (2008), p. 23
- [11] Cooper (2008), p. 24
- [12] Cooper (2008), p. 16
- [13] Thayer, Vol 1, p. 102
- [14] Thayer, Vol 1, p. 104
- [15] Thayer, Vol 1, pp. 105–109
- [16] Cooper (2008), p. 35
- [17] Cooper (2008), p. 41
- [18] Thayer, Vol 1, p. 124
- [19] Cooper (2008), pp. 35–41
- [20] Thayer, Vol 1, p. 148
- [21] Cooper (2008), p. 43
- [22] Grove Online, section 3
- [23] Cooper (2008), pp. 47,54
- [24] Thayer, Vol 1, p. 161
- [25] Cooper (2008), p. 53
- [26] Cross (1953), p. 59
- [27] Cooper (2008), p. 46
- [28] Lockwood (2003), p. 144
- [29] Cooper (2008), p. 56
- [30] Cooper (2008), p. 82
- [31] Cooper (2008), p. 90
- [32] Cooper (2008), p. 66
- [33] Cooper (2008), p. 58
- [34] Cooper (2008), p. 97
- [35] See Beethoven's love letter to Josephine, March/April 1805, in Schmidt-Görg 1957, pp. 12–14, where he referred to this time.
- [36] There were (as mentioned in Goldschmidt 1977, p. 484), over 100 love letters between the newly weds, indicating that a healthy erotic relationship was growing between the spouses. Steblin (2007, p. 155, n. 41) announced a forthcoming publication of these letters.
- [37] Cooper (2008), p. 80.
- [38] Thayer, Forbes (1970), p. 526. — Prior to this *first* performance, there were others based in earlier sketches, as early as 22 December 1808, p. 476.
- [39] Cooper (2008), pp. 98–103.
- [40] Cooper (2008), pp. 112–127
- [41] Cooper (2008), pp. 112–115.
- [42] Grove Online, section 5
- [43] Cooper (2008), p. 108
- [44] Cooper (2008), p. 120

- [45] Solomon (2001)
- [46] Clive, p. 239
- [47] "In any case, it now becomes abundantly clear that Schindler never possessed as many as ca. 400 conversation books, and that he never destroyed roughly five-eighths of that number." Theodore Albrecht, 'Anton Schindler as destroyer and forger of Beethoven's conversation books: A case for decriminalization', *Music's Intellectual History*, RILM 2010, 168–81.
- [48] Cooper (2008), pp. 78–79
- [49] Lockwood (2003), pp. 300–301
- [50] Prevot, Dominique. "Beethoven's Pupils (<http://www.lvbeethoven.com/Bio/BiographyMusicPupils.html>), Ludwig van Beethoven's Website. Trans. Hannah Salter. Accessed 5 June 2014.
- [51] Cooper (2008), p. 195
- [52] Cooper (2008), p. 131
- [53] 'Beethoven's Heroic Phase', *The Musical Times*, CX (1969), pp. 139–41
- [54] Cooper (2008), p. 148
- [55] Cooper (2008), p. 150
- [56] Cooper (2008), p. 185
- [57] Details in Steblin (2009).
- [58] Cooper (2008), pp. 146, 168.
- [59] Lorenz (2011), Steblin (2014).
- [60] Brandenburg (1996), #582.
- [61] Cooper (2008), p. 212
- [62] Lockwood (2003), p. 278.
- [63] Cooper (2008), p. 254
- [64] On 18 December 1818, the Landrechte, the Austrian court for the nobility, handed over the whole matter of guardianship to the Vienna Magistrate, the court for commoners. "It ... appears from the statement of Ludwig van Beethoven, as the accompanying copy of the court minutes of 11 December of this year shows, that he is unable to prove nobility: hence the matter of guardianship is transferred to an honorable magistrate."
- [65] Cooper (2008), p. 260
- [66] Cooper (2008), p. 317
- [67] Cooper (2008), p. 318
- [68] Instant Encore (<http://www.instantencore.com/buzz/feed.aspx?FeedId=5000199&PageNum=45>). Retrieved 4 August 2014
- [69] Tom Service. "Riccardo Chailly on Beethoven: 'It's a long way from the First to the Ninth'", *The Guardian*, 26 October 2011 (<http://www.theguardian.com/music/2011/oct/25/beethoven-cycle-riccardo-chailly>). Retrieved 4 August 2014
- [70] Cooper (2008), p. 349
- [71] See also correction:
- [72] Grove Online
- [73] "The History of Symphony Hall" (<http://www.bso.org/brands/symphony-hall/about-us/historyarchives/the-history-of-symphony-hall.aspx>), Boston Symphony Orchestra

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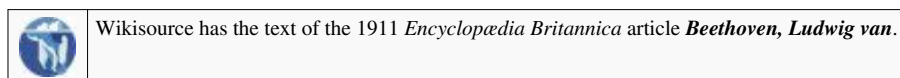
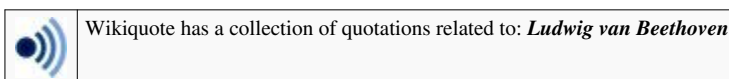
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External links



-  Media related to Ludwig van Beethoven at Wikimedia Commons
- Beethoven-Haus Bonn (http://www.beethoven-haus-bonn.de/sixcms/detail.php//portal_en), official website
- The Ira F. Brilliant Center for *Beethoven* Studies (<http://www.sjsu.edu/beethoven/>), The Beethoven Gateway (http://www.sjsu.edu/beethoven/research/beethoven_gateway/) (San José State University)
- Ludwig van Beethoven (http://www.dmoz.org/Arts/Music/Composition/Composers/B/Beethoven,_Ludwig_van/) at DMOZ
- Works by Ludwig van Beethoven (http://www.gutenberg.org/author/Ludwig_van_Beethoven) at Project Gutenberg
- Free scores by Ludwig van Beethoven at the International Music Score Library Project
- Free scores by Ludwig van Beethoven in the Choral Public Domain Library (ChoralWiki)
- Works by or about Ludwig van Beethoven ([https://archive.org/search.php?query=mediatype:\(texts\)-contributor:gutenberg AND \(subject:"Beethoven, Ludwig van, 1770-1827" OR creator:"Elgar, Edward, 1857-1934" OR creator:"Edward Elgar" OR title:"Ludwig van Beethoven" OR description:"Ludwig van Beethoven"\)\)](https://archive.org/search.php?query=mediatype:(texts)-contributor:gutenberg+AND+(subject:"Beethoven,+Ludwig+van,+1770-1827"+OR+creator:"Elgar,+Edward,+1857-1934"+OR+creator:"Edward+Elgar"+OR+title:"Ludwig+van+Beethoven"+OR+description:"Ludwig+van+Beethoven")))) at Internet Archive and Google Books (scanned books original editions color illustrated)
- Works by or about Ludwig van Beethoven (<http://worldcat.org/identities/lccn-n79-107741>) in libraries (WorldCat catalog)

Music

Beethoven's musical style

Ludwig van Beethoven is generally viewed as one of the most influential figures in the history of classical music. Since his lifetime, when he was "universally accepted as the greatest living composer," Beethoven's music has remained among the most performed, discussed and reviewed.^[1] Scholarly journals are devoted to analysis of his life and work, he has been the subject of numerous biographies and monographs and his music was the driving force behind the development of Schenkerian analysis. He is widely considered as among the most important composers, and along with Bach and Mozart, his music is the most frequently recorded.

Beethoven's stylistic innovations bridge the Classical and Romantic periods. The works of his early period brought the Classical form to its highest expressive level, expanding in formal, structural, and harmonic terms the musical idiom developed by predecessors such as Mozart and Haydn. The works of his middle and late periods were even more forward-looking, appropriately being categorized in and contributing to the musical language and thinking of the Romantic era, directly inspiring other Romantic composers such as Franz Schubert, Felix Mendelssohn, Robert Schumann, Richard Wagner, and Johannes Brahms.

Overview

Beethoven's musical output has traditionally been divided into three periods, a classification that dates to the first years after the composer's death in 1827 and was formalised with the publication of Wilhelm von Lenz's influential work *Beethoven et ses trois styles* (Beethoven and his Three Styles). Lenz proposed that Beethoven's creative output be marked by three periods of distinct stylistic personality and he identified specific compositions as milestones for each period. In Lenz's work, the first period opens with Beethoven's Trio set, Opus 1 and culminates with the performances in 1800 of his first symphony and Septet. The second period spans the period from the publication of his Moonlight Sonata to the Piano Sonata in E minor, Op. 90 in 1814. The last period covers Beethoven's mature works to his death in 1827.

Although later scholars have called into question such a simplistic categorisation, the periodisation is still widely used. Extensive subsequent analytical consideration of Lenz's thesis has resulted in a slight revision of his original dates and broad consensus regarding Beethoven's three periods is as follows:

- a formative period that extends to 1802
- a middle period from 1803 to 1814
- a mature period from 1814 to 1827

Generally, each period demonstrates characteristic stylistic evolutions in Beethoven's musical language and preoccupations as well as important developments in the composer's personal life.^[2]

Early period

The compositions that Beethoven wrote in his formative period can be generally characterised by the composer's efforts to master the predominant classical language of the period. His works from this period can be subdivided into two, based on the composer's residence. First, various juvenalia, written when the adolescent Beethoven was in residence in Bonn and heavily indebted to the works of contemporaries, especially Mozart and his teacher, Christian Gottlob Neefe. These early efforts can be seen in a set of three Piano Sonatas and Piano quartets (WoO 36) that Beethoven wrote before 1792. The Quartets, for instance, are each specifically modelled after three Violin sonatas

Mozart published in 1781 - K 296, 379 and 380 - and Beethoven would later draw upon this familiarity in the composition of several of his own Violin Sonatas.^[3]

Second, a number of more substantial and original works written after Beethoven moved to Vienna and commenced studies with the famed Austrian composer and leading musical figure of the period, Joseph Haydn.

Bonn period

With the exception of an abortive attempt to move to Vienna in 1787, Beethoven lived in Bonn until 1792, where he worked in the court chapel of the Elector of Cologne. Some forty compositions from this period are extant, including ten early works written by the young adolescent Beethoven when he was being promoted as a child prodigy performer and published as a result of the efforts of his teacher. It has been suggested that Beethoven largely abandoned composition between 1785 and 1790, possibly as a result of negative critical reaction to Beethoven's first published works.^[4] A 1784 review in Johann Nikolaus Forkel's influential *Musikalischer Almanack* compared Beethoven's efforts to those of rank beginners. Whatever the case, most of Beethoven's earliest works were written after he turned twenty, between 1790 and 1792. Some of this music was later published by Beethoven, or incorporated into later works. As such, they provide an important foundation for judging the later evolution of his style.

In general, Beethoven's earliest compositions show his struggles to master the prevailing classical style, both in structural and idiomatic terms. Several works, including two he later published, show the incipient signs of his later individual style: twelve Lieder, several of which he published in 1805 as Opus 52, his Wind Octet, later published as Opus 103, and several sets of Variations, including one (WoO 40) for violin and piano on Mozart's aria *Se vuol ballare* (later reworked in Vienna). Although these works largely conform to the formal conventions of the classical style, including a strict observance of form and, in the variations, the decorative filigree associated with the genre, they also show early signs of Beethoven's later tendency to more substantive treatment of thematic material.

In 1790, Beethoven was commissioned to write a funeral cantata (WoO 87) on the death of the Austro-Hungarian Emperor, Joseph II, the first of his extant compositions written in C minor. A number of concert arias also date to this period including "Prüfung des Küssens" (WoO 89) and "Mit Mädeln sich vertragen" (WoO 90).

Beethoven also produced numerous fragments of larger-scale works, including a symphonic movement (also written in C minor), a violin concerto, an oboe concerto, an early draft of his B-flat Piano concerto (both now vanished), and a concertante for piano, flute and bassoon. Scholars generally regard these early efforts as bland and uninspired and have concluded that his first efforts at writing in the classical sonata style (with the exception of his Wind Octet) were poorly conceived. Gustav Nottebohm, for example, wrote of Beethoven's Dressler Variations (WoO 63), "they show not a trace of contrapuntal independent part-writing. They are figural variations of the simplest kind".^[5] Téodor de Wyzewa considered his early "Kurfürsten Sonatas" written in 1783 (WoO 47) as merely "correct imitations of Haydn".^[6] Considered as a whole, Beethoven's compositional efforts in Bonn demonstrate the importance of his move to Vienna in terms of the development of his musical style and the sophistication of his grasp of classical form and idiom.

Vienna period

Beethoven moved to Vienna in 1792, having in all likelihood arranged beforehand to study with Joseph Haydn, who had been freed from his Kapellmeister duties upon the death of his benefactor Prince Nikolaus Esterhazy. Beethoven's arrival coincided with Haydn's own return to the city after his first visit to London at the behest of the impresario Johann Peter Salomon, a trip which secured Haydn's reputation, already considerable, as the foremost composer of his day. In addition to his association with Haydn, Beethoven also studied under Antonio Salieri, who was among the most popular operatic composers then active, and Johann Georg Albrechtsberger, the leading expert on musical theory.

There is evidence that Beethoven composed very little for the first year or so after his arrival at Vienna, devoting his time instead to securing his position in the leading salons of the city as a performer and improviser. What little compositional activities did occupy Beethoven seem to have been put to revising earlier works (such as his Wind Octet, Op. 103) to conform to Viennese musical tastes. Between 1793 and 1795, Beethoven seems to have pursued his compositional studies diligently, working through ideas and texts such as Johann Joseph Fux's important treatise on counterpoint, *Gradus ad Parnassum*, and working on those compositions that he would later publish under his first opus numbers.

The first of these, the three piano trios grouped together under op. 1 (July 1795) and three piano sonatas under op. 2 (March 1796), demonstrate many of the characteristics of Beethoven's early Viennese period.

Middle period

Style

He also continued another trend—towards larger orchestras—that moved the center of the sound downwards in the orchestra, to the violas and the lower register of the violins and cellos, giving his music a heavier and darker feel than Haydn or Mozart. Gustav Mahler modified the orchestration of some of Beethoven's music—most notably the 3rd and 9th symphonies—with the idea of more accurately expressing Beethoven's intent in an orchestra that had grown so much larger than the one Beethoven used: for example, doubling woodwind parts to compensate for the fact that a modern orchestra has so many more strings than Beethoven's orchestra did. Needless to say, these efforts remain controversial.

Above all, his works distinguish themselves from those of any prior composer through his creation of large, extended architectonic structures characterized by the extensive development of musical material, themes, and motifs, usually by means of "modulation", that is, a change in the feeling of the home key, through a variety of keys or harmonic regions. Although Haydn's later works often showed a greater fluidity between distant keys, Beethoven's innovation was the ability to rapidly establish a solidity in juxtaposing different keys and unexpected notes to join them. This expanded harmonic realm creates a sense of a vast musical and experiential space through which the music moves, and the development of musical material creates a sense of unfolding drama in this space.

Beethoven helped to further unify the different movements in multi-movement works with the invention of the 'germ motive'. The germ motive, or 'germinal motif,' as it is sometimes called, is a motive that is used to create motives and themes throughout a whole work, without making it obvious that such a thing is being done. Thus, all the themes in a piece can be tied back to a single motive in the work. An early and famous example of this is his sonata 'Pathétique', where all of the subjects used in the first movement originate from a germinal idea derived from its opening bar. Similarly, the opening bars of his Eighth Symphony are used to derive motives to be used throughout the whole symphony. This device lends unity to a work or even a group of works (as some motives Beethoven used not only in one work, but in many works) without repeating material exactly or turning to canonic devices.

In his Fifth Symphony Beethoven used the four-note motif (drawn from a late Haydn symphony) throughout the whole movement in different juxtapositions, marking the first important occurrence of cyclic form and giving a sense of a totally internal conflict to the piece.^[7]

In his book *The Joy of Music*, Leonard Bernstein, who, in his television documentary *Bernstein on Beethoven* admitted that he considered Beethoven the greatest composer who ever lived, nevertheless criticized his orchestration as sometimes being "downright bad", with "unimportant" orchestral parts being given too much prominence. Bernstein attributed this to Beethoven's ever-increasing deafness, which presumably rendered him incapable of judging how much louder than another a given instrument might be playing at certain moments. He repeated some of this criticism in the 1982 miniseries *Bernstein/ Beethoven*, a PBS miniseries containing performances of all nine symphonies, several overtures, one of the string quartets, and the *Missa Solemnis*.^[8] But at the same time Bernstein added that what makes Beethoven great is his perfect sense of form - his ability to realize

what the next note always had to be.

Third period

Main article: Late works of Ludwig van Beethoven

Notes

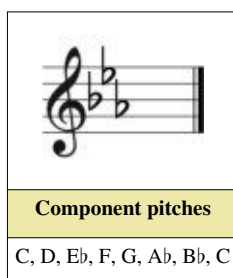
- [1] Rosen, p. 329
- [2] Groves, §11 The ‘three periods’
- [3] Drabkin, p. 88
- [4] Solomon, p. 169
- [5] Gustav Nottebohm, 'Beethovens Studien' (Leipzig & Winterthur), 1873, p. 10
- [6] T  dor de Wyzewa, 'Beethoven et Wagner' (Paris, 1914), p. 44
- [7] http://www.experiencefestival.com/a/Beethovens_musical_style_and_innovations_-_The_igerm_motivei/id/4842990
- [8] http://www.youtube.com/watch?v=wNi1_kGC9dg

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Beethoven and C minor

Beethoven and C minor



In the compositions of Ludwig van Beethoven, C minor is commonly regarded as a special key: works for which he chose this key are felt to be powerful and emotionally stormy.

Background

See also: List of symphonies in C minor

During the Classical era, the key of C minor was used infrequently and always for works of a particularly turbulent cast. Wikipedia:Citation needed Mozart, for instance, wrote only very few works in this key, but they are among his most dramatic ones (the twenty-fourth piano concerto, the fourteenth piano sonata and the Great Mass in C minor, for instance). That Beethoven chose to write a much larger proportion of his works in this key, especially traditionally "salon" (i.e. light and diverting) genres such as sonatas and trios, was a sort of conscious rejection of older aesthetics, valuing the "sublime" and "difficult" above music that is "merely" pleasing to the ear.^[1]

The key is said to represent for Beethoven a "stormy, heroic tonality"; he uses it for "works of unusual intensity";^[2] and it is "reserved for his most dramatic music."^[3]

Pianist and scholar Charles Rosen writes:

"Beethoven in C minor has come to symbolize his artistic character. In every case, it reveals Beethoven as Hero. C minor does not show Beethoven at his most subtle, but it does give him to us in his most extrovert form, where he seems to be most impatient of any compromise".

A characteristic 19th-century view is that of the musicologist George Grove, writing in 1898:

"The key of C minor occupies a peculiar position in Beethoven's compositions. The pieces for which he has employed it are, with very few exceptions, remarkable for their beauty and importance."

Grove's view could be said Wikipedia:Citation needed to reflect the view of many participants in the Romantic age of music, who valued Beethoven's music above all for its emotional force.

Not all critics have taken a positive view of Beethoven's habitual return to the tonality of C minor. Joseph Kernan faults Beethoven's reliance upon the key, particularly in his early works, as a hollow mannerism: "[T]he 'c-minor mood' in early Beethoven... is one that has dated most decisively and dishearteningly over the years... In this familiar emotional posture, Beethoven seems to be an unknowing prisoner of some conventional image of passion, rather than his own passion's master."

Of the works said to embody the Beethovenian "C minor mood", probably the canonical example is the Fifth Symphony. Wikipedia:Citation needed Beethoven's multi-movement works in C minor tended to have a slow movement in a contrasting major key, nearly always the submediant (A flat major), providing "a comfortingly cool shadow or short-lived respite", but also the mediant (E-flat major, Op. 1/3), the tonic major (C major, Opp. 9/3, 18/4, 111) and the sharpened mediant major (E major, Op. 37), the latter setting a precedent for Brahms' third Piano

Quartet, Grieg's Piano Concerto and Rachmaninoff's second Piano Concerto.

In his essay *Beethoven's Minority*, musicologist Joseph Kerman observes that Beethoven associated C minor with both its relative (Eb) and parallel (C) majors, and was continually haunted by a vision of C minor moving to C major. While many of Beethoven's sonata-form movements in other minor keys, particularly finales, used the minor dominant (v) as the second key area - predicting a recapitulation of this material in the minor mode - his use of the relative major, E-flat (III) as the second key area for all but two of his C minor sonata-form movements, in many cases, facilitated a restatement of part or all of the second theme in C major in the recapitulation. One exception, the first movement of the Piano Sonata No. 32, uses A-flat major (VI) as its second key area, also allowing a major-mode restatement in the recapitulation - and the other exception, the Coriolan Overture, is only loosely in sonata form and still passes through III in the exposition and major-mode I in the recapitulation. Furthermore, of the final movements of Beethoven's multi-movement works in C minor, three are in C major throughout (Opp. 67, 80, 111), one finishes in C major (Op. 37), and a further four (along with one first movement) end with a Picardy third (Opp. 1/3, 9/3, 10/1, 18/4, 111 i).

List of works

Main article: List of compositions by Ludwig van Beethoven

Here is a list of works by Beethoven in C minor that are felt to be characteristic of how Beethoven used this key:

- Cantata on the Death of Emperor Joseph II, WoO 87 (1791)
- Piano Trio, Op. 1, No. 3 (1793)
- Piano Sonata, Op. 10, No. 1 (1795-8)
- Piano Sonata, Op. 13, "Pathétique" (1798)
- String Trio, Op. 9, No. 3 (1798)
- Piano Concerto No. 3 (1800)
- String Quartet, Op. 18, No. 4 (1800)
- Violin Sonata, Op. 30, No. 2 (1802)
- Symphony No. 3, second movement, "Funeral March" (1803)
- 32 Variations in C minor, WoO 80 (1806)
- Coriolan Overture, Op. 62 (1807)
- Fifth Symphony (1808)
- Choral Fantasy, Op. 80 (1808)
- String Quartet No. 10, Op. 74, scherzo movement (1809)
- Piano Sonata No. 32, Op. 111 (his last piano sonata, 1822)

Other minor keys

The works by Beethoven in C minor hardly exhaust the set of emotionally stormy minor-key works by this composer; some useful comparisons would include the piano sonatas Op. 2, No. 1 and Op. 57 (both in F minor), the String Quartet, Op. 95 (also in F minor), the final movements of Beethoven's only two pieces in C-sharp minor (the "Moonlight" Sonata and the String Quartet, Op. 131), and two of his most famous D-minor works: the "Tempest" Sonata and the Ninth Symphony (whose slow movements, like that of many of his C-minor works, are in the submediant).

References

- [1] Chapters 30 ("The First Romantics") and 31 ("C-Minor Moods")
- [2] Bromberger, Eric. http://www.wpas.org/pdf/p147_Midori.pdf
- [3] <http://www.sandiegosymphony.com/uploads/pdfs/jacobs07.pdf>

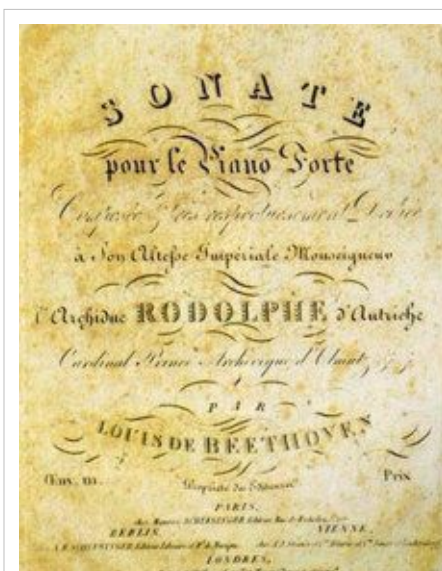
Catalogues of Beethoven compositions

The **Catalogues of Beethoven compositions** are all of the different ways in which the musical compositions by Ludwig van Beethoven have been organized by researchers into his music.

The problem

When Beethoven died, he left (as many other composers) a great many compositions behind. In Beethoven's case, a sizable majority of his works were published. However, some works were not published, and some works were unfinished, either because he had laid them aside, or died before he could finish them. The catalogues described here are attempts to organize and identify with precision all of these works in ways that are useful to musicologists, musicians, and the listening public.

Most of Beethoven's best known works were published in his lifetime, and bear opus numbers, with which they may be reliably identified. The short piano piece "Für Elise" is a notable exception: it is usually designated WoO (Werke ohne Opuszahl – literally, "works without opus number") 59.



Original title page for the Piano Sonata, Opus 111

Opus number

The traditional 19th-century method of identifying a composer's works was for publishers to assign some sort of consecutive Opus number to the works as they were published. This method is not entirely satisfactory to anyone. Musicians and the listening public have no reliable way to distinguish different works with similar characteristics. Musicologists cannot reliably identify unpublished works, nor do they have a reliable indication from the opus number of the actual composition date(s). For example, the Octet, written from 1792–1793 is Opus 103, while Opus 102 and Opus 104 were written in 1815 and 1817 respectively. Some opus numbers comprise multiple pieces; 172 works are divided among 138 opus numbers.

All of Beethoven's compositions up to and including Opus 135 were published in Beethoven's lifetime; later numbers were published posthumously, and are generally denoted by "Op. posth."

Kinsky catalogue

In 1955, Georg Kinsky and Hans Halm published a catalogue of Beethoven's works, in which they assigned numbers to 205 "Werke ohne Opuszahl" (meaning "works without opus number" in German) to *some* of Beethoven's unpublished works. These numbers given these works are generally preceded by "WoO".

The Kinsky–Halm catalogue also lists 18 works in an appendix as being either doubtfully attributed, or simply spurious. Some of those listed as doubtful have since been shown to be authored by Beethoven. [Wikipedia:AUDIENCE](#) These numbers are generally preceded by "Anh.", short for German *Anhang*, meaning *appendix*.



A bust of Beethoven, based in his death mask

Hess catalogue

The Swiss composer and musicologist Willy Hess also researched and published a catalogue in the 1950s, in which he included pieces not included in the 19th century complete edition published by Breitkopf and Härtel. Hess included many more fragmentary works than did Kinsky, and his catalog runs to 335 entries in the "Hauptkatalog" (main catalogue), and 66 "doubtful and falsely-attributed" works in an appendix. Many pieces have both WoO and H numbers. [Wikipedia:AUDIENCE](#)

Biamonti catalogue

Beethoven's compositions are also organized through the Biamonti Catalogue, compiled by Giovanni Biamonti and published in 1968. This work is an attempt to chronologically order all of Beethoven's creative output, in a manner similar to the catalogue of Franz Schubert's works by Otto Erich Deutsch. It combines the pieces with opus numbers, all of the works from the Kinsky and Hess catalogues, and previously uncatalogued fragments, into a single list comprising 849 entries.

Catalogues

The following references identify the major catalogues of Beethoven's works.

- Nottebohm, Gustav. *Thematisches Verzeichnis der im Druck erschienenen Werke von Ludwig van Beethoven*. Leipzig, Breitkopf & Härtel, 1925. OCLC 4763103 ^[1]. Reprinted Wiesbaden: M. Sändig, 1969 OCLC 1828776 ^[2].
 —Historically important thematic catalogue, by a pioneering 19th Century Beethoven scholar.
 —Full title in English: *Thematic Catalogue of the Published Works of Ludwig van Beethoven*.
- Kinsky, G. and H. Halm. *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*. München: G. Henle, 1955. OCLC 334667 ^[3]
 —The standard thematic and bibliographical catalogue of Beethoven's works.
 —Full title in English: *Beethoven's Works: thematic and bibliographic catalogue of all his completed compositions by Georg Kinsky, completed and edited after the author's death by Hans Halm*.
- Hess, Willy. *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens*. Wiesbaden: Breitkopf & Härtel, 1957. OCLC 18406510 ^[4]
 —Hess' original study and catalogue; still more widely available in libraries than Green's edition.
 —Full title in English: *Catalogue of works not found in the Collected Works of Ludwig van Beethoven*.

- Green, James (ed. and trans). *The new Hess catalog of Beethoven's works*. West Newbury, Vermont: Vance Brook, 2003. ISBN 0-9640570-3-4.
—An English translation of Willy Hess's important 1957 catalogue and study, updated to reflect more recent scholarship.
- Biamonti, Giovanni. *Catologo cronologo e tematico delle opere di Beethoven*. Torino: ILTE, 1968. OCLC 2028666^[5]
—Encompasses works with and without opus numbers, as well as sketches and fragments, in 849 chronologically arranged entries.
—Full title in English: *Chronological and Thematic Catalogue of the works of Beethoven*.

Sources

- Johnson, Douglas and Scott G. Burnham. "Beethoven, Ludwig Van (Works)", Grove Music Online^[6] ed. L. Macy (Subscription access). Accessed 2007-04-19.
—Includes categorized works list with bibliographical and other information.
- Solomon, Maynard. *Beethoven* (1st edition). New York: Schirmer, 1977. ISBN 0-02-872460-7. pp. 372, 386-391.
—Popular biographical study; includes bibliographical notes and (incomplete) works lists.

References

- [1] <http://www.worldcat.org/oclc/4763103>
- [2] <http://www.worldcat.org/oclc/1828776>
- [3] <http://www.worldcat.org/oclc/334667>
- [4] <http://www.worldcat.org/oclc/18406510>
- [5] <http://www.worldcat.org/oclc/2028666>
- [6] <http://www.grovemusic.com>

Beethoven Gesamtausgabe

The **Beethoven Gesamtausgabe** is the first collected edition of the works of Ludwig van Beethoven. Its full title is *Ludwig van Beethovens Werke: vollständige kritisch durchgesehene überall berechtigte Ausgabe* (which roughly translated means *Ludwig van Beethoven's Works: complete, critical, thoroughly revised, authorized edition*). It was published between 1862 and 1865, with a supplementary volume appearing in 1888.

The edition contained 263 works arranged in twenty four "series". While a groundbreaking achievement, its limitations soon became apparent. Musicologist Friedrich Spiro delivered a paper to the Fourth Congress of the International Music Society in 1911 that advocated a revision of the *Gesamtausgabe*. Spiro pointed out both numerous inaccuracies in its musical text and various authentic works of Beethoven that were never included (such as Op. 134, Beethoven's own piano duet arrangement of his Große Fuge, Op. 133).

Subsequently, Willy Hess prepared a catalogue of those authentic works of Beethoven not included in the *Gesamtausgabe*, a catalogue that was published in 1957.

In providing annotation for the celebrated recording of Beethoven's piano concertos by Steven Lubin and Christopher Hogwood, Prof. Robert S. Winter noted that the parts available for the concertos at the time of the recording (1987) were the same ones available when the *Gesamtausgabe* was completed. He points out both that the original sources which have come down to us of the concertos can be ambiguous, and that even in instances where they were not, "the anonymous editors of the concertos [in the *Gesamtausgabe*] dressed them in 1860s garb--a wholly understandable response. In other instances they simply misconstrued the sources". Part of this, Winter suggests, can be attributed to the fact that the piano changed significantly between Beethoven's time and the time when the *Gesamtausgabe* appeared. (A similar phenomenon is observable when one compares the piano concertos of Mozart as originally written by the composer and the versions of the *Alte Mozart-Ausgabe* published in the 1870s; the latter have numerous changes, particularly in matters of phrasing.)

A new complete edition of Beethoven's music began publication in 1961, initiated by the Beethoven-Haus ^[1] in Bonn. However, the work on this was reported in 1991 by Nicholas Marston to be proceeding slowly. According to their website, 56 volumes are projected of which half have now been published.

Sources

- Nicholas Marston, "Beethoven Literature: Editions of the Music," in Barry Cooper, ed., *The Beethoven Compendium* (Ann Arbor, MI: Borders Press, 1991). ISBN 0-681-07558-9. pp. 314–6.
- Robert S. Winter, "Beethoven and the Piano Concertos," liner notes to *Ludwig van Beethoven: The Five Piano Concertos* as performed by Steven Lubin, piano, and the Academy of Ancient Music directed by Christopher Hogwood, L'Oiseau Lyre 421 408-2, released in 1988.

External links

- "The Unheard Beethoven" ^[2]: Website containing numerous Beethoven works omitted from the "Gesamtausgabe" and catalogued by Hess.
- Information on the new complete edition of Beethoven ^[3] from the Beethoven-Haus in Bonn.

References

[1] http://www.beethoven-haus-bonn.de/sixcms/detail.php//portal_en

[2] <http://www.unheardbeethoven.org/>

[3] http://www.beethoven-haus-bonn.de/sixcms/detail.php/2986//_mid/2986

In music

33 Variations

This article is about the play. For the work by Beethoven, see *Diabelli Variations*.

33 Variations is a play by Moisés Kaufman, inspired by Ludwig van Beethoven's eponymous work. It debuted on Broadway on March 9, 2009, starring Jane Fonda.^[1] Originally written in 2007, its world première was held at Arena Stage in Washington, D.C.^{[2][3]}

Plot

The play simultaneously examines the creative process behind Beethoven's *Diabelli Variations* and the journey of a musicologist, Katherine Brandt, to discover the meaning behind why Beethoven was compelled to write thirty-three distinct variations on a simple theme by a minor music publisher. The progression of her Amyotrophic lateral sclerosis (ALS) and her relationship with her daughter are also themes, as is Beethoven's growing deafness.

The action takes place both in Beethoven's time and the present, switching back and forth between the two. However, at certain key points, characters from both time periods appear on stage to deliver lines simultaneously, emphasizing the parallels between the exploits of both sets of characters.

Production history

The original production was directed by the playwright, Moisés Kaufman, with piano by Diane Walsh.^[4]

33 Variations premièred at Arena Stage in September 2007, with Mary Beth Peil as Katherine, Laura Odeh as her daughter Clara, and Graeme Malcolm as Beethoven.

A West Coast production ran in April 2008 at La Jolla Playhouse's Mandell Weiss Theatre, with Jayne Atkinson as Katherine, Zach Grenier as Beethoven, and Odeh returning as Clara.

The play premièred on Broadway at the Eugene O'Neill Theatre in a limited engagement, on March 9, 2009, with Jane Fonda as Katherine, in her first appearance on Broadway in forty-six years. Grenier returned as Beethoven. Sets by Derek McLane; costumes by Janice Pytel; lighting by David Lander; sound by André J. Pluess; projection design by Jeff Sugg; choreography by Daniel Pelzig. It closed May 21, 2009.^{[5][6]}

33 Variations had regional premieres at Carolina Actors Studio Theatre in Charlotte, North Carolina on November 23, 2012, at the Capital Repertory Theater in Albany, New York on September 10, 2010,^[7] and at the Ensemble Theatre of Cincinnati on September 2, 2009.

Awards and nominations

2009 Tony Awards:

- Best Play (nominated)
- Best Performance by a Leading Actress in a Play, Jane Fonda (nominated)
- Best Performance by a Featured Actor in a Play, Zach Grenier (nominated)
- Best Scenic Design of a Play, Derek McLane (**WINNER**)
- Best Lighting Design of a Play, David Lander (nominated)

It won the 2007 Edgerton New American Play Award^[8] and the 2008 Harold and Mimi Steinberg American Theatre Critics Association New Play Award.^[9]

References

- [1] <http://www.playbill.com/news/article/123984.html>
- [2] http://broadwayworld.com/article/33_Variations_An_Ode_to_Joy_20070907
- [3] <http://www.npr.org/templates/story/story.php?storyId=14265733>
- [4] "Who's who" (http://www.33variations.com/whos_who.html), from *33 Variations* official website, undated. Accessed May 19, 2009.
- [5] Home Page (<http://www.33variations.com>), from *33 Variations* official website, undated. Accessed May 19, 2009.
- [6] Walter McBride, "Photo Coverage: 33 Variations Star Jane Fonda's Caricature Unveiled at Sardi's" (http://www.broadwayworld.com/article/Photo_Coverage_33_Variations_Star_Jane_Fondas_Caricature_Unveiled_at_Sardis_20090513) *Broadway World* (broadwayworld.com), May 13, 2009. Accessed May 19, 2009.
- [7] (<http://www.timesunion.com/entertainment/article/Variations-a-superb-opener-for-Cap-Rep-661812.php>), "'Variations' a superb opener for Cap Rep", Albany Times Union, September 17, 2010
- [8] "New Plays in Production - 2007 Edgerton New American Play Award Recipients" (<http://www.tcg.org/tools/newplays/2007.cfm>), Theatre Communications Group, undated. Accessed May 19, 2009
- [9] Press release, "U.S. Theater Critics Honor Moises Kaufman's *33 Variations*" (<http://www.americantheatrecritics.org/Steinberg-winners-08.html>), American Theatre Critics Association, March 29, (2008?). Accessed May 19, 2009.

External links

- *33 Variations* (<http://www.33variations.com/>), official website
- *33 Variations* (<http://www.ibdb.com/production.php?id=482128>)'s listing at the Internet Broadway Database

Beethoven Quartet Society

The **Beethoven Quartet Society** was a musical society established in 1845 in London, England dedicated to the String quartets of Ludwig van Beethoven.

The society was established by Thomas Massa Alsager (1779–1846). It was based at 76 Harley Street, London. Concerts were given under the title "Honour to Beethoven", and included works by other composers. One of its express aims was to study the late quartets from score. After Alsager's death in 1846 French cellist Scipion Rousselot directed the society.^[1] Violist Henry Hill undertook writing the programme notes.

The society were the first to present a performance of the complete cycle of the Beethoven string quartets, running from April 21, 1845 and June 16, 1845, with Camillo Sivori, Prosper Sainton, Henry Hill and Scipion Rousselot.

Other musicians, who played at the society's concerts, include Joseph Joachim, Henryk Wieniawski (both as violinist and violist), Heinrich Wilhelm Ernst, Alfredo Piatti, Louis Ries, William Sterndale Bennett and Ludwig Strauss.

One particular line-up was noted with Joachim and Ernst playing the violin, Wienawski the viola, and Piatti the cello.

Hector Berlioz attended at least one of the society's concerts at the "New Beethoven Room" (at the building at 27 Queen Anne Street, where he lived) and this made enough of an impression to mention it in his book *Evenings with the Orchestra*.^[2]

Notes

[1] Berlioz, *Les Soirées de l'orchestre*

[2] Mahaim, *The First Complete Beethoven Quartet Cycles, 1845-1851: Historical Notes on the London Quartett Society*

References

- Levy, David (1985). "Thomas Massa Alsager, Esq.: A Beethoven Advocate in London". *19th-Century Music* **9** (2): 119–127. doi: 10.1525/ncm.1985.9.2.02a00030 (<http://dx.doi.org/10.1525/ncm.1985.9.2.02a00030>). JSTOR 746577 (<http://www.jstor.org/stable/746577>).
- e, . (September 1907). "Joseph Joachim. Born, June 28, 1831. Died, August 15, 1907". *The Musical Times* (The Musical Times, Vol. 48, No. 775) **48** (775): 577–583. JSTOR 904700 (<http://www.jstor.org/stable/904700>).
- Stanley, Glenn, ed. (2000). "Beethoven's chamber music for strings" (http://books.google.com/?id=hdGcne8_9XcC). *The Cambridge Companion to Beethoven*. Cambridge University Press. p. 151. ISBN 0-521-58934-7.
- Mahaim, Ivan; Levin, Evi (1996). "The First Complete Beethoven Quartet Cycles, 1845-1851: Historical Notes on the London Quartett Society". *The Musical Quarterly* **80** (3): 500–524. doi: 10.1093/mq/80.3.500 (<http://dx.doi.org/10.1093/mq/80.3.500>). JSTOR 742303 (<http://www.jstor.org/stable/742303>). "Berlioz writes: I must introduce you to the Beethoven Quartett Society"
- Berlioz, Hector. "Vingt-et-unième soirée" (<http://www.hberlioz.com/Writings/SOpersonnages.htm>). *Les Soirées de l'orchestre* (<http://www.hberlioz.com/Writings/SOindex.htm>) (in French).

External links

- The Great Transformation of Musical Taste (http://assets.cambridge.org/97805218/82606/frontmatter/9780521882606_frontmatter.pdf) contains the cover of programme notes of a concert of the society

Beethoven's Last Night

<i>Beethoven's Last Night</i>		
Studio album by Trans-Siberian Orchestra		
Released	April 11, 2000	
Recorded	early 2000	
Genre	Symphonic rock, progressive rock, rock opera, Neo-Classical Metal	
Length	72:59	
Label	Warner Music Group / Atlantic Records	
Producer	Paul O'Neill, Robert Kinkel	
Trans-Siberian Orchestra chronology		
<i>The Christmas Attic</i> (1998)	Beethoven's Last Night (2000)	<i>The Lost Christmas Eve</i> (2004)
Alternative Cover		
Narrated Version of "Beethoven's Last Night".		

Professional ratings	
Review scores	
Source	Rating
Allmusic -	[1]

Beethoven's Last Night is a rock opera by the Trans-Siberian Orchestra, released in 2000. The album tells the fictional story of Ludwig van Beethoven on the last night of his life, as the devil, Mephistopheles, comes to collect his soul. With the help of Fate and her son Twist, Beethoven unwittingly tricks the devil and is allowed to keep his soul which he had thought lost, but that the devil had no claim on. The album is a rock opera featuring many classical crossover rock songs which are clearly based on melodies from classical music, particularly Beethoven's works. It is the first Trans-Siberian Orchestra album that does not feature Christmas themes. Original cover art created by Edgar Jerins.^[2] Re-issued cover art created by Greg Hildebrandt.

Story

Late one night in spring 1827 (presumably March 26, the night he died), Ludwig van Beethoven has completed his masterpiece, his tenth symphony (which in reality, was never completed).

Just as this work is finished, Fate and her deformed son Twist (as in 'Twist of Fate') arrive in his home, and inform the composer of what he had expected for a long while: that this night was the night of his death.

After this explanation, the devil Mephistopheles arrives to claim Beethoven's soul. He offers the composer a deal; Mephistopheles will allow Beethoven to keep his soul if he may erase the memory of Beethoven's works from all mankind. Beethoven is given one hour to consider, and Mephistopheles leaves the room.

Beethoven turns his anger to Fate at having been dealt a hard life, and now, this decision. In consolation, Fate allows Beethoven to travel back through his life in order to review it and make any changes that he wishes. Beethoven

accepts this, and they begin with Beethoven's experiences as a child.

Beethoven comes into his room while the young Beethoven has just been slapped by a tutor for failing to receive appointment to the Imperial Court. Beethoven turns to Fate and informs her that he did not need the hardships that he had faced, with his mother dead and a painful childhood. He requests that she remove the experience from his life. After being told that such a request would remove the inspiration for his sixth symphony, he changes his mind.

Fate and Beethoven then go to one of Beethoven's happier moments, meeting the composer Wolfgang Amadeus Mozart in the city of Vienna. Fate then reminds Beethoven of his "immortal beloved"^[3] Theresa, and after experiencing a fond remembrance, Beethoven explains his reasons for needing to leave her.

The pair venture to when Beethoven first realizes his deafness, and Beethoven explains that Theresa would not love him were she to know. He is then shown Theresa's reaction to his unexplained absence, and he realizes that his deafness is the cause of all his problems. Fate explains that if she cures his deafness, his music will suffer, as the Muses would not be heard as easily through the everyday sound. He thus withdraws his request.

Beethoven is then shown that Theresa would have loved him forever, and he becomes very sorrowful. But Fate then offers visions of the countless musicians of the future who would be influenced by Beethoven's works. As one last, ultimate vision, he is allowed to improvise with the musicians of the past and future who were inspired by him. Realizing that removing the hardships from his life would destroy his music, Beethoven informs Fate that he will not change any part of his life.

At this point, Mephistopheles returns and Beethoven informs the devil that he will not allow his music to be destroyed. Desperate to receive the Tenth Symphony, Mephistopheles makes another deal: if Beethoven will give over only the Tenth Symphony, then Mephistopheles will not take the composer's soul. After an appearance by Mozart's ghost, Beethoven refuses this offer as well. As a final tactic, Mephistopheles points out the window to a young orphan, and describes the tortures that she will receive if Beethoven refuses to hand over his music. Heartbroken, Beethoven agrees to hand over his Tenth Symphony. After Twist's prompting, a contract is drawn up by Fate, stating the following:

It is agreed upon this night, March 26, 1827, between the undersigned, that the music of the Tenth Symphony, composed by Ludwig van Beethoven, first born son of Johann and Maria van Beethoven, of the city of Bonn, shall henceforth be the property of Mephistopheles, Lord of Darkness and first fallen from the grace of God. It is also understood that it is his intention to remove any signs of this music from the memory of man for all eternity. In exchange for the destruction of the aforementioned music it is also agreed that Mephistopheles and all his minions will remove themselves from the life of the child presently sleeping in the gutter directly across from the window of this room. This removal of influence is to be commenced immediately upon signing and to be enforced for all eternity.

Ludwig van Beethoven

Mephistopheles

The contract is signed by both the parties, after which Mephistopheles thrusts the Tenth Symphony over a lit candle. When it does not burn, the fact is revealed that Beethoven is in fact the *second*-born son of his parents by the name Ludwig van Beethoven, and thus, the contract does not apply to his music.

After Mephistopheles leaves in a fit of rage, it is revealed that the true destination of Beethoven's soul is actually heaven (as Twist explains, the devil was simply lying to him all along). Fate tells him to rest, and Beethoven's soul leaves his body for the great beyond. However, Twist also hides the manuscript for the 10th symphony.^[4]

Reissue

On March 13, 2012, *Beethoven's Last Night: The Complete Narrated Version* was released and made available exclusively at Wal-Mart stores and TSO concerts. This two-disc deluxe edition includes all of the music from the original release and, for the first time, the narration featured during live performances of the album. It comes packaged with a booklet filled with illustrations of the story, plus the full lyrics and narration. The narration is performed by Bryan Hicks.

Track listing and musical references

1. "Overture" – (Instrumental) Moonlight Sonata, Sonata Pathétique, fourth movement from Symphony No. 9, Symphony No. 5, Mozart's Requiem - 2:58
2. "Midnight" - 2:10
3. "Fate" - 1:18
4. "What Good This Deafness" - 1:46
5. "Mephistopheles" – Moonlight Sonata - 3:48
6. "What Is Eternal" – Moonlight Sonata, Ode to Joy from Symphony No. 9 - 4:41
7. "The Moment" – Symphony No. 6 - 2:47
8. "Vienna" - 3:32
9. "Mozart/Figaro" – (Instrumental) *Le nozze di Figaro* Overture (Mozart) - 3:17
10. "The Dreams of Candlelight" – Chopin's Op 68 Mazurka No. 3 - 4:05
11. "Requiem (The Fifth)" – (Instrumental) Mozart's Requiem, Symphony No. 5 - 2:59
12. "I'll Keep Your Secrets" - 4:15
13. "The Dark" - Für Elise - 4:27
14. "Für Elise" – (Instrumental) Für Elise - 0:45
15. "After the Fall" - 4:35
16. "A Last Illusion" – *Sonata facile* (Mozart), Ode to Joy from Symphony No. 9, Flight of the Bumblebee (Rimsky-Korsakov) - 5:34
17. "This Is Who You Are" - 3:58
18. "Beethoven" – (Instrumental) Scherzo from Symphony No. 9, Sonata Pathétique - 2:56
19. "Mephistopheles' Return" – Sonata Pathétique - 4:27
20. "Misery" - 2:45
21. "Who Is This Child" - 4:33
22. "A Final Dream" - 1:54

Characters

- Ludwig van Beethoven – The famous composer. Note: In the original release, TSO refer to him as Ludwig *von* Beethoven. However, the reissue is corrected to *van*.
 - Fate – The spirit of Fate
 - Twist – Fate's son (as in "Twist of Fate").
 - Mephistopheles – The devil
 - Young Beethoven – Beethoven as a young man
 - Wolfgang Amadeus Mozart – (Another) famous composer
 - Theresa – Beethoven's "immortal beloved" – Possibly either Countess Thérèse von Brunswick or Therese Malfatti
 - Young Girl – An orphan of the streets
 - The Muses – The spirits of artistic inspiration
-

Vocalists

- Jody Ashworth – Beethoven
- Patti Russo – Theresa
- Jon Oliva – Mephistopheles
- Guy Lemmonnier – Young Beethoven
- Jamie Torcellini – Twist
- Sylvia Tosun – Fate
- Zak Stevens – The Muses
- Dave Diamond – The Muses
- Doug Thoms – The Muses

Notes

[1] [Allmusic - review]

[2] Interview with Edgar Jerins (http://musicandartinterviews.blogspot.com/2012/05/meet-edgar-jerins_4592.html)

[3] After Beethoven's death, love letters from the composer were discovered inside his desk, addressed to his "immortal beloved", the identity of whom still remains a mystery. Both Therese Malfatti, one of Beethoven's students, and Countess Thérèse von Brunswick have been suggested as the mystery woman. "Many have speculated over whom might be the recipient, made more difficult by the fact that there is no year or place given on the letters. But [Maynard] Solomon, following Beethoven's date on the letters, his movement during the period (1812) and studying the persons close to Beethoven, has come to the solution that Antonie Brentano must be the answer, now generally accepted as being correct." (<http://home.swipnet.se/zabonk/cultur/ludwig/beeim.htm>)

[4] summary from album liner notes

External links

- Trans-Siberian Orchestra Homepage (<http://www.trans-siberian.com>)
- Official Beethoven's Last Night webpage (http://www.trans-siberian.com/discography/beethovens_last_night.php)
- Official Beethoven's Last Night Narrated Edition webpage (http://www.trans-siberian.com/discography/beethovens_last_night_complete_narrated.php)
- Latin Mentor for Trans-Siberian Orchestra: Dr. Clement Kuehn (<http://www.newmoses.org/clement-kuehn.html>)
- The story of Beethoven's Final Days (<http://www.all-about-beethoven.com/beethovenlastyears1.html>) on the All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>) Page

Beethoven's Ninth Symphony CD-ROM

Beethoven's Ninth Symphony CD-ROM was one of the first titles to couple a computer with an audio CD. This title was developed in 1989 by The Voyager Company in Apple Computer's HyperCard, using custom audio XCMDs developed at Voyager. The lead instructor and creative voice was UCLA music instructor Robert Winter.

Beethoven's Ninth Symphony, while offering black and white images on a 512x342 resolution display, offered full 44 kHz stereo audio by controlling an off-the-shelf audio CD in the CD-ROM player.

Historically, *Beethoven's Ninth Symphony* is of importance as it was an early example of interactive media that reached the consumer market, before the popularization of the Internet or DVDs.

External links

- Article on the History of the *Beethoven's Ninth Symphony* CD-ROM ^[1]

References

- [1] <http://www.futureofthebook.org/next/text/precursors/>

A Fifth of Beethoven

"A Fifth of Beethoven"		
Single by Walter Murphy and the Big Apple Band		
from the album <i>Saturday Night Fever: The Original Movie Sound Track</i>		
B-side	"California Strut"	
Released	June 1, 1976	
Recorded	1976	
Genre	Disco	
Length	3:02	
Label	Private Stock	
Writer(s)	Ludwig van Beethoven, Walter Murphy	
Producer(s)	Thomas J. Valentino	
Walter Murphy and the Big Apple Band singles chronology		
"Disco Bells" (1975)	"A Fifth of Beethoven" (1976)	"Flight '76" (1976)

"**A Fifth of Beethoven**" is a disco instrumental recorded by Walter Murphy and the Big Apple Band. It was adapted by Murphy from the first movement of Beethoven's Fifth Symphony. The record was produced by noted production music and sound effects recording producer Thomas J. Valentino. It was one of the most popular and memorable pieces of music from the disco era. The "Fifth" in the song's title is a pun, referencing a liquid measure approximately equal to one-fifth of a gallon, a popular size for bottles containing hard liquor, as well as Beethoven's Fifth Symphony from which the song was adapted.

The song when released entered the *Billboard* Hot 100 at number 80 on May 29, 1976, and took 19 weeks to reach number 1, where it stayed for one week becoming Murphy's best known work and his only Top 40 hit. Early in 1977, it was licensed to RSO Records for inclusion on the soundtrack to the movie *Saturday Night Fever*.

Even though Murphy played nearly every instrument on the instrumental, his record company cautioned that the record would stand a better chance if credited to a group rather than an individual. To Murphy's annoyance, they came up with the name Walter Murphy and the Big Apple Band, only to discover two days after its release that there was already a Big Apple Band. The name on the label was changed to The Walter Murphy Band and then simply to Walter Murphy.

Production

In 1974, Murphy was in the process of writing a disco song for a commercial, when the producer gave him the idea of "updating classical music," which "nobody had done lately." He then mailed a demo tape to various record labels in New York. Although response was unimpressive, a rendition of Beethoven's "Symphony No. 5 in 'C' Minor" generated interest from the owner of Private Stock Records, Larry Uttal. Murphy agreed to produce the song under contract and recorded it in 1976. The song was a smash hit, and reached number 80 on the Hot 100 on May 29, 1976, eventually reaching number 1 within nineteen weeks, where it stayed for one week. An album under the same name was released later during the year; the album notably featured a rendition of Nikolai Rimsky-Korsakov's "Flight of the Bumblebee" entitled "Flight '76", which reached number 44 on the Hot 100.

Other appearances

Robin Thicke's 2002 song "When I Get You Alone" is based on "A Fifth of Beethoven", as is "Enjoy Yourself" (1999) by A+. It was also featured in the game *LittleBigPlanet 2*, mixed with "Welcome to Jamrock" on *DJ Hero 2*, the movies *Mystery Men*, *Semi-Pro*, and *The Stepford Wives*.

The song was featured in a 2006 episode of the animated comedy television series *Family Guy*; Murphy is one of the composers for the series.

A snippet of "A Fifth of Beethoven" can be heard during Chicago Bulls games, whenever the opposing team loses possession of the ball.

Charts and certifications

Weekly charts

Chart (1976)	Peak position
Australia (Kent Music Report)	91
Austria (Ö3 Austria Top 40) ^[1]	15
Canada (<i>CHUM</i>) ^[2]	2
Canada (<i>RPM</i> Adult Contemporary)	10
Canada (<i>RPM</i> Top Singles)	1
Germany (Media Control Charts) ^[3]	37
Italy (FIMI)	37
Netherlands (Dutch Top 40) ^[4]	21
Netherlands (Single Top 100) ^[5]	18
New Zealand (Recorded Music NZ) ^[6]	7
Norway (VG-lista) ^[7]	6
South Africa (Springbok Radio)	14
Sweden (Sverigetopplistan) ^[8]	14
Switzerland (Schweizer Hitparade) ^[9]	8
UK Singles (Official Charts Company) ^[10]	28
US <i>Billboard</i> Hot 100	1
US <i>Billboard</i> Hot Disco Singles	10
US Hot Soul Singles	10
US <i>Cash Box</i> ^[11]	1
US <i>Record World</i> ^[12]	1

Year-end charts

Chart (1976)	Position
Australia (Kent Music Report)	91
Canada (<i>RPM</i> 200 Singles)	8
US <i>Billboard</i> Hot 100	10
US <i>Cash Box</i> ^[13]	6

Certifications

Region	Certification	Sales/shipments
Canada (Music Canada) ^[14]	Platinum	150,000 [^]
United States (RIAA) ^[15]	Gold	1,000,000 [^]
[^] shipments figures based on certification alone		

References

- [1] "Walter Murphy & The Big Apple Band – A Fifth Of Beethoven – Austriancharts.at" (<http://www.austriancharts.at/showitem.asp?interpret=Walter+Murphy+&+The+Big+Apple+Band&titel=A+Fifth+Of+Beethoven&cat=s>) (in German). Ö3 Austria Top 40. Retrieved June 3, 2013.
- [2] . CHUM. Retrieved June 13, 2014.
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Preceded by "Play That Funky Music" by Wild Cherry	US <i>Billboard</i> Hot 100 number-one single October 9, 1976 (1 week)	Succeeded by "Disco Duck" by Rick Dees and His Cast of Idiots
Preceded by "Lowdown" by Boz Scaggs	US <i>Cash Box</i> number-one single October 9, 1976 (1 week)	
Preceded by "(Shake, Shake, Shake) Shake Your Booty" by KC and the Sunshine Band	US <i>Record World</i> number-one single September 25, 1976 (1 week)	Succeeded by "Play That Funky Music" by Wild Cherry
	Canadian <i>RPM</i> 100 Singles number-one single September 25, 1976 – October 2, 1976 (2 weeks)	Succeeded by "If You Leave Me Now" by Chicago

Roll Over Beethoven

"Roll Over Beethoven"		
Single by Chuck Berry		
from the album <i>After School Session</i>		
B-side	"Drifting Heart"	
Released	May 1956	
Format	7" 45 rpm & 10" 78 rpm record	
Recorded	April 16, 1956	
Genre	Rock and roll	
Length	2:23	
Label	Chess #1626	
Writer(s)	Chuck Berry	
Producer(s)	Leonard Chess, Phil Chess	
Chuck Berry singles chronology		
"No Money Down" (1955)	" Roll Over Beethoven " (1956)	"Too Much Monkey Business" (1956)

"**Roll Over Beethoven**" is a 1956 hit single by Chuck Berry originally released on Chess Records, with "Drifting Heart" as the B-side. The lyrics of the song mention rock and roll and the desire for rhythm and blues to replace classical music. The song has been covered by many other artists and *Rolling Stone* ranked it #97 on their list of the 500 Greatest Songs of All Time.^[1]

Inspiration and lyrics

According to *Rolling Stone* and Cub Koda of Allmusic, Berry wrote the song in response to his sister Lucy always using the family piano to play classical music when Berry wanted to play popular music.

In addition to classical composers Beethoven and Tchaikovsky, the lyrics mention or allude to several popular artists. "Early in the Mornin'" is the title of a Louis Jordan song and "Blue Suede Shoes" refers to the Carl Perkins song. Finally, "Hey Diddle Diddle" which comes from the nursery rhyme, "The Cat and the Fiddle", is an indirect reference to Berry's Chess stablemate Bo Diddley, who was an accomplished violin player. Although the lyrics mention *rocking* and *rolling*, the music that the classics are supposed to step aside for is always referred to as "rhythm and blues" (R&B). Arthur Alexander appropriated the lyric "a shot of rhythm and blues" for the title of his later song.

Later in the song, a "rhythm revue" describes the old style R&B show with many featured artists appearing on one bill in front of a big band.

Release

Berry's version was originally released as a single by Chess Records in May 1956 with "Drifting Heart" as the B-side. It peaked at #7 on the Billboard R&B chart and #29 on the pop chart. "Roll Over Beethoven" and three other Berry songs appeared on the *Rock, Rock, Rock* album, ostensibly a soundtrack to the film of the same name, but only four of the twelve songs on the album appeared in the film.

There have been many subsequent releases on compilation albums.

Critical acclaim

Berry's single was one of 50 recordings chosen in 2003 by the Library of Congress to be added to the National Recording Registry. In 2004, "Roll Over Beethoven" was ranked number 97 on *Rolling Stone's* list of "The 500 Greatest Songs of All Time". In the accompanying review, they wrote that it "became the ultimate rock & roll call to arms, declaring a new era".

The opening guitar solo sounds similar to Chuck Berry's most famous hit, "Johnny B. Goode". The sheet music itself is very similar. Koda calls it a "masterpiece" that helped to define the rock and roll genre.

Cover versions

"Roll Over Beethoven"	
Song by The Beatles from the album <i>With the Beatles</i>	
Released	November 22, 1963
Recorded	July 30, 1963
Genre	Rock and roll
Length	2:48
Label	Parlophone
Writer	Chuck Berry
Producer	George Martin
<i>With the Beatles</i> track listing	

14 tracks
Side one
1. "It Won't Be Long"
2. "All I've Got to Do"
3. "All My Loving"
4. "Don't Bother Me"
5. "Little Child"
6. "Till There Was You"
7. "Please Mister Postman"
Side two
• "Roll Over Beethoven"
2. "Hold Me Tight"
3. "You Really Got a Hold on Me"
4. "I Wanna Be Your Man"
5. "Devil in Her Heart"
6. "Not a Second Time"
7. "Money"

"Roll Over Beethoven" is one of the most widely covered songs in popular music – "a staple of rock & roll bands" according to Koda – with notable versions by Jerry Lee Lewis, The Beatles and the Electric Light Orchestra. Other covers were recorded by Mountain, Ten Years After, Raul Seixas, Leon Russell, Status Quo, The Rolling Stones, The Byrds, The 13th Floor Elevators, The Sonics, Wes Paul, Gene Vincent, Quartz, Johnny Winter, Uriah Heep, Kickhunter, Johnny Rivers, M. Ward, Iron Maiden, and Margaret Lewis.

The Beatles

"Roll Over Beethoven" was a favorite of John Lennon, Paul McCartney and George Harrison even before they had chosen "the Beatles" as their name, and they continued to play it live right into their American tours of 1964. Their version of "Roll Over Beethoven" was recorded on July 30, 1963 for their second British LP, *With the Beatles*, and features Harrison on vocals and guitar.^[2] In the United States, it was released April 10, 1964 as the opening track of *The Beatles' Second Album*. and May 11, 1964 as the opening track of the second Capitol EP "Four by the Beatles". It was considered for a single release by Capitol until George Martin convinced Capitol Records to release "Can't Buy Me Love" as the new single instead.

In 1994, the Beatles released a live version of "Roll Over Beethoven" on *Live at the BBC*. This live version was recorded on February 28, 1964 and broadcast on March 30, 1964 as part of a BBC series starring the Beatles called *From Us to You*. This version of "Roll Over Beethoven" was used in the film *Superman III* directed by Richard Lester who also directed the Beatles' first two films, *Help!* and *A Hard Day's Night*.

The Rutles' song "Blue Suede Schubert" is based on the Beatles' cover of this song.

Personnel

- George Harrison – double-tracked vocals, handclaps, lead guitar
- John Lennon – handclaps, rhythm guitar
- Paul McCartney – handclaps, bass
- Ringo Starr – handclaps, drums

Electric Light Orchestra

"Roll Over Beethoven"		
Single by Electric Light Orchestra		
from the album <i>ELO 2</i>		
B-side	"Queen of the Hours"	
Released	12 January 1973 (UK) 27 January 1973 (US)	
Format	7" single	
Recorded	1972, at Air Studios	
Genre	Rock and roll, art rock	
Length	8:09 (US album version) 7:03 (UK album version) 4:32 (single) 3:42 (US promo single)	
Label	Harvest	
Writer(s)	Chuck Berry/Ludwig van Beethoven	
Producer(s)	Jeff Lynne	
Electric Light Orchestra singles chronology		
"10538 Overture" (1972)	" Roll Over Beethoven " (1973)	"Showdown" (1973)
<i>ELO 2</i> track listing		
5 tracks Side one 1. "In Old England Town (Boogie No. 2)" 2. "Momma" 3. "Roll Over Beethoven" Side two • "From the Sun to the World (Boogie No. 1)" 2. "Kuiama"		

Electric Light Orchestra's (ELO) elaborate eight-minute reworking of "Roll Over Beethoven", appearing on the album *ELO 2* in 1973, included an opening musical quote from Beethoven's Fifth Symphony and clever interpolations of material from the symphony's first movement into Berry's song. This became ELO's signature song

and was used to close all of their concerts. Wikipedia: Citation needed "Roll Over Beethoven" was the second single released by the band in January 1973, and became their second consecutive top ten hit in the UK, as well as a hit in the United States when an edited version of the track was taken from *ELO 2*.

Chart positions

Chart (1973)	Peak Position
Australian Kent Music Report Singles Chart	53
Dutch <i>GfK</i> chart	19
German <i>Media Control</i> Singles Chart	22
UK Singles Chart	6
U.S. <i>Billboard</i> Hot 100	42
U.S. <i>Cash Box</i> Top 100 Singles	48
U.S. <i>Record World</i> Singles	31

Iron Maiden

Iron Maiden included a cover of the Berry song on the B-side of their single "From Here to Eternity", called "Roll Over Vic Vella". The song features different lyrics (written by Steve Harris) about the band's long-time tour manager, Vic Vella.

Narvel Felts

Narvel Felts covered the song in 1982. His version went to #64 on the Hot Country Singles charts in 1982.

In pop culture

- The song, covered by Paul Shaffer, serves as the theme song for the 1992 family film *Beethoven* and its sequel *Beethoven's 2nd*.
- Carl Sagan originally planned to have "Roll Over, Beethoven" as one of the songs to be included on the Voyager Golden Record, attached to the Voyager spacecraft. When he asked for input from his college students, they convinced him to choose "Johnny B. Goode" instead.
- In the *Simpsons* episode "Mr. Spritz Goes to Washington", Kent Brockman tells viewers the post-election results the next morning after Krusty The Clown is elected to U.S. Congress and becomes a Congressman by saying "Roll over, James Carville, and tell Ann Coulter the news!"

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External links

- Full lyrics of this song (<http://www.metrolyrics.com/roll-over-beethoven-lyrics-chuck-berry.html>) at MetroLyrics

Vaterländischer Künstlerverein



Theme of the Variations - Diabelli's Waltz

	Diabelli's Theme Performed by Neal O'Doan
<i>Problems playing this file? See media help.</i>	

Vaterländischer Künstlerverein was a collaborative musical publication or anthology, incorporating 83 variations for piano on a theme by Anton Diabelli, written by 51 composers living in or associated with Austria. It was published in two parts in 1823 and 1824, by firms headed by Diabelli. It includes Ludwig van Beethoven's massive *Diabelli Variations*, Op. 120 (a set of 33 variations), as well as single variations from 50 other composers including Carl Czerny, Franz Schubert, Johann Nepomuk Hummel, Ignaz Moscheles, Friedrich Kalkbrenner, Franz Liszt (aged only 12 at the time of publication), and a host of lesser-known names including a son of Wolfgang Amadeus Mozart and others now utterly forgotten.

Vaterländischer Künstlerverein has various translations, including "Patriotic Artists' Association", "Art Association of the Fatherland",^[1] "Patriotic Culture Club",^[2] "Fatherland's Society of Artists", "National Artists' Association", "Native Artist's Association" and "Native Society of Artists".^[3]

Background

In 1819,^[1] the Viennese publishing house of Cappi & Diabelli invited a number of Austrian composers to contribute one variation each for the piano, on a theme written by Anton Diabelli himself, one of the principals of the firm. Diabelli's theme is usually described as a waltz, but in form it has more of the character of a Ländler. Carl Czerny was asked to also provide a coda as a suitable way of rounding out the collection. Ludwig van Beethoven exceeded his brief by writing no less than 33 variations, and entered into negotiations with Diabelli to have his set published separately from the others. Beethoven's first biographer Anton Schindler wrote that the project was first devised in the winter of 1822-23, but this is an error, as Czerny's manuscript is dated 7 May 1819 and Franz Schubert's variation is known to have been written in March 1821. Czerny's was the earliest variation to be written, and as he also wrote the coda, it is likely that Diabelli involved him in the project from the very beginning. It is also likely that the invitations were sent not long before Czerny's contributions were written (May 1819), but certainly no later.

It is not known exactly what lay behind this project, other than perhaps a simple act of self-promotion, either for the firm or for Diabelli himself. The combined contributions were published as *Vaterländischer Künstlerverein*, in two parts. Part I was published by Cappi & Diabelli in June 1823, and consisted of Beethoven's 33 variations (now known as the *Diabelli Variations*, Op. 120), with a dedication to Mme Antonie von Brentano. By the time the second part was published, the two principals, Diabelli and Pietro Cappi had parted company,^[4] and Diabelli had joined with Anton Spina and renamed the firm Diabelli & Co.^[5] Part II was published in late 1823 or early 1824 by Diabelli & Co., and includes the other 50 variations and Czerny's coda.

It is also not known how many composers were approached, but 51 responded to the invitation. Some well-known names such as Ignaz Seyfried and Joseph Weigl do not appear. Whether they were not interested in participating or whether they were not even approached is not known.

Leaving Beethoven's 33 variations to one side, 48 of the other 50 composers wrote only the one variation they were asked for. Franz Xaver Wolfgang Mozart and Gottfried Rieger wrote two variations each, but only one from each of them was originally published.^[1]

Part I, by Beethoven

Main article: Diabelli Variations

Ludwig van Beethoven's *Diabelli Variations* is considered one of the supreme masterpieces of the piano literature, and far superior to anything in Part II. It is frequently performed and recorded to this day.

Part II, by various composers

The composers of Part II include some names still notable today, but most of them have been forgotten. The variations were numbered in strictly alphabetical order according to the then current spelling conventions. The full list follows, with particularly notable names highlighted:

Variation number	Composer	Vital dates	Time signature	Key signature	Tempo marking	Number of measures (including repeats)	Subtitle (if any)	Comments
Theme	Anton Diabelli	1781-1858	3/4	C major	Vivace	64		
1.	Ignaz Assmayer (or Aßmayer)	1790-1862	3/4	C major	<i>Moderato</i>	64		
2.	Carl Maria von Bocklet	1801-1881	2/4	C major	<i>Vivace</i>	64		Born in Prague, received recommendations from Beethoven, intimate friend of Schubert
3.	Leopold Eustachius Czapek (or Čapek)	1792-1840	3/8	C major	<i>Vivace molto legato</i>	64		A Bohemian, friend of Chopin
4.	Carl Czerny	1791-1857	3/4	C major	None	64		
5.	Joseph Czerny	1785-1842	3/4	C major	None	64		No relation to Carl Czerny
6.	Moritz Graf von Dietrichstein	1775-1864	3/4	C major	<i>Tempo vivo del Thema</i>	64	Dedicated to "Jos. Sigg"	
7.	Joseph Drechsler	1782-1852	3/4	C major	<i>Adagio – Allegro</i>	167	"Quasi overture"	
8.	Emanuel Aloys Förster	1748-1823	3/4	C major	<i>Allegro</i>	294	"Capriccio"	He died in November 1823; his posthumously published variation was his last composition. By far, this variation is the longest from the set.
9.	Franz Jakob Freystädter	1761-1841	9/8	C major	None	64		A pupil of Mozart.
10.	Johann Baptist Gänsbacher	1778-1844	3/4	C major	None	64		
11.	Joseph Gelinek ("Abbé Gelinek")	1758-1825	3/4	C major	<i>Presto</i>	128		
12.	Anton Halm	1789-1872	3/4	C major	<i>Dolce</i>	64		
13.	Joachim Hoffmann	1788-1856	3/4	C major	<i>Vivo</i>	80	"Fugato"	
14.	Johann Horzalka	1798-1860 ^[6]	3/4	A-flat major	<i>Adagio</i>	34		
15.	Joseph Huglmann (or Hugelmann)	1768-1839	3/4	A-flat major	<i>Allegro</i>	64		
16.	Johann Nepomuk Hummel	1778-1837	3/4	C major	None	64		
17.	Anselm Hüttenbrenner	1794-1868	3/4	C major	<i>Allegro</i>	63		
18.	Friedrich Kalkbrenner	1785-1849	3/4	C major	<i>Allegro non troppo</i>	64		A German by birth, he lived in London and Paris.

19.	Friedrich August Kanne	1778-1833	3/4	C major	None	64		
20.	Joseph Kerzkowsky	1791-?	3/4	F major	<i>Moderato con espressione</i>	64		He cannot be identified with certainty; he was formerly believed to be the Polish violinist Kaczowski.
21.	Conradin Kreutzer	1780-1849	3/4	C major	<i>Vivace</i>	64		
22.	Eduard Baron von Lannoy	1787-1853	3/4	C major	None	64		Lannoy was an aristocratic amateur.
23.	Maximilian Joseph Leidesdorf	1787-1840	3/4	C major	<i>Vivace</i>	64		Also himself a publisher.
24.	Franz Liszt	1811-1886	2/4	C minor	<i>Allegro</i>	64		See Variation on a Waltz by Diabelli (Liszt), S. 147. He was aged only 7 at the time Diabelli sent out his invitations, and was still only 12 by the time <i>Vaterländischer Künstlerverein</i> was published. It is very likely that, being so young, he was not on Diabelli's invitation list, but that Carl Czerny, his teacher, arranged for his inclusion.
25.	Joseph Mayseder	1789-1863	3/4	C major	<i>Allegro</i>	64		Violinist, member of the Schuppanzigh String Quartet.
26.	Ignaz Moscheles	1794-1870	3/4	C major	None	64		
27.	Ignaz Franz Edler von Mosel	1772-1844	3/4	C major	None	64		Custodian of the Imperial Library.
28.	"Wolfgang Amadeus Mozart <i>fils</i> " (= Franz Xaver Wolfgang Mozart)	1791-1844	3/4	C major	<i>Con fuoco</i>	64		He was a son of Wolfgang Amadeus Mozart. He wrote two variations, only one being published; his second appears in later editions as Variation 28a.
29.	Joseph Panny	1796-1838	6/8	A minor	<i>Allegro con brio</i>	68		
30.	Hieronimus Payer	1787-1845	3/4	C major	None	64		
31.	Johann Peter Pixis	1788-1874	3/4	C major	None	64		
32.	Wenzel Plachy	1785-1858	3/4	C major	<i>Con fuoco</i>	64		Bohemian organist
33.	Gottfried Rieger	1764-1855	3/4	C major	<i>Allegro ma no troppo</i>	64		Musical director at Brno. He wrote two variations, the second of which was rejected but was printed in later editions as Variation 33a.
34.	Philipp Jakob Riotte	1776-1856	3/4	F minor – F major	<i>Allegro</i>	92		
35.	Franz Roser (Franz de Paula Roser)	1779-1830	6/8	A-flat major	None	32		A theatre conductor

36.	Johann Baptist Schenk	1753-1836	3/4	C major	<i>Moderato</i>	120	"Caprice"	
37.	Franz Schöberlechner	1797-1843	3/4	C major	None	64		
38.	Franz Schubert	1797-1828	3/4	C minor	None	64		His variation is listed as D. 718 in the Deutsch catalogue of Schubert's works.
39.	Simon Sechter	1788-1867	3/4	C major	None	64	"Incitatio (or Imitatio) quasi Canon a 3 voci"	
40.	"S.R.D" (= Archduke Rudolf of Austria)	1788-1831	3/4	C major	<i>Allegro</i>	136	"Fuga"	"S.R.D" stands for <i>Serenissimus Rudolphus Dux</i> , one of Rudolf's titles. He was an amateur composer who was a student of Beethoven's and dedicatee of his <i>Archduke Trio</i> , <i>Hammerklavier Sonata</i> and <i>Emperor Concerto</i>
41.	Maximilian Stadler	1748-1833	3/4	C major	None	64		
42.	Joseph von Szalay (or de Szalay)	1800-1860	3/4	C major	None	64		A student of Förster, Hummel and Antonio Salieri, and appeared as a pianist at age 9.
43.	"Wenzel Johann Tomaschek" (= Václav Tomášek)	1774-1850	3/4	C major	<i>Tempo giusto</i>	64	"Polonaise"	
44.	Michael Umlauf	1781-1842	3/4	C major	<i>Presto</i>	64		
45.	"Friedrich Dionysius Weber" (= Bedřich Diviš Weber)	1766-1842	3/4	C major	<i>Con fuoco</i>	64		
46.	Franz Weber	1805-1876	3/4	C major	<i>Brillante</i>	64		
47.	Carl Angelus von Winkler	1796-1845	4/4	C major	<i>Allegro con fuoco</i>	64		An amateur composer at Pest
48.	Franz Weiss	1778-1830	3/4	C major	None	64		Violist, member of the Schuppanzigh String Quartet.
49.	"Johann Nepomuk August Wittasek" (= Jan August Vitásek)	1770-1839	3/4	C major	<i>Un poco moderato</i>	64		
50.	"Johann Hugo Worzischek" (= Jan Václav Voříšek)	1791-1825	3/4	C major	None	64		
Coda	Carl Czerny	1791-1857	3/4	Moves through various keys, ending in C major	<i>Vivace</i>	199		

Some of the composers gave no tempo indication, and they can be assumed to be played *Vivace*, as in the original theme.

Recordings and performances

Beethoven's *Diabelli Variations* have been recorded and performed innumerable times.

The remainder of *Vaterländischer Künstlerverein* has received very little attention since its publication. The complete set has been recorded by Rudolf Buchbinder^{[7][8]} and Doris Adam.^[9] Ian Fountain has recorded^{[10][11]} a selection of thirty-three of the variations (resequenced based on the order in which he performed them during a Berlin concert),^[12] preceded by Diabelli's theme and concluding with Czerny's coda. Martha Argerich has performed excerpts in concert.^[13] In 2009 Professor Peter Roennfeldt performed the complete set in Brisbane, Australia.

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Compositions by Ludwig van Beethoven

List of compositions by Ludwig van Beethoven

The musical works of Ludwig van Beethoven (1770–1827) are listed below. Two overlapping lists of Beethoven's works are presented here. The first is a listing of his best-known works classified by genre. The second is a larger list of works, classified by various numbering systems. Years in parentheses denote dates of composition or publication.

The most common methods of numbering Beethoven's works are by opus number, assigned by Beethoven's publishers during his lifetime, and by number within genre. For example, the 14th string quartet, published as Opus 131, may be referenced either as "String Quartet No. 14" or "the Opus 131 String Quartet".

Many works that were unpublished or else published without opus numbers have been assigned either "WoO" (works without opus number) or "Anh" (appendix) numbers. For example, the short piano piece "Für Elise", is more fully known as the "Bagatelle in A minor, WoO 59 ('Für Elise')". Some works are also commonly referred to by their nicknames, such as the 'Kreutzer' Violin Sonata, or the *Eroica* Symphony.

The listings that follow include all of these relevant identifiers. While other catalogues of Beethoven's works exist, the numbers here represent the most commonly used and widely known.

List of works by genre

Orchestral music

Beethoven wrote nine symphonies, nine concertos, and a variety of other orchestral music, ranging from overtures and incidental music for theatrical productions to other miscellaneous "occasional" works, written for a particular occasion. Of the concertos, seven are widely known (one violin concerto, five piano concertos, and one triple concerto for violin, piano, and cello); the other two are an unpublished early piano concerto (WoO 4) and an arrangement of the Violin Concerto for piano and orchestra (Opus 61a).



Beethoven, caricatured by J. P. Lyser

Symphonies

- Opus 21: Symphony No. 1 in C major (composed 1799–1800, premièred 1800)
- Opus 36: Symphony No. 2 in D major (composed 1801–02, premièred 1803)
- Opus 55: Symphony No. 3 in E-flat major ("Eroica") (composed 1803/04, premièred 1805)
- Opus 60: Symphony No. 4 in B-flat major (composed 1806, premièred 1807)
- Opus 67: Symphony No. 5 in C minor (composed 1804–08, premièred 1808)
- Opus 68: Symphony No. 6 in F major ("Pastoral") (composed 1804–08, premièred 1808)
- Opus 92: Symphony No. 7 in A major (composed 1811–12, premièred 1813)
- Opus 93: Symphony No. 8 in F major (composed 1812, premièred 1814)
- Opus 125: Symphony No. 9 in D minor ("Choral") (composed 1817–24, premièred 1824)

Beethoven is believed to have intended to write a Tenth Symphony in the last year of his life; a performing version of possible sketches was assembled by Barry Cooper.

Concertos

- WoO 4: Piano Concerto No. 0 in E-flat major (1784)
- Opus 19: Piano Concerto No. 2 in B-flat major (first two movements composed 1787–1789, finale composed in 1795)
- Opus 15: Piano Concerto No. 1 in C major (composed 1796–97)
- Opus 37: Piano Concerto No. 3 in C minor (composed 1800–01)
- Opus 56: Triple Concerto for violin, cello, and piano in C major (1803)
- Opus 58: Piano Concerto No. 4 in G major (composed 1805–06)
- Opus 61: Violin Concerto in D major (1806)
- Opus 61a: Beethoven's arrangement of Opus 61 for piano
- Opus 73: Piano Concerto No. 5 in E-flat major ("Emperor") (composed 1809–10)
- Hess 13: Romance in E minor for 3 soloists and orchestra
- Hess 15: Piano Concerto No. 6 in D major (unfinished – performing version completed by Nicholas Cook) (1815)^[1]
- Anh. 7: Piano Concerto (Allegro) in D major (first movement only) (probably spurious; some believe this work to be the missing movement of a piano concerto by the Bohemian composer Johann Joseph Rösler (1771–1813))

Other works for soloist and orchestra

- WoO 6: Rondo for Piano and Orchestra in B-flat major (1793)
- Opus 40: Romance for Violin and Orchestra No. 1 in G major (1802)
- Opus 50: Romance for Violin and Orchestra No. 2 in F major (1798)
- Opus 80: "Choral Fantasy" (Fantasia in C minor for piano, chorus, and orchestra) (1808)
- Hess 12: Oboe Concerto in F (fragment)

Overtures and incidental music

- Opus 43: *The Creatures of Prometheus*, overture and ballet music (1801)
- Opus 62: *Coriolan* Overture (1807)
- Overtures composed for Beethoven's opera *Fidelio*, Op. 72:
 - Opus 72: *Fidelio* Overture (1814)
 - Opus 72a: *Leonore* Overture "No. 2" (1805)
 - Opus 72b: *Leonore* Overture "No. 3" (1806)
 - Opus 138: *Leonore* Overture "No. 1" (1807)
- Opus 84: *Egmont*, overture and incidental music (1810)
- Opus 91: *Wellington's Victory* ("Battle Symphony") (1813)
- Opus 113: *The Ruins of Athens* (*Die Ruinen von Athen*), overture and incidental music (1811)
- Opus 117: *King Stephen* (*König Stephan*), overture and incidental music (1811)
- Opus 115: *Zur Namensfeier* (*Feastday*) Overture (1815)
- Opus 124: *Consecration of the House* (*Die Weihe des Hauses*), overture (1822)

Chamber music

Beethoven wrote 16 string quartets and numerous other forms of chamber music, including piano trios, string trios, and sonatas for violin and cello with piano, as well as works with wind instruments.

Trios

Piano trios

The numbering of Beethoven's twelve piano trios is fairly arbitrary, and other than the three trios in Op. 1 as being Nos. 1 through 3, sources including both recordings and authoritative publications use other numberings from those shown here, or more frequently, none at all. It is more usual to identify a piano trio only by its catalog number and key.

- Biamonti 637: Piano Trio in F minor (incomplete sketches, 1815)
- Hess 47: Allegro con brio in E-flat major for Piano Trio
- Hess 48: Allegretto in E-flat major for Piano Trio (c. 1790–1792)
- WoO 38: Piano Trio in E-flat major (1791)
- WoO 39: Allegretto in B-flat major for Piano Trio (1812)
- Opus 1: Three Piano Trios (composed 1793; published 1795)
 - No. 1: Piano Trio No. 1 in E-flat major
 - No. 2: Piano Trio No. 2 in G major
 - No. 3: Piano Trio No. 3 in C minor
- Opus 11: Piano Trio [No. 4](?) in B-flat major ("Gassenhauer") (1797)
- Opus 44: Variations on an original theme in E-flat major
- Opus 70: Two Piano Trios (1808)
 - No. 1: Piano Trio [No. 5](?) in D major, "Ghost"
 - No. 2: Piano Trio [No. 6](?) in E-flat major
- Opus 97: Piano Trio [No. 7](?) in B-flat major ("Archduke") (1811)
- Opus 121a: Kakadu Variations, for Piano Trio (Variations on "Ich bin der Schneider Kakadu") (1803)

Piano quartets

- WoO 36: 3 Piano Quartets (1785)
 - No. 1 in E-flat major
 - No. 2 in D major
 - No. 3 in C major
- Opus 16/b: Piano Quartet in E-flat (1797) (arrangement of Quintet for Piano and Winds, Op. 16)

String trios

- Opus 3: String Trio No. 1 in E-flat major (1794); five-movement piano transcription (anon, supervised composer?, c 1814–15)
- Opus 8: String Trio No. 2 ("Serenade") in D major (1797)
- Opus 9: Three String Trios (1798)
 - No. 1: String Trio No. 3 in G major
 - No. 2: String Trio No. 4 in D major
 - No. 3: String Trio No. 5 in C minor
- Hess 28: Movement in A-flat for String Trio

Other

- WoO 37: Trio for flute, bassoon, and piano in G major (1786)

String quartets**Early**

- Hess 30: Prelude and Fugue in F major (1795)
- Opus 18: Six String Quartets
 - No. 1: String Quartet No. 1 in F major (1799)
 - No. 2: String Quartet No. 2 in G major (1799)
 - No. 3: String Quartet No. 3 in D major (1798/99)
 - No. 4: String Quartet No. 4 in C minor (1799)
 - No. 5: String Quartet No. 5 in A major (1799)
 - No. 6: String Quartet No. 6 in B-flat major (1800)

Middle

- Opus 59: Three String Quartets ("Rasumovsky") (1806)
 - No. 1: String Quartet No. 7 in F major
 - No. 2: String Quartet No. 8 in E minor
 - No. 3: String Quartet No. 9 in C major
- Opus 74: String Quartet No. 10 in E-flat major ("Harp") (1809)
- Opus 95: String Quartet No. 11 in F minor ("Serioso") (1810)

Late

- Opus 127: String Quartet No. 12 in E-flat major (1823/24)
- Opus 130: String Quartet No. 13 in B-flat major (1825)
- Opus 131: String Quartet No. 14 in C-sharp minor (1826)
- Opus 132: String Quartet No. 15 in A minor (1825)
- Opus 133: Große Fuge in B-flat major – originally finale of Opus 130 (1826) (also arranged by Beethoven for piano duet (four-hands) Opus 134 (1826))
- Opus 135: String Quartet No. 16 in F major (1826)

String quintets

- Opus 4: String Quintet in E-flat major (1795)
- Opus 29: String Quintet in C major (1801)
- Opus 104: String Quintet in C minor (1817)
- Opus 137: Fugue for String Quintet in D major (1817)
- Hess 40: Quintettsatz in D minor (1817)

Chamber music with winds

	Sextet Op. 71, 1st movement
	Sextet Op. 71, 2nd movement
	Sextet Op. 71, 3rd movement
	Sextet Op. 71, 4th movement

Problems playing these files? See media help.

- WoO 37: Trio for Piano, Flute, and Bassoon in G major (1786)
- Opus 11: Trio for Piano, Clarinet, and Cello in B-flat major ("Gassenhauer") (version with Violin instead of Clarinet is considered Piano Trio No. 4) (1797)
- Opus 16: Quintet for piano and winds in E-flat major (1796) (later arranged for piano quartet)
- Opus 20: Septet for clarinet, horn, bassoon, violin, viola, cello and contrabass in E-flat major (1799)
- Opus 25: Serenade for flute, violin and viola in D major (1800–01)
- Opus 38: Trio for Piano, Clarinet (or Violin), and Cello in E-flat major (1803) (reduction of the Op. 20 Septet)
- Opus 71: Sextet for clarinets, horns, and bassoons in E-flat major (1796)
- Opus 81b: Sextet for Horns and String Quartet
- Opus 87: Trio for two oboes and English horn in C major (1795)
- Opus 103: Octet for oboes, clarinets, horns, and bassoons in E-flat major (1792)
- Opus 105: Six sets of variations for piano and flute (1819)
- Opus 107: Ten sets of variations for piano and flute (1820)
- Hess 19: Quintet for Three Horns, Oboe & Bassoon in E-flat (1793)

Sonatas for solo instrument and piano

Violin sonatas

- Opus 12: Three Violin Sonatas (1798)
 - No. 1: Violin Sonata No. 1 in D major
 - No. 2: Violin Sonata No. 2 in A major
 - No. 3: Violin Sonata No. 3 in E-flat major
- Opus 23: Violin Sonata No. 4 in A minor (1801)
- Opus 24: Violin Sonata No. 5 in F major ("Spring") (1801)
- Opus 30: Three Violin Sonatas (1803)
 - No. 1: Violin Sonata No. 6 in A major
 - No. 2: Violin Sonata No. 7 in C minor
 - No. 3: Violin Sonata No. 8 in G major
- Opus 47: Violin Sonata No. 9 in A minor [often stated as A major] ("Kreutzer") (1803)
- Opus 96: Violin Sonata No. 10 in G major ("The Cockcrow") (1812)

Cello sonatas

- Opus 5: Two Cello Sonatas (1796)
 - No. 1: Cello Sonata No. 1 in F major
 - No. 2: Cello Sonata No. 2 in G minor
- Opus 69: Cello Sonata No. 3 in A major (1808)
- Opus 102: Two Cello Sonatas (1815)
 - No. 1: Cello Sonata No. 4 in C major
 - No. 2: Cello Sonata No. 5 in D major

Horn sonatas

- Opus 17: Horn Sonata in F major (1800)

Other

- Opus 42: Notturmo for Viola and Piano in D major (1803)
- WoO 45: 12 Variations on "See the conqu'ring hero comes" from Handel's Judas Maccabäus for Cello and Piano (1796)

Solo piano music

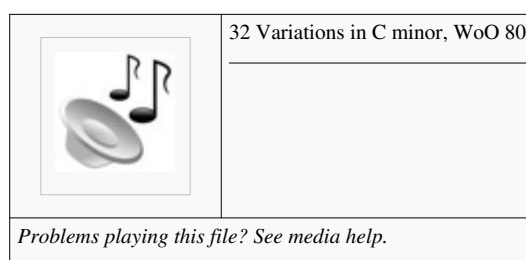
In addition to the 32 celebrated sonatas, Beethoven's work for solo piano includes many one-movement pieces, more than twenty sets of variations, most unpublished in his lifetime or published without opus number, and over thirty bagatelles, including the well-known Für Elise.

Piano sonatas

- Opus 2: Three Piano Sonatas (1795)
 - No. 1: Piano Sonata No. 1 in F minor
 - No. 2: Piano Sonata No. 2 in A major
 - No. 3: Piano Sonata No. 3 in C major
 - Opus 7: Piano Sonata No. 4 in E-flat major ("Grand Sonata") (1797)
 - Opus 10: Three Piano Sonatas (1798)
 - No. 1: Piano Sonata No. 5 in C minor
 - No. 2: Piano Sonata No. 6 in F major
 - No. 3: Piano Sonata No. 7 in D major
 - Opus 13: Piano Sonata No. 8 in C minor ("Pathétique") (1798)
 - Opus 14: Two Piano Sonatas (1799)
 - No. 1: Piano Sonata No. 9 in E major (also arranged by the composer for String Quartet in F major (H 34) in 1801)
 - No. 2: Piano Sonata No. 10 in G major
 - Opus 22: Piano Sonata No. 11 in B-flat major (1800)
 - Opus 26: Piano Sonata No. 12 in A-flat major ("Funeral March") (1801)
 - Opus 27: 'Sonata quasi una fantasia', Two Piano Sonatas (1801)
 - No. 1: Piano Sonata No. 13 in E-flat major
 - No. 2: Piano Sonata No. 14 in C-sharp minor ("Moonlight")
 - Opus 28: Piano Sonata No. 15 in D major ("Pastoral") (1801)
 - Opus 31: Three Piano Sonatas (1802)
 - No. 1: Piano Sonata No. 16 in G major
 - No. 2: Piano Sonata No. 17 in D minor ("Tempest")
 - No. 3: Piano Sonata No. 18 in E-flat major ("The Hunt")
 - Opus 49: Two Piano Sonatas (between 1795 and 1798)
 - No. 1: Piano Sonata No. 19 in G minor
 - No. 2: Piano Sonata No. 20 in G major
 - Opus 53: Piano Sonata No. 21 in C major ("Waldstein") (1803)
 - WoO 57: Andante favori – Original middle movement of the "Waldstein" sonata (1804)
 - Opus 54: Piano Sonata No. 22 in F major (1804)
 - Opus 57: Piano Sonata No. 23 in F minor ("Appassionata") (1805)
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- Opus 78: Piano Sonata No. 24 in F-sharp major ("À Thérèse") (1809)
- Opus 79: Piano Sonata No. 25 in G major (1809)
- Opus 81a: Piano Sonata No. 26 in E-flat major ("Les adieux/Das Lebewohl") (1810)
- Opus 90: Piano Sonata No. 27 in E minor (1814)
- Opus 101: Piano Sonata No. 28 in A major (1816)
- Opus 106: Piano Sonata No. 29 in B-flat major ("Hammerklavier") (1819)
- Opus 109: Piano Sonata No. 30 in E major (1820)
- Opus 110: Piano Sonata No. 31 in A-flat major (1821)
- Opus 111: Piano Sonata No. 32 in C minor (1822)

Variations



- Opus 34: Six variations on a theme in F major (1802)
- Opus 35: Fifteen variations and a fugue on an original theme in E-flat major ("Eroica Variations") (1802)
- Opus 76: Six variations on an original theme (the Turkish March from *The Ruins of Athens*) in D major (1809)
- Opus 120: Thirty-three variations on a waltz by Diabelli in C major ("Diabelli Variations") (1823)
- WoO 63: Nine variations for piano on a march by Ernst Christoph Dressler (1782)
- WoO 64: Six Variations on a Swiss song for piano or harp
- WoO 65: Twenty-four variations for piano on Vincenzo Righini's aria "Vieni amore"
- WoO 66: Thirteen variations for piano on the aria "Es war einmal ein alter Mann" from Carl Ditters von Dittersdorf's opera *Das rote Käppchen*
- WoO 68: Twelve variations for piano on the "Menuet a la Vigano" from Jakob Haibel's ballet *La nozza disturbate*
- WoO 69: Nine variations for piano on "Quant'e piu bello" from Giovanni Paisiello's opera *La Molinara*
- WoO 70: Six variations for piano on "Nel cor più non mi sento" from Giovanni Paisiello's opera *La Molinara*
- WoO 71: Twelve variations for piano on the Russian dance from Paul Wranitzky's ballet *Das Waldmädchen*
- WoO 72: Eight variations for piano on "Une fièvre brûlante" from André Grétry's opera *Richard Coeur-de-lion*
- WoO 73: Ten variations for piano on "La stessa, la stessissima" from Antonio Salieri's opera *Falstaff*
- WoO 75: Seven variations for piano on "Kind, willst du ruhig schlafen" from Peter Winter's opera *Das unterbrochene Opferfest*
- WoO 76: Eight variations for piano on "Tändeln und scherzen" from Franz Xaver Süssmayr's opera *Soliman II*
- WoO 77: Six easy variations on an original theme for piano
- WoO 78: Seven variations for piano on "God Save the King"
- WoO 79: Five variations for piano on "Rule, Britannia!"
- WoO 80: Thirty-two variations on an original theme in C minor (1806)

Bagatelles

- Opus 33: Seven Bagatelles (1802)
- Opus 119: Eleven new Bagatelles (1822)
- Opus 126: Six Bagatelles (1823)
- WoO 52: Presto (Bagatelle) for piano in C minor (1795, rev. 1798 and 1822)^[2]
- WoO 53: Allegretto (Bagatelle) for piano in C minor (1796–97)
- WoO 54: Lustig-Taurig (Bagatelle) for piano in C major (1802)
- WoO 56: Allegretto (Bagatelle) for piano in C major (1803, rev. 1822)
- WoO 59: Poco moto (Bagatelle) in A minor, "Für Elise" (c. 1810)
- WoO 60: Ziemlich lebhaft (Bagatelle) for piano in B-flat major (1818)

Other piano works

- Opus 39: Two Preludes through all twelve major keys (1789)
- Opus 51: Two Rondos (1797)
 - No. 1: Rondo in C major
 - No. 2: Rondo in G major
- WoO 55: Prelude in F minor (1803)
- Opus 77: Fantasia in G minor (1809)
- Opus 89: Polonaise in C major (1814)
- Opus 129: Rondo à Capriccio in G major ("Rage over a lost penny") (1795)

Vocal music

While he completed only one opera, Beethoven wrote vocal music throughout his life, including two Mass settings, other works for chorus and orchestra (in addition to the Ninth Symphony), arias, duets, art songs (lieder), and true song cycles.

Opera

- Opus 72: *Leonore* (1805), first version in three acts
- Opus 72: *Leonore* (1806), second version in two acts
- Opus 72: *Fidelio* (1814), final version in two acts

Choral

- Opus 80: *Choral Fantasy* for solo piano, chorus, and orchestra (1808)
- Opus 85: *Christus am Ölberge* (Christ on the Mount of Olives) – oratorio (1803)
- Opus 86: Mass in C major (1807)
- Opus 112: *Meeresstille und glückliche Fahrt* (Calm Sea and Prosperous Voyage), for chorus and orchestra (1815)
- Opus 118: "Elegischer Gesang" for four voices and string quartet (1814)
- Opus 123: Missa Solemnis in D major (1823)
- Opus 136: *The moment of Glory*, Cantata for four solo voices, chorus and orchestra (1814)
 - 1. Chorus: "Europa steht!"
 - 2. Recitative: "O seht sie nah und näher treten!", Chorus: "Vienna Vienna Vienna"
 - 3. Recitative: "O Himmel welch Enzücken!" Aria (Vienna) with chorus: "Alle die Herrscher darf ich grüssen"
 - 4. Recitative: "Das Auge schaut" with chorus: "Dem die erste Zähre"
 - 5. Recitative: "Der den Bund im Sturme festgehalten"
 - 6. Chorus: "Es treten vor die Scharem der Frauen"
- *Emperor Cantatas*

- WoO 87: Funeral cantata on the Death of Emperor Joseph II, for solo voices, chorus and orchestra (1790)
 - 1. Chorus and soloists: "Tot! Tot, stöhnt es durch die öde Nacht"
 - 2. Recitative: "Ein Ungeheuer, sein Name Fanatismus" (bass)
 - Aria: "Da kam Joseph" (bass)
 - 3. Aria (soprano) with chorus: "Da stiegen die Menschen an's Licht"
 - 4. Recitative: "Er schläft, von den Sorgen seiner Welten entladen" (soprano)
 - Aria: "Hier schlummert seinen stillen Frieden der grosse Dulder" (soprano)
 - 5. Chorus and soloists: "Tot! Tot, stöhnt es durch die öde Nacht"
- WoO 88: Cantata on the Accession of Emperor Leopold II, for solo voices, chorus and orchestra (1790)
 - 1. Recitative: "Er schlummert" – "Lasst sanft den grossen Fürsten Ruhen!" (soprano, chorus)
 - Aria: "Fliesse, Wonnezähre, fliesse!" (soprano)
 - 2. Recitative: "Ihr staunt, Völker der Erde!" (bass)
 - 3. Recitative: "Wie bebt mein Herz vor Wonne!" (tenor)
 - Trio: "Ihr, die Joseph ihren Vater nannten" (tenor, bass, soprano)
 - 4. Chorus: "Heil! Stürzet nieder, Millionen" (chorus, soloists)

Songs

- Opus 46: "Adelaide" – song (1794–1795)
 - Opus 48: "Gellert Songs" – song set (1802)
 1. Bitten
 2. Die Liebe des Nächsten
 3. Vom Tode
 4. Die Ehre Gottes aus der Natur ("Die Himmel rühmen")
 5. Gottes Macht und Vorsehung
 6. Bußlied
 - Opus 52: 8 Lieder
 - no.1 Urians Reise um die Welt (before 1790?)
 - no.2 Feuerfarb' (1794)
 - no.3 Das Liedchen von der Ruhe (1794)
 - no.4 Maigesang (1796)
 - no.5 Mollys Abschied (?)
 - no.6 Die Liebe (1790)
 - no.7 Marmotte (1790?)
 - no.8 Das Blümchen Wunderhold (?)
 - Opus 75: 6 Gesänge (1809)
 - no.1 Kennst du das Land
 - no.2 (2nd version) Neue Liebe neues Leben
 - no.3 Aus Goethes Faust (Mephistos Flohlied; Song of the Flea)
 - no.4 Gretels Warnung
 - no.5 An den fernen Geliebten
 - no.6 Der Zufriedene
 - Opus 82: 4 Arietten und ein Duett (1809–10)
 - no.1 Dimmi ben mio che m'ami
 - no.2 T'intendo sì mio cor
 - no.3 L'amante impaziente (Arietta buffa)
 - no.4 L'amante impaziente (Arietta assai seriosa)
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- no.5 Odi Laura che dolce sospira (Duet)
 - Opus 83: Three Songs (1810)
 - no. 1: Wonne der Wehmut
 - no. 2: Sehnsucht
 - no. 3: Mit einem gemalten Band
 - Opus 88: "Das Glück der Freundschaft" (1803)
 - Opus 94: "An die Hoffnung" (2nd version, 1815)
 - Opus 98: *An die ferne Geliebte* – song cycle (April 1816) ("The first true song cycle in the history of music")^[3]
 - no.1 Auf dem Hügel sitz ich spähend
 - no.2 Wo die Berge so blau
 - no.3 Leichte Segler in den Höhen
 - no.4 Diese Wolken in den Höhen
 - no.5. Es kehret der Maien, es blühet die Au
 - no.6 Nimm sie hin denn, diese Lieder
 - Opus 99: Der Mann von Wort (Summer 1816)
 - Opus 100: Merkenstein (2nd setting, 1815; about the Merkenstein ruins)
 - Opus 108: Twenty-five Scottish Songs
 - No. 1 Music, love and wine
 - No. 2 Sunset
 - No. 3 O sweet were the hours
 - No. 4 The Maid of Isla
 - No. 5 The sweetest lad was Jamie
 - No. 6 Dim, dim is my eye
 - No. 7 Bonny Laddie, Highland Laddie
 - No. 8 The lovely lass of Inverness
 - No. 9 Behold, my Love, how Green The Groves
 - No. 10 Sympathy
 - No. 11 Oh! thou art the lad of my heart, Willy
 - No. 12 Oh, had my fate been join'd with thine
 - No. 13 Come fill, fill, my good fellow!
 - No. 14 O, how can I be blithe and glad
 - No. 15 O cruel was my father
 - No. 16 Could this ill world have been contriv'd
 - No. 17 O Mary, at thy window be
 - No. 18 Enchantress, farewell
 - No. 19 O swiftly glides the bonny boat
 - No. 20 Faithfu' Johnie
 - No. 21 Jeanie's Distress
 - No. 22 The Highland Watch
 - No. 23 The Shepherd's Song
 - No. 24 Again, my lyre, yet once again
 - No. 25 Sally in our Alley
 - Opus 128: Ariette (Der Kuss) (1798, 1822)
 - WoO 107: Achilderung eines Machens (1782)
 - WoO 108: An einen Säugling (1783)
 - WoO 109: Erhebt das Glas mit froher Hand (Trinklied beim Abschied zu singen) (1791 or 1792)
 - WoO 110: Elegie auf den Tod eines Pudels (?)
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- WoO 111: Punschlied (1791 or 1792)
 - WoO 112: An Laura (1792)
 - WoO 113: Klage (1790)
 - WoO 114: Ein Selbstgespräch (1793)
 - WoO 115: An Minna (1792)
 - WoO 116: Que le temps me dure (1st version: Hess 129; 2nd version: Hess 130)
 - WoO 117: Der freie Mann (1794 or 1795)
 - WoO 118: Seufzer eines Ungeliebten – Gegenlieb (1795)
 - WoO 119: Oh care selve oh cara (1794 or 1795)
 - WoO 120: Man strebt die Flamme zu verhehlen (1800 or 1801)
 - WoO 121: Abschiedsgesang an Wiens Bürger (Nov. 1796)
 - WoO 122: Kriegslied der Österreicher (April 1797)
 - WoO 123: Ich liebe dich so wie du mich (Zärtliche Liebe) (1795)
 - WoO 124: La partenza (1795)
 - WoO 125: La tiranna (1798–99)
 - WoO 126: Opferlied (1798)
 - WoO 127: Neue Liebe neues Leben (1798–99)
 - WoO 128: Romance (1799)
 - WoO 129: Der Wachtelschlag (1803)
 - WoO 130: Gedenke mein! (1820)
 - WoO 131: Unfinished song "Erkönig"
 - WoO 132: Als die Geliebte sich trennen wolte (1806)
 - WoO 133: In questa tomba oscura (1807)
 - WoO 134: Sehnsucht (1st–5th setting, 1807–08)
 - WoO 135: Die laute Klage (1814–15)
 - WoO 136: Andenken (1808)
 - WoO 137: Gesang aus der Ferne (1809)
 - WoO 138: Der Jüngling in der Fremde (1809)
 - WoO 139: Der Liebende (1809)
 - WoO 140: An die Geliebte (2nd–3rd version, 1811)
 - WoO 141: Der Gesang der Nachtigall (1813)
 - WoO 142: Der Bardengeist (1813)
 - WoO 143: Des Kriegers Abschied (1814)
 - WoO 144: Merkenstein (1st setting, 1814; about the Merkenstein ruins)
 - WoO 145: Das Geheimnis (Liebe und Wahrheit) (1815)
 - WoO 146: Sehnsucht (late 1815)
 - WoO 147: Ruf vom Berge (December 1816)
 - WoO 148: So oder so (1816–17)
 - WoO 149: Resignation (Winter 1817)
 - WoO 150: Abendlied unterm gestirnten Himmel (Spring 1820) ("The final contribution to the medium before writing the song of the songs, that symbiosis of vocal and instrumental music that forms the final movement of the Ninth Symphony")^[3]
 - WoO 151: Der edle Mensch (1823?)
 - Hess 133: Das liebe Kätzchen (March 1820)
 - Hess 134: Der Knabe auf dem Berge (March 1820)
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Folksong arrangements

- Opus 108: 25 Scottish Songs
 - No. 1 Music, love and wine
 - No. 2 Sunset
 - No. 3 O sweet were the hours
 - No. 4 The Maid of Isla
 - No. 5 The sweetest lad was Jamie
 - No. 6 Dim, dim is my eye
 - No. 7 Bonny Laddie, Highland Laddie
 - No. 8 The lovely lass of Inverness
 - No. 9 Behold, my Love, how Green The Groves
 - No. 10 Sympathy
 - No. 11 Oh! thou art the lad of my heart, Willy
 - No. 12 Oh, had my fate been join'd with thine
 - No. 13 Come fill, fill, my good fellow!
 - No. 14 O, how can I be blithe and glad
 - No. 15 O cruel was my father
 - No. 16 Could this ill world have been contriv'd
 - No. 17 O Mary, at thy window be
 - No. 18 Enchantress, farewell
 - No. 19 O swiftly glides the bonny boat
 - No. 20 Faithfu' Johnie
 - No. 21 Jeanie's Distress
 - No. 22 The Highland Watch
 - No. 23 The Shepherd's Song
 - No. 24 Again, my lyre, yet once again
 - No. 25 Sally in our Alley
 - WoO 152: 25 Irish Songs
 - No. 1 The Return to Ulster
 - No. 2 Sweet Power of Song!
 - No. 3 Once more I hail thee
 - No. 4 The morning air plays on my face
 - No. 5 On the Massacre of Glencoe
 - No. 6 What shall I do to shew how much I love her?
 - No. 7 His boat comes on the sunny tide
 - No. 8 Come draw we round a cheerful ring
 - No. 9 Our bugles sung truce; or The Soldier's Dream
 - No. 10 The Deserter
 - No. 11 Thou emblem of Faith (Upon returning a ring)
 - No. 12 English Bulls; or, The Irishman in London
 - No. 13 Musing on the roaring ocean
 - No. 14 Dermot and shelah
 - No. 15 Let brain-spinning swains
 - No. 16 Hide not thy anguish
 - No. 17 In vain to this desert my fate I deplore
 - No. 18 They bid me slight my Dermot Dear
 - No. 19 Wife, Children and Friends
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- No. 20 Farewell bliss and farewell Nancy
 - No. 21 Morning a cruel turmoiler is
 - No. 22 From Garyone, my happy home
 - No. 23 A wand'ring gypsy, Sirs, am I
 - No. 24 The Traugh Welcome
 - No. 25 O harp of Erin
 - WoO 153: 20 Irish Songs
 - No. 1 When Eve's last rays in twilight die
 - No. 2 No riches from his scanty store
 - No. 3 The British Light Dragoons; or The Plain of Badajos
 - No. 4 Since greybeards inform us that youth will decay
 - No. 5 I dreamd I lay where flow'rs were springing
 - No. 6 Sad and luckless was the season
 - No. 7 O soothe me, my lyre
 - No. 8 Farewell mirth and hilarity: Norah of Balamagairy
 - No. 9 The kiss, dear maid, thy lip has left
 - No. 10 Oh! Thou hapless soldier
 - No. 11 When far from the home
 - No. 12 I'll praise the saints with early song
 - No. 13 'Tis sunshine at last
 - No. 14 Paddy O'Rafferty
 - No. 15 'Tis but in vain, for nothing thrives
 - No. 16 O might I but my Patrick love!
 - No. 17 Come, Darby dear! easy be easy
 - No. 19 Judy, lovely matchless creature
 - No. 18 No more, my Mary, I sigh for splendour
 - No. 20 Thy ship must sail, my Henry dear
 - WoO 154: 12 Irish Songs
 - No. 1 The Elfin Fairies
 - No. 2 O Harp of Erin
 - No. 3 The Farewell Song
 - No. 4 The pulse of an Irishman
 - No. 5 O who, my dear Dermot
 - No. 6 Put round the bright wine
 - No. 7 From Garyone, my happy home
 - No. 8 Save me from the grave and wise
 - No. 9 O would I were but that sweet linnet!
 - No. 10 The hero may perish
 - No. 11 The soldier in A Foreign Land
 - No. 12 He promised me at parting
 - WoO 157: 12 Songs Of Various Nationalities
 - No. 1 God save the King
 - No. 2 The Soldier
 - No. 3 Charlie is my darling
 - No. 4 O sanctissima
 - No. 5 The Miller of Dee
 - No. 6 A health to the brave
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- No. 7 Robin Adair
 - No. 8 By the side of the Shannon
 - No. 9 Highlander's Lament
 - No. 10 Sir Johnnie Cope
 - No. 11 The wandering minstrel
 - No. 12 La gondoletta
 - WoO 155: 26 Welsh Songs
 - No. 1 Sion, The Son of Evan
 - No. 2 The Monks of Bangor's March
 - No. 3 The Cottage Maid
 - No. 4 Love without hope
 - No. 5 The Golden Robe
 - No. 6 The Fair Maid of Mona
 - No. 7 O let the night my blushes hide
 - No. 8 Farewell, thou noisy town
 - No. 9 To the Aeolian Harp
 - No. 10 Ned Pugh's Farewell
 - No. 11 Merch Megan; or, Peggy's Daughter
 - No. 12 Waken, lords and ladies gay
 - No. 13 Helpless Woman
 - No. 14 The Dream
 - No. 15 When mortals all to rest retire
 - No. 16 The Damsels of Cardigan
 - No. 17 The Dairy House
 - No. 18 Sweet Richard
 - No. 19 The Vale of Clwyd
 - No. 20 To the Blackbird
 - No. 21 Cupid's kindness
 - No. 22 Constancy
 - No. 23 The Old Strain
 - No. 24 Three Hundred Pounds
 - No. 25 The Parting Kiss
 - No. 26 Good Night
 - WoO 156: 12 Scottish Songs
 - No. 1 The Banner of Buccleuch
 - No. 2 Duncan Grey
 - No. 3 Up! quit thy bower
 - No. 4 Ye shepherds of this pleasant vale
 - No. 5 Cease your funning
 - No. 6 Highland Harry
 - No. 7 Polly Stewart
 - No. 8 Womankind
 - No. 9 Lochnagar
 - No. 10 Glencoe
 - No. 11 Auld Lang Syne
 - No. 12 The Quaker's Wife
 - WoO 158b: 7 British Songs
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- No. 1 Adieu, my Lov'd harp
 - No. 2 Castle O'Neill
 - No. 3 O was not I a weary wight! (Oh ono chri!)
 - No. 4 Red gleams the sun on yon hill tap
 - No. 5 Erin! O Erin!
 - No. 6 O Mary, yes be clad in silk
 - No. 7 Lament for Owen Roe O'Neill
 - WoO 158c: 6 Songs Of Various Nationalities
 - No. 1 When my hero in court appears
 - No. 2 Non, non, Colette n'est point trompeuse
 - No. 3 Mark yonder pomp of costly fashion
 - No. 4 Bonnie wee thing
 - No. 5 From thee, Eliza, I must go
 - No. 6 Untitled
 - WoO 158a: 23 Songs Of Various Nationalities
 - No. 1 Ridder Stigs Runer
 - No. 2 Horch auf, mein Liebchen
 - No. 3 Wegen meiner bleib d'Fraula
 - No. 4 Wann i in der Früh aufsteh
 - No. 5 Teppichkramer-Lied
 - No. 6 A Madel, ja a madel
 - No. 7 Wer solche Buema afipackt
 - No. 8 Ih mag di nit nehma
 - No. 9 Oj, oj upilem sie w karczmie
 - No. 10 Poszla baba po popiol
 - No. 11 Yo no quiero embarcarme
 - No. 12 Seus lindos olhos
 - No. 13 Vo lesocke komarockov mnogo urodilos'
 - No. 14 Akh, Rrecen'ki recen'ki
 - No. 15 Kak posli nasi podruzki
 - No. 16 Schone Minka, ich muss scheiden
 - No. 17 Lilla Carl (Vaggvisa)
 - No. 18 An ä Bergli bin i gesasse
 - No. 19 Una paloma blanca
 - No. 20 Como la mariposa soy
 - No. 21 Tiranilla Espanola
 - No. 22 Edes kinos emlekezet (Magyar Születő Enek)
 - No. 23 Da brava, Catina
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Secular vocal works

- Opus 65: Ah! Perfido
 - Opus 116: Tremate empi tremate
 - Opus 118: Elegiac Song
 - Opus 121b: Sacrificial Song
 - Opus 122: Song of Fellowship
 - WoO 89: Prüfung des Küssens
 - WoO 92: Mit Mädeln sich vertragen
 - WoO 92: Primo amore
 - WoO 92a: No non turbarti
 - WoO 93: Ne giorni tuoi felici
 - WoO 95: Chor for the Allied Princes
 - WoO 99
 - No. 1 Bei labbri che amore (Hess 211)
 - No. 2 Chi mai di questo core Hess 214)
 - No. 3a Fra tutte le pene
 - No. 3b Fra tutte le pene (Hess 225)
 - No. 3c Fra tutte le pene (1st version)
 - No. 4a Gia la notte savvicina (Hess 222)
 - No. 4b Gia la notte savvicina (Hess 223)
 - No. 5a Giura il nocchier (Hess 221) (2nd version)
 - No. 5b Giura il nocchier (Hess 227)
 - No. 6 Ma tu tremi (Hess 212)
 - No. 7a Nei campi e nelle selve (Hess 217) (1st version)
 - No. 7a Nei campi e nelle selve (Hess 217) (2nd version)
 - No. 9 Per te d'amico aprile (Hess 216)
 - No. 10a Quella cetra ah pur tu sei (Hess 213) (1st version)
 - No. 10b Quella cetra ah pur tu sei (Hess 218)
 - No. 10c Quella cetra ah pur tu sei (Hess 219) (2nd version)
 - No. 11 Scrivo in te (Hess 215)
 - WoO 102: Song of Farewell
 - WoO 103: Rural Cantata
 - WoO 104: The Monks Song
 - WoO 105: Wedding Song
 - WoO 106: Lobkowitz-Kantate
 - WoO 100: Lob auf den Dicken
 - WoO 101: Graf, liebster Graf
 - WoO 159: Im Arm der Liebe ruht sich's wohl
 - WoO 161: Ewig Dein
 - WoO 163: Kurz ist der Schmerz
 - WoO 164: Freundschaft ist die Quelle wahrer Glückseligkeit
 - WoO 165: Gluck zum neuen Jahr!
 - WoO 166: Kurz ist der Schmerz
 - WoO 167: Brauchle Linke
 - WoO 168/1: Das Schweigen
 - WoO 168/2: Das Reden
 - WoO 169: Ich küsse sie
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- WoO 170: Ars longa, vita brevis
- WoO 172: Ich bitt' dich, schreib mir die es-skala auf
- WoO 173: Hol euch der Teufel! B'hüt euch Gott!
- WoO 174: Glaube und Hoffe!
- WoO 175: Sankt Petrus war ein Fels!
- WoO 176: Glück zum neuen Jahr!
- WoO 177: Bester Magistrat, Ihr friert!
- WoO 178: Signor Abate!
- WoO 179: Alles Gute
- WoO 180: Hoffman, sei ja kein Hofmann
- WoO 182: O Tobias!
- WoO 183: Bester Herr Graf, Sie sind ein Schaf!
- WoO 184: Falstaffere!, lass dich sehen!
- WoO 185: Edel sei der Mensch
- WoO 186: Te solo adoro
- WoO 187: Schwenke dich ohne Schwanke!
- WoO 188: Gott ist eine feste Burg
- WoO 189: Doktor, sperrt das Tor dem Tod
- WoO 190: Ich war hier Doktor, Ich war hier
- WoO 191: Kühl, nicht Lau
- WoO 192: Ars longa, vita brevis
- WoO 193: Ars longa, vita brevis
- WoO 194: Si non per portas, per muros
- WoO 195: Freu dich des Lebens!
- WoO 196: Es muss sein!
- WoO 197: Da ist das Werk
- WoO 198: Wir irren allesamt
- WoO 202: Das Schöne zum Guten!
- WoO 203: Das Schöne zu dem Guten!
- Hess 231: Sei mio ben
- Hess 228: Salvo tu vuoi lo sposo?
- Hess 210: Fra tutte le pene (2nd version)
- Hess 230: Giura il nocchier (1st version)
- Hess 276: Herr Graf, ich komme zu fragen
- Hess 277: Esel aller Esel

Music for wind band

- WoO 18: March No. 1 in F major for Military Band (1808) (Yorckscher Marsch)
- WoO 19: March No. 2 in F major for Military Band (1808)

List of works by number

See also: Catalogues of Beethoven compositions

The following is a list of Beethoven's works, sorted by Opus number, followed by works listed as WoO in the Kinsky-Halm catalog, and then works listed in the appendix of that catalog, which are given "Anh" numbers, whose composition by Beethoven has since been verified. These are followed by additional works listed in the catalog of Willy Hess that are not otherwise listed in the Kinsky-Halm catalog. The chronologically comprehensive Biamonti

Catalogue is not listed here.

Works with opus numbers

- Opus 1: Three Piano Trios (1795)
 - No. 1: Piano Trio No. 1 in E-flat major
 - No. 2: Piano Trio No. 2 in G major
 - No. 3: Piano Trio No. 3 in C minor
 - Opus 2: Three Piano Sonatas (1796)
 - No. 1: Piano Sonata No. 1 in F minor
 - No. 2: Piano Sonata No. 2 in A major
 - No. 3: Piano Sonata No. 3 in C major.
 - Opus 3: String Trio No. 1 in E-flat major (1794)
 - Opus 4: String Quintet (Reworking of Wind Octet (Op. 103), 1795)
 - Opus 5: Two Cello Sonatas (1796)
 - No. 1: Cello Sonata No. 1 in F major
 - No. 2: Cello Sonata No. 2 in G minor.
 - Opus 6: Sonata for Piano, Four Hands in D major (1797)
 - Opus 7: Piano Sonata No. 4 in E-flat major (1797)
 - Opus 8: String Trio No. 2 (Serenade) in D major (1797)
 - Opus 9: Three String Trios (1798)
 - No. 1: String Trio No. 3 in G major
 - No. 2: String Trio No. 4 in D major
 - No. 3: String Trio No. 5 in C minor.
 - Opus 10: Three Piano Sonatas (1798)
 - No. 1: Piano Sonata No. 5 in C minor
 - No. 2: Piano Sonata No. 6 in F major
 - No. 3: Piano Sonata No. 7 in D major
 - Opus 11: Piano Trio No. 4 in B-flat major ("Gassenhauer") (1797) (*for clarinet (or violin), cello (sometimes bassoon), and piano)
 - Opus 12: Three Violin Sonatas (1798)
 - No. 1: Violin Sonata No. 1 in D major
 - No. 2: Violin Sonata No. 2 in A major
 - No. 3: Violin Sonata No. 3 in E-flat major
 - Opus 13: Piano Sonata No. 8 in C minor ("Pathetique") (1799)
 - Opus 14: Two Piano Sonatas (1799)
 - No. 1: Piano Sonata No. 9 in E major (Arranged for String Quartet by the composer in F major (H 34) in 1801).
 - No. 2: Piano Sonata No. 10 in G major.
 - Opus 15: Piano Concerto No. 1 in C major.
 - Opus 16: Quintet for Piano and Winds (1796) (later arranged for piano quartet)
 - Opus 17: Horn Sonata in F major (1800)
 - Opus 18: Six String Quartets (1800)
 - No. 1: String Quartet No. 1 in F major
 - No. 2: String Quartet No. 2 in G major
 - No. 3: String Quartet No. 3 in D major
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- No. 4: String Quartet No. 4 in C minor
 - No. 5: String Quartet No. 5 in A major
 - No. 6: String Quartet No. 6 in B-flat major
 - Opus 19: Piano Concerto No. 2 in B-flat major (1795)
 - Opus 20: Septet in E-flat major (1799)
 - Opus 21: Symphony No. 1 in C major (1800)
 - Opus 22: Piano Sonata No. 11 in B-flat major (1800)
 - Opus 23: Violin Sonata No. 4 in A minor (1801)
 - Opus 24: Violin Sonata No. 5 in F major, "Spring" (1801)
 - Opus 25: Serenade for Flute, Violin and Viola in D major (1801)
 - Opus 26: Piano Sonata No. 12 in A-flat major (1801)
 - Opus 27: Two Piano Sonatas (1801)
 - No. 1: Piano Sonata No. 13 in E-flat major
 - No. 2: Piano Sonata No. 14 in C-sharp minor ("Moonlight")
 - Opus 28: Piano Sonata No. 15 in D major ("Pastoral") (1801)
 - Opus 29: String Quintet in C major (1801)
 - Opus 30: Three Violin Sonatas (1803)
 - No. 1: Violin Sonata No. 6 in A major
 - No. 2: Violin Sonata No. 7 in C minor
 - No. 3: Violin Sonata No. 8 in G major
 - Opus 31: Three Piano Sonatas (1802)
 - No. 1: Piano Sonata No. 16 in G major
 - No. 2: Piano Sonata No. 17 in D minor ("Tempest")
 - No. 3: Piano Sonata No. 18 in E-flat major ("Hunt")
 - Opus 32: Song "An die Hoffnung" (1805)
 - Opus 33: Seven Bagatelles for piano (1802)
 - Opus 34: Six variations on an original theme for piano in F major (1802)
 - Opus 35: Fifteen variations and a fugue for piano on an original theme in E-flat major ("Eroica Variations") (1802)
 - Opus 36: Symphony No. 2 in D major (1803)
 - Opus 37: Piano Concerto No. 3 in C minor (1803)
 - Opus 38: Piano Trio in E-flat major (Arrangement of the Septet, Opus 20) (1803)
 - Opus 39: Two Preludes through all twelve major keys for piano (1789)
 - Opus 40: Romance for Violin and Orchestra No. 1 in G major (1802)
 - Opus 41: Serenade for Piano and Flute or Violin in D major (1803)
 - Opus 42: Notturmo for Viola and Piano in D major (1803)
 - Opus 43: *The Creatures of Prometheus*, overture and ballet music (1801)
 - Opus 44: Variations on an original theme in E-flat major for piano trio (1792)
 - Opus 45: Three Marches for Piano, 4 hands (1803)
 - Opus 46: Song – "Adelaide" (1795)
 - Opus 47: Violin Sonata No. 9 in A major ("Kreutzer") (1802)
 - Opus 48: Six Songs (1802)
 - No. 1: "Bitten"
 - No. 2: "Die Liebe des Nächsten"
 - No. 3: "Vom Tode"
 - No. 4: "Die Ehre Gottes aus der Natur"
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- No. 5: "Gottes Macht und Vorsehung"
 - No. 6: "Bußlied"
 - Opus 49: Two Piano Sonatas (between 1795 and 1798)
 - No. 1: Piano Sonata No. 19 in G minor
 - No. 2: Piano Sonata No. 20 in G major.
 - Opus 50: Romance for Violin and Orchestra No. 2 in F major (1798)
 - Opus 51: Two Rondos for Piano (1797)
 - No. 1: Rondo in C major
 - No. 2: Rondo in G major
 - Opus 52: Eight Songs (1804–1805)
 - No. 1: "Urians Reise um die Welt"
 - No. 2: "Feuerfarb"
 - No. 3: "Das Liedchen von der Ruhe"
 - No. 4: "Maigesang"
 - No. 5: "Mollys Abschied"
 - No. 6: "Die Liebe"
 - No. 7: "Marmotte"
 - No. 8: "Das Blümchen Wunderhold"
 - Opus 53: Piano Sonata No. 21 in C major ("Waldstein") (1803)
 - Opus 54: Piano Sonata No. 22 in F major (1804)
 - Opus 55: Symphony No. 3 in E-flat major ("Eroica") (1805)
 - Opus 56: Triple Concerto for violin, cello, and piano in C major (1804–1805)
 - Opus 57: Piano Sonata No. 23 in F minor ("Appassionata") (1805–1806)
 - Opus 58: Piano Concerto No. 4 in G major (1805–1806)
 - Opus 59: Three String Quartets ("Rasumovsky") (1806)
 - No. 1: String Quartet No. 7 in F major
 - No. 2: String Quartet No. 8 in E minor
 - No. 3: String Quartet No. 9 in C major,
 - Opus 60: Symphony No. 4 in B-flat major (1806)
 - Opus 61: Violin Concerto in D major (1806)
 - Opus 61a: Piano Transcription of Violin Concerto, Opus 61
 - Opus 62: *Coriolan* Overture (1807)
 - Opus 63: Arrangement of String Quintet (Opus 4) for Piano Trio (1806)
 - Opus 64: Arrangement of String Trio (Opus 3) for Piano and Cello (1807)
 - Opus 65: Aria: "Ah perfido!" (1796)
 - Opus 66: 12 Variations for cello and piano in F major on Mozart's "Ein Mädchen oder Weibchen" (1796)
 - Opus 67: Symphony No. 5 in C minor (1807–1808)
 - Opus 68: Symphony No. 6 in F major ("Pastoral") (1807–1808)
 - Opus 69: Cello Sonata No. 3 in A major (1808)
 - Opus 70: Two Piano Trios (1808)
 - No. 1: Piano Trio No. 5 in D major ("Ghost")
 - No. 2: Piano Trio No. 6 in E-flat major
 - Opus 71: Wind sextet in E-flat (1796)
 - Opus 72: *Fidelio*, opera (c. 1803–05; *Fidelio Overture* composed 1814)
 - Opus 72a: *Leonore* (earlier version of *Fidelio*, with Leonore Overture No. 2) (1805)
 - Opus 72b: *Leonore* (earlier version of *Fidelio*, with Leonore Overture No. 3) (1806)
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- Opus 73: Piano Concerto No. 5 in E-flat major ("Emperor") (1809)
 - Opus 74: String Quartet No. 10 in E-flat major ("Harp") (1809)
 - Opus 75: Six Songs (1809)
 - No. 1: "Mignon"
 - No. 2: "Neue Liebe neues Leben"
 - No. 3: "Es war einmal ein König" from Goethe's *Faust*; also known as "Song of the Flea"
 - No. 4: "Gretels Warnung"
 - No. 5: "An die fernen Geliebten"
 - No. 6: "Der Zufriedene"
 - Opus 76: Six variations on an original theme for piano in D major (1809)
 - Opus 77: Piano Fantasia in G minor (1809)
 - Opus 78: Piano Sonata No. 24 in F-sharp major (1809)
 - Opus 79: Piano Sonata No. 25 in G major (1809)
 - Opus 80: "Choral Fantasy" (Fantasia in C minor for piano, chorus, and orchestra) (1808)
 - Opus 81a: Piano Sonata No. 26 in E-flat major ("Les Adieux") (1809)
 - Opus 81b: Sextet in E-flat major (1795)
 - Opus 82: Four Ariettas and a Duet (1809)
 - No. 1: "Dimmi, ben mio, che m'ami"
 - No. 2: "T'intendo sì, mio cor"
 - No. 3: "L'amante impaziente" (first version)
 - No. 4: "L'amante impatiente" (second version)
 - No. 5: Duet: "Odi 'laura che dolce sospira"
 - Opus 83: Three Songs (1810)
 - No. 1: "Wonne der Wehmut"
 - No. 2: "Sehnsucht"
 - No. 3: "Mit einem gemalten Band"
 - Opus 84: *Egmont*, overture and incidental music (1810)
 - Opus 85: Oratorio: *Christus am Ölberge* (Christ on the Mount of Olives) (1803)
 - Opus 86: Mass in C major (1807)
 - Opus 87: Trio for two Oboes and English Horn in C major (1795)
 - Opus 88: Song: "Das Glück der Freundschaft" (1803)
 - Opus 89: Polonaise in C major (1814)
 - Opus 90: Piano Sonata No. 27 in E minor (1814)
 - Opus 91: *Wellington's Victory* ("Battle Symphony") (1813)
 - Opus 92: Symphony No. 7 in A major (1812)
 - Opus 93: Symphony No. 8 in F major (1812)
 - Opus 94: Song "An die Hoffnung" (1814)
 - Opus 95: String Quartet No. 11 in F minor ("Serioso") (1810)
 - Opus 96: Violin Sonata No. 10 in G major (1812)
 - Opus 97: Piano Trio No. 7 in B-flat major ("Archduke") (1811)
 - Opus 98: *An die ferne Geliebte*, song cycle (1816)
 - Opus 99: Song "Der Mann von Wort" (1816)
 - Opus 100: Song "Merkenstein" (1814, about the Merkenstein ruins)
 - Opus 101: Piano Sonata No. 28 in A major (1816)
 - Opus 102: Two Cello Sonatas (1815)
 - No. 1: Cello Sonata No. 4 in C major
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- No. 2: Cello Sonata No. 5 in D major.
 - Opus 103: Octet in E-flat (1792)
 - Opus 104: String Quintet (arrangement of Piano Trio No. 3, 1817)
 - Opus 105: Six sets of variations for Piano and Flute (1819)
 - Opus 106: Piano Sonata No. 29 in B-flat major ("Hammerklavier") (1818)
 - Opus 107: Ten National Airs with Variations for Flute and Piano (1820)
 - Opus 108: Twenty-Five Scottish Songs (1818)
 - Opus 109: Piano Sonata No. 30 in E major (1820)
 - Opus 110: Piano Sonata No. 31 in A-flat major (1821).
 - Opus 111: Piano Sonata No. 32 in C minor (1822)
 - Opus 112: *Meeresstille und glückliche Fahrt* (Calm Sea and Prosperous Voyage), for chorus and orchestra (1815)
 - Opus 113: *Die Ruinen von Athen* (The ruins of Athens), overture and incidental music (1811)
 - Opus 114: *Die Ruinen von Athen* (The ruins of Athens), March and Chorus (1822).
 - Opus 115: *Zur Namensfeier* (Feastday), overture (1815)
 - Opus 116: "Tremate, empi tremate", vocal trio with orchestra (1802)
 - Opus 117: *König Stephan* (King Stephen), overture and incidental music (1811)
 - Opus 118: "Elegischer Gesang" for four voices and string quartet (1814)
 - Opus 119: Eleven new Bagatelles for piano (1822)
 - Opus 120: Thirty-three variations on a waltz by Diabelli for piano in C major ("Diabelli Variations") (1823)
 - Opus 121a: Kakadu Variations, for Piano Trio (Variations on "Ich bin der Schneider Kakadu") (1803)
 - Opus 121b: "Opferlied" for soprano, chorus and orchestra (1822)
 - Opus 122: "Bundeslied" for voices, chorus and wind instruments (1824)
 - Opus 123: Missa Solemnis in D major (1823)
 - Opus 124: *Die Weihe des Hauses* (Consecration of the House), overture (1822)
 - Opus 125: Symphony No. 9 in D minor ("Choral") (1824)
 - Opus 126: Six Bagatelles for piano (1824)
 - Opus 127: String Quartet No. 12 in E-flat major (1825)
 - Opus 128: Song: "Der Kuss" (1822)
 - Opus 129: Rondo à Capriccio for piano in G major ("Rage over a lost penny") (1795)
 - Opus 130: String Quartet No. 13 in B-flat major (1825)
 - Opus 131: String Quartet No. 14 in C-sharp minor (1826)
 - Opus 132: String Quartet No. 15 in A minor (1825)
 - Opus 133: Große Fuge in B-flat major for string quartet (originally finale of Opus 130) (1826)
 - Opus 134: Piano arrangement (4 hands) of the Große Fuge, Opus 133 (1826)
 - Opus 135: String Quartet No. 16 in F major (1826)
 - Opus 136: Cantata: *Der glorreiche Augenblick* (1814)
 - Opus 137: Fugue for String Quintet in D major (1817)
 - Opus 138: *Leonore*, opera (earlier version of *Fidelio*, with Leonore Overture No. 1) (1807)
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Works without opus numbers

Works with WoO numbers

The numbers and categories used below are from the Kinsky catalog of 1955. *WoO* is an abbreviation of "Werke ohne Opuszahl", German for "Works without Opus number".

Instrumental works: WoO 1–86

Orchestral works

Orchestra alone

- WoO 1: Musik zu einem Ritterballett (Music for a ballet on horseback) – eight movements
- WoO 2a: Triumphal March for orchestra for Christoph Kuffner's tragedy *Tarpeja* (1813)
- WoO 2b: Prelude to Act II of *Tarpeja* (1813)
- WoO 3: "Gratulations-Menuett", minuet for orchestra

Concertante

- WoO 4: Piano Concerto in E-flat major (solo part only with indications of orchestration), occasionally referred to as Beethoven's Piano Concerto No. 0
- WoO 5: Violin Concerto movement in C major, fragment
- WoO 6: Rondo in B-flat major for piano and orchestra, fragment, possibly part of initial version of the Piano Concerto No. 2

Dances

- WoO 7: Twelve minuets for orchestra
- WoO 8: Twelve German Dances for orchestra (later arranged for piano)
- WoO 9: Six minuets for two violins and cello
- WoO 10: Six minuets for orchestra (original version lost, only an arrangement for piano is extant)
- WoO 11: Seven Ländler for two violins and cello (original version lost, only an arrangement for piano is extant)
- WoO 12: Twelve minuets for orchestra (probably spurious, actually by Beethoven's brother Carl)
- WoO 13: Twelve German Dances for orchestra (only a version for piano is extant)
- WoO 14: Twelve contredanses for orchestra
- WoO 15: Six Ländler for two violins and cello (also arranged for piano)
- WoO 16: Twelve Écossaises for orchestra (probably spurious)
- WoO 17: Eleven "Mödlinger Tänze" for seven instruments (probably spurious)

Marches and dances for winds

- WoO 18: March for Military Band "Für die Böhmische Landwehr" ["For the Bohemian Ward"] (trio added later)
- WoO 19: March for Military Band "Pferdemusik" ["Horse-music"] (trio added later)
- WoO 20: March for Military Band "Zapfenstreich" ["The Tattoo"] (trio added later)
- WoO 21: Polonaise for Military Band
- WoO 22: Écossaise for Military Band
- WoO 23: Écossaise for Military Band (only a piano arrangement by Carl Czerny is extant)
- WoO 24: March for Military Band

Chamber works *Without piano*

- WoO 25: Rondo for 2 oboes, 2 clarinets, 2 horns and 2 bassoons (original finale of the Octet, opus 103) (1792)
 - WoO 26: Duo for two flutes
 - WoO 27: Three duets for clarinet and bassoon (probably spurious)
 - WoO 28: Variations for two oboes and cor anglais on "Là ci darem la mano" from Mozart's opera *Don Giovanni*
 - WoO 29: March for Wind Sextet in B-flat (2 clarinets, 2 horns & 2 bassoons)
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- WoO 30: Three Equale for four trombones – Vocal arrangements of these were performed at Beethoven's funeral.
- WoO 31: Fugue for organ
- WoO 32: Duo for viola and cello, "mit zwei obligaten Augengläsern" ("with two obbligate eyeglasses")
- WoO 33: Five pieces for mechanical clock or flute
- WoO 34: Duet for two violins
- WoO 35: Canon for two violins

With piano

- WoO 36: Three piano quartets
- WoO 37: Trio for flute, bassoon, and piano in G major (1786)
- WoO 38: Piano Trio No. 8 in E-flat major
- WoO 39: Allegretto for piano trio in B-flat major (Piano Trio No. 9)
- WoO 40: Twelve variations for piano and violin on "Se vuol ballare" from Mozart's *The Marriage of Figaro* (1792–93)
- WoO 41: Rondo for piano and violin in G major (1793–94)
- WoO 42: Six German Dances for violin and piano (1796)
- WoO 43a: Sonatina for mandolin and harpsichord
- WoO 43b: Adagio for mandolin and harpsichord
- WoO 44a: Sonatina for mandolin and piano
- WoO 44b: Andante and variations for mandolin and harpsichord
- WoO 45: Twelve Variations for cello and piano in G major on Handel's "See, the Conqu'ring Hero comes"
- WoO 46: Seven Variations for cello and piano in E-flat major on Mozart's "Bei Männern welche Liebe fühlen"

Piano works for 2 or 4 hands *Sonatas and single-movement works*

- WoO 47: Three piano sonatas (E-flat major, F minor, D major) ("Kurfürsten Sonatas") (1783)
- WoO 48: Rondo for piano in C major (1783)
- WoO 49: Rondo for piano in A major (1783)
- WoO 50: Piano Sonata in F major (1790–92)
- WoO 51: Piano Sonata in C major (1797–98, fragment) completed Ferdinand Ries, 1830
- WoO 52: Presto (Bagatelle) for piano in C minor (1795, rev. 1798 and 1822)
- WoO 53: Allegretto (Bagatelle) for piano in C minor (1796–97)
- WoO 54: Lustig-Taurig (Bagatelle) for piano in C major (1802)
- WoO 55: Prelude for piano in F minor (1803)
- WoO 56: Allegretto (Bagatelle) for piano in C major (1803, rev. 1822)
- WoO 57: Andante favori – original middle movement from Piano Sonata No. 21 (Waldstein) (1805)
- WoO 58: Cadenzas for 1st and 3rd movements of Mozart's D minor Piano Concerto (K. 466)
- WoO 59: Poco moto (Bagatelle) for piano in A minor, "Für Elise" (c. 1810)
- WoO 60: Ziemlich lebhaft (Bagatelle) for piano in B-flat major (1818))
- WoO 61: Allegretto for piano in B minor (1821)
- WoO 61a: Allegretto quasi andante for piano in G minor (1825)
- WoO 62: String Quintet in C major (fragment, piano transcription)

Variations

- WoO 63: Nine variations for piano on a march by Ernst Christoph Dressler (1782)
- WoO 64: Six Variations on a Swiss song for piano or harp (1790–1792)
- WoO 65: Twenty-four variations for piano on Vincenzo Righini's aria "Venni Amore" (1790–1791)
- WoO 66: Thirteen variations for piano on the aria "Es war einmal ein alter Mann" from Carl Ditters von Dittersdorf's opera *Das rote Käppchen*
- WoO 67: Eight variations for piano four hands on a theme by Count Waldstein

- WoO 68: Twelve variations for piano on the "Menuet a la Vigano" from Jakob Haibel's ballet *La nozza disturbate* (1795)
- WoO 69: Nine variations for piano on "Quant'e piu bello" from Giovanni Paisiello's opera *La Molinara*
- WoO 70: Six variations for piano on "Nel cor più non mi sento" from Giovanni Paisiello's opera *La Molinara* (1795)
- WoO 71: Twelve variations for piano on the Russian dance from Paul Wranitzky's ballet *Das Waldmädchen*
- WoO 72: Eight variations for piano on "Une Fièvre Brûlante" from André Ernest Modeste Grétry's opera *Richard Coeur-de-lion*
- WoO 73: Ten variations for piano on "La stessa, la stessissima" from Antonio Salieri's opera *Falstaff*
- WoO 74: "Ich denke dein" – song with six variations for piano four hands
- WoO 75: Seven variations for piano on "Kind, willst du ruhig schlafen" from Peter Winter's opera *Das unterbrochene Opferfest*
- WoO 76: Eight variations for piano on "Tändeln und scherzen" from Franz Xaver Süssmayr's opera *Soliman II*
- WoO 77: Six easy variations on an original theme for piano
- WoO 78: Seven variations for piano on "God Save the King"
- WoO 79: Five variations for piano on "Rule Britannia!"
- WoO 80: Thirty-two variations on an original theme in C minor for piano

Dances

	Écossaise in E-flat major, WoO 86
Problems playing this file? See media help.	

- WoO 81: Allemande for piano in A major
- WoO 82: Minuet for piano in E-flat major
- WoO 83: Six Écossaises for piano and orchestra in E-flat major
- WoO 84: Waltz for piano in E-flat major
- WoO 85: Waltz for piano in D major
- WoO 86: Écossaise for piano in E-flat major

Vocal works: WoO 87–205

Cantatas, choruses and arias with orchestra

- WoO 87: Cantata on the Death of Emperor Joseph II
- WoO 88: Cantata on the Accession of Emperor Leopold II
- WoO 89: Aria "Prüfung des Küssens"
- WoO 90: Aria "Mit Mädeln sich vertragen"
- WoO 91: Two arias for *Die Schöne Schusterin* (1795)
- WoO 92: Aria "Primo Amore"
- WoO 92a: Aria "No, non turbati"
- WoO 93: Duet "Nei giorni tuoi felice"
- WoO 94: "Germania," aria with chorus in B-flat major (1814)
- WoO 95: Chorus for the Congress of Vienna
- WoO 96: Incidental Music to *Leonore Prohaska* (1815)
- WoO 97: "Es ist vollbracht" for *Die Ehrenpforten* (1815)

- WoO 98: "Wo sich die Pulse," chorus for *The Consecration of the House*

Works for multiple voices with piano accompaniment, or unaccompanied

- WoO 99: Italian Partsongs
- WoO 100: Musical joke for three voices "Lob auf den Dicken"
- WoO 101: Musical joke for three voices and chorus "Graf, Graf, liebster Graf"
- WoO 102: Chorus for male voices "Abschiedsgesang"
- WoO 103: Cantata *Un lieto Brindisi*
- WoO 104: "Gesang der Mönche" from Schiller's *Wilhelm Tell* for three male voices
- WoO 105: Song for solo voice, chorus and piano "Hochzeitslied"
- WoO 106: Birthday Cantata for Prince Lobkowitz

Lieder and songs for solo voice and piano

- WoO 107–130: Twenty-four songs
- WoO 131: Unfinished song "Erkönig"
- WoO 132: Song "Als die Geliebte sich trennen wollte"
- WoO 133: Song "In questa tomba oscura"
- WoO 134: Song "Sehnsucht" in four settings
- WoO 135–151: Seventeen Songs

Folksong arrangements for one or more voices, with piano trio accompaniment

- WoO 152: Twenty-five Irish folksongs
- WoO 153: Twenty Irish folksongs
- WoO 154: Twelve Irish folksongs
- WoO 155: Twenty-six Welsh folksongs
- WoO 156: Twelve Scottish folksongs
- WoO 157: Twelve folksongs of various nationalities
- WoO 158a: Twenty-three continental folksongs
- WoO 158b: Seven British folksongs
- WoO 158c: Six assorted folksongs
- WoO 158d: "Air Français"

Vocal canons

- WoO 159–198: Forty-three Canons

Musical jokes, quips, and dedications

- WoO 199: Musical joke "Ich bin der Herr von zu"
 - WoO 200: Piano Exercise "O Hoffnung!"
 - WoO 201: Musical joke "Ich bin bereit!"
 - WoO 202: Riddle canon "Das Schöne zu dem Guten" (first version)
 - WoO 203: Riddle canon "Das Schöne zu dem Guten" (second version)
 - WoO 204: Musical joke "Holz, Holz, Geigt die Quartette So"
 - WoO 205: Ten musical quips (Kinsky's word is "Notenscherze") from Beethoven's letters
-

Works with Anhang (Anh.) numbers

These are works from the Appendix (*Anhang* in German) of Kinsky's catalog that were attributed to Beethoven at the time the catalog was compiled, but might not have been written by him.

- Anh. 1: Symphony in C major ("Jena Symphony") – now attributed to Friedrich Witt
 - Anh. 2: Six string quartets
 1. String quartet in C major
 2. String quartet in G major
 3. String quartet in E-flat major
 4. String quartet in F minor
 5. String quartet in D major
 6. String quartet in B-flat major
 - Anh. 3: Piano trio in D major
 - Anh. 4: Sonata for piano and flute in B-flat major
 - Anh. 5: Two piano sonatinas
 1. Sonatina in G major
 2. Sonatina in F major
 - Anh. 6: Rondo for piano in B-flat major
 - Anh. 7: Piano concerto (Allegro) in D major (first movement) – at first, many were unconvinced that this work was by Beethoven; most believed it to be a missing movement from a piano concerto by the Bohemian composer Jan Joseph Rosler (1771-1813). Today, though, some experts believe it to be a true work by Beethoven, as it recalls the 20-year old Beethoven's musical style. In any case, it is estimated to have been written between 1788 and 1793.
 - Anh. 8: Three piano four-hands
 1. Gavotte for piano four-hands in F major
 2. Allegro for piano four-hands in B-flat major
 3. Fragment for piano four-hands in C minor
 - Anh. 9: Nine German dances for piano four-hands
 1. German dance for piano four-hands in C major
 2. German dance for piano four-hands in F major
 3. German dance for piano four-hands in B-flat major
 4. German dance for piano four-hands in G major
 5. German dance for piano four-hands in E-flat major
 6. German dance for piano four-hands in C major
 7. German dance for piano four-hands in D major
 8. German dance for piano four-hands in G major
 9. German dance for piano four-hands in C major
 - Anh. 10: Eight variations on the song "Ich hab' ein kleines Hüttchen nur" for piano in B-flat major
 - Anh. 11: "Alexandermarsch" for Louis Duport ballet "Der blode Ritter" march for piano in F major
 - Anh. 12: "Pariser Einzugsmarsch" march for piano in C major
 - Anh. 13: Funeral march for piano in F minor
 - Anh. 14: Six piano waltzes
 1. "Sehnsuchtwalzer" waltz for piano in A-flat major
 2. "Schmerzenwalzer" waltz for piano in F minor
 3. "Hoffnungswalzer" waltz for piano in E-flat major
 4. "Geisterwalzer" waltz for piano in A major
 5. Waltz for piano in F major
-

6. Waltz for piano in D-flat major

- Anh. 15: "Glaube, Liebe, und Hoffnung" waltz for piano in F major, most known as "Adieu to the piano" ("Farewell to the piano")
- Anh. 16: Four piano waltzes
 1. "Jubelwalzer" waltz for piano in C-sharp major
 2. "Gertruds Traumwalzer" waltz for piano in B-flat major, most known as "Gertrude's Dream Waltz"
 3. "Sonnenscheinwalzer" waltz for piano in E-flat major
 4. "Mondscheinwalzer" waltz for piano in A-flat major
- Anh. 17: "Introduction and Waltz (Klavierstück)" waltz for piano in F major
- Anh. 18: "An Sie" or "Nachruf" "O du nach der sich alle meine Wunsche lenken" song in A-flat major

Selected works with Hess (H) numbers

These works have numbers that were assigned by Willy Hess. Many of the works in the Hess catalog also have WoO numbers; those entries are not listed here.

- H 12: Oboe Concerto in F (lost; only incipits and draft of 2nd movement extant) [4]
- H 13: Romance in E minor for 3 soloists and orchestra
- H 15: Piano Concerto No. 6 in D major (unfinished)
- H 19: Wind quintet in E-flat major
- H 28: Movement in A-flat major for string trio
- H 29: Prelude and Fugue for two violins and violoncello
- H 30: Prelude and Fugue for string quartet (1794–95)
- H 31: Prelude and Fugue for string quartet (1794–95)
- H 32: String Quartet in F major (1799)
- H 33: Minuet for string quartet (1790–92)
- H 34: String Quartet arrangement of Opus 14 No. 1 (1801–02)
- H 36: Handel Fugue arranged for string quartet (1798)
- H 38: Bach Fugue arranged for string quartet
- H 39: String Quintet in F major (lost)
- H 40: Movement in D minor for string quintet
- H 46: Violin Sonata in A major
- H 47: Allegro con brio in E-flat major for piano trio
- H 48: Allegretto in E-flat major for piano trio

	Ländler in C minor, H 68
<i>Problems playing this file? See media help.</i>	

- H 57: Bagatelle in C major
- H 61: Anglaise in D major for Piano
- H 64: Fugue for keyboard
- H 65: Concerto excerpt (arrangement of Opus 37)
- H 68: Ländler in C minor
- H 69: Bagatelle in C minor
- H 73: Bagatelle in C major

- H 74: Bagatelle in E flat major
- H 87: March for piano (arrangement of WoO 29)
- H 88: Minuet for piano (arrangement of Hess 33)
- H 89: Musik zu einem Ritterballett (Music for a ballet of knights) (piano arrangement of WoO 1)
- H 90: *The Creatures of Prometheus* (piano arrangement of Opus 43)
- H 91: Opferlied (piano arrangement of Opus 121b)
- H 92: Bundeslied (piano arrangement of Opus 122)
- H 93: "Freudvoll" (piano accompaniment for Opus 84)
- H 97: *Wellington's Victory* ("Battle Symphony") (piano arrangement of Opus 91)
- H 99: March for piano (arrangement of WoO 18)
- H 107: Grenadier's March
- H 108: *Wellington's Victory* ("Battle Symphony") (panharmonicon arrangement of Opus 91)
- H 115: *Vestas Feuer* (unfinished Opera) (1803)
- H 118: Music for *The Consecration of the House* (from Opus 113)
- H 133: Folksong
- H 134: Folksong
- H 137: Song "Ich wiege dich" (lost)
- H 139: Song "Minnesold" (lost)
- H 143: Song "An die Freude" (lost)
- H 152–207: Folksong settings
- H 208–232: Italian partsongs
- H 233–246: Counterpoint exercises
- H 274–277: Four Canons
- H 297: Adagio for three horns
- H 300–301: Two Canons
- H 310 Prelude in C for Organ

Works with Biamonti numbers

- B454: Overture to *Macbeth*
- Beethoven is believed to have intended to write the opera *Macbeth*; a performing version of possible sketches was assembled by Albert Willem Holsbergen between 1999–2001. The premiere performance of the Beethoven *Macbeth* Overture was by the National Symphony Orchestra on September 20–22, 2001, under the direction of Leonard Slatkin.

Notes

[1] <http://www.unheardbeethoven.org/search/search.pl?piece=hess15h.mid>

[2] Howard Ferguson's 1986 edition of the Bagatelles for the Associated Board of the Royal Schools of Music includes six of the piano pieces without opus numbers as they are "very similar in character to Bagatelles, though lacking that specific title". Other sources vary in whether they describe individual pieces as bagatelles or by their tempo markings.

[3] Lühning 1997.

[4] <http://idrs.org/Publications/DR/DR5.2/beethoven.html>

References

Catalogues and bibliographies

- Biamonti, Giovanni. *Catologo cronologo e tematico delle opere di Beethoven*. Torino: ILTE, 1968. OCLC 2028666 (<http://www.worldcat.org/oclc/2028666>)
—Encompasses works with and without opus numbers, as well as sketches and fragments, in 849 chronologically

arranged entries.

- Green, James (ed. and trans). *The new Hess catalog of Beethoven's works*. West Newbury, Vermont: Vance Brook, 2003. ISBN 0-9640570-3-4.
—An English translation of Willy Hess' important 1957 catalogue and study, updated to reflect more recent scholarship.
- Hess, Willy. *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens*. Wiesbaden: Breitkopf & Härtel, 1957. OCLC 18406510 (<http://www.worldcat.org/oclc/18406510>)
—Hess' original study and catalogue; still more widely available in libraries than Green's edition.
- Johnson, Douglas and Scott G. Burnham. "Beethoven, Ludwig Van (Works)", Grove Music Online (<http://www.grovemusic.com>) ed. L. Macy (Subscription access). Accessed 19 April 2007.
—Includes categorized works list with bibliographical and other information.
- Kinsky, G. and H. Halm. *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*. München: G. Henle, 1955. OCLC 334667 (<http://www.worldcat.org/oclc/334667>)
—The standard thematic and bibliographical catalogue of Beethoven's works.
—Full title (translated): *Beethoven's Works: thematic and bibliographic catalogue of all his completed compositions by Georg Kinsky, completed and edited after the author's death by Hans Helm*.
- Nottebohm, Gustav. *Thematisches Verzeichnis der im Druck erschienenen Werke von Ludwig van Beethoven*. Leipzig, Breitkopf & Härtel, 1925 OCLC 4763103 (<http://www.worldcat.org/oclc/4763103>). Reprinted Wiesbaden: M. Sändig, 1969 OCLC 1828776 (<http://www.worldcat.org/oclc/1828776>).
—Historically important thematic catalogue, by a pioneering 19th Century Beethoven scholar.
- Solomon, Maynard. *Beethoven* (1st edition). New York: Schirmer, 1977. ISBN 0-02-872460-7. pp. 372, 386–391.
—Popular biographical study; includes bibliographical notes and (incomplete) works lists.

Works collections (scores)

- *Ludwig van Beethovens Werke: Vollständige kritisch durchgesehene überall berechtigte Ausgabe*. Leipzig: Breitkopf & Härtel, vols i–xxiv, 1862–65; vol xxv (supplement), 1888. OCLC 24931728 (<http://www.worldcat.org/oclc/24931728>)
—Original critical "complete works" edition, commonly known as the Beethoven Gesamtausgabe.
- *Beethoven: Sämtliche Werke: Supplemente zur Gesamtausgabe*, ed. W. Hess. Wiesbaden: Breitkopf & Härtel, 1959. OCLC 13654118 (<http://www.worldcat.org/oclc/13654118>)
—Hess's supplement to the 19th century Breitkopf edition.
- *Beethovens Werke: neue Ausgabe sämtlicher Werke*, ed. Joseph Schmidt-Görg, Martin Staehelin, et al. München: G. Henle, 1961 – (current). OCLC 13654118 (<http://www.worldcat.org/oclc/13654118>)
—New critical edition, "herausgaben vom Beethoven-Archiv, Bonn (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=2986&template=&_mid=2986)"; 56 volumes in 13 categories, 36 volumes released (http://www.beethoven-haus-bonn.de/sixcms_upload/media/23/gesamtausgabe092008_02.pdf) as of January 2009.

Books

- Lühning, Helga (1997). "Beethoven as a Lieder composer". *Beethoven Complete Recording, booklet*. Deutsche Grammophon Gesellschaft.

External links



Wikimedia Commons has media related to *Compositions by Ludwig van Beethoven*.

- Opus numbers, Kinsky, Hess and Biamonti catalogue from lvbeethoven.com (<http://www.lvbeethoven.com/Oeuvres/ListOpus.html>) — includes dedicatees, librettists, and other information, as well as sound files.
- Free scores by Ludwig van Beethoven at the International Music Score Library Project
- Works Index (<http://ludwig0van0beethoven.tripod.com/works-index.html>)
- Catalogue (<http://www.uquebec.ca/musique/catal/beethoven/beelv.html>) (**French**)

Biamonti Catalogue

The **Biamonti Catalogue** is a catalogue of Ludwig van Beethoven's compositions published in 1968 by the ILTE of Turin. The original name of the work is *Catalogo cronologico e tematico di tutte le opere di Beethoven, comprese quelle inedite e gli abbozzi non utilizzati*. Giovanni Biamonti tried to combine all pieces of the author, including all works approached in other catalogues (the opus, Kinsky–Halm Catalogue, Hess and Grove), in a single chronological listing. All other catalogues are numbered by date of publishing. The numeration system used is "Bia" plus the number attributed to the piece in the catalogue.

Although Biamonti's work comprises 849 entries, including published and unpublished pieces, and even fragments, from 1782 to March 1827, there are some that Biamonti could not have known about, and so there is still no single catalog with all of Beethoven's compositions. Biamonti's numbers, in addition, are rarely used. Instead, WoO numbers are generally favoured. Wikipedia:Citation needed

References

- Biamonti, Giovanni. *Catalogo cronologico e tematico delle opere di Beethoven*. Torino: ILTE, 1968. OCLC 2028666 ^[5]
 - Encompasses works, as well as sketches and fragments, in 849 chronologically arranged entries.

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- Biamonti catalogue from lvbeethoven.com ^[1] — includes Opus numbers, Kinsky-Halm, Hess and Grove catalogues, with dedicatees, librettists, and other information, as well as sound files.

References

[1] <http://www.lvbeethoven.com/Oeuvres/ListBiamonti01.html>

Adelaide

"**Adelaide**", Op. 46, (German pronunciation: [aːdɐlaː'iːdə] is a song for solo voice and piano composed in about 1795 by Ludwig van Beethoven. The text is a poem in German by Friedrich von Matthisson (1761–1831).

Composition and publication

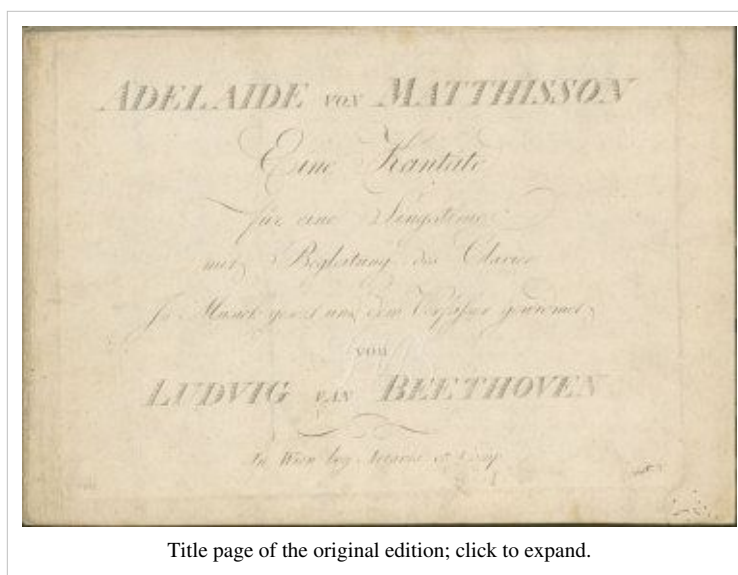
During the period he created "Adelaide", Beethoven was in his mid twenties; he had come to Vienna in 1792 to pursue a career and was in the early stages of making a name for himself as pianist and composer. He had only recently completed his studies

with Joseph Haydn. A. Peter Brown suggests that in writing "Adelaide," Beethoven was strongly influenced by Haydn's song "O Tuneful Voice" (Hob. XXVla:42, c. 1795), written by the elder composer shortly before.^[1] Like "Adelaide", "O Tuneful Voice" sets a love poem, is in moderate tempo with a steady triplet accompaniment, and wanders from key to key in its middle section.^[2]

In composing "Adelaide" Beethoven made many sketches.^[3] Barry Cooper assigns the work of composition to "an unusually long time during 1794, 1795, and perhaps 1796." The song was published by Artaria in Vienna;^[4] the first edition bears no date, but an advertisement for it appeared 8 February 1797 in the *Wiener Zeitung*.^[5]

Beethoven dedicated the work to Matthisson. The German-language title page may be translated:

ADELAIDE by MATTHISSON. A cantata for voice with keyboard accompaniment. Set to music, and dedicated to the author, by LUDVIG van BEETHOVEN. Artaria and Co., Vienna.



Title page of the original edition; click to expand.

Text

The text of "Adelaide" is an early Romantic poem that expresses an outpouring of yearning for an idealized and apparently unattainable woman.

Einsam wandelt dein Freund im Frühlingsgarten,
Mild vom lieblichen Zauberlicht umflossen,
Das durch wankende Blüthenzweige zittert,
Adelaide!
In der spiegelnden Flut, im Schnee der Alpen,
In des sinkenden Tages Goldgewölke,
In Gefilde der Sterne strahlt dein Bildnis,
Adelaide!
Abendlüftchen im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten,
Adelaide!

Einst, o Wunder! entblüht auf meinem Grabe,
Eine Blume der Asche meines Herzens.
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!

Your friend wanders alone in the garden of spring,
Gently bathed in lovely magical light,
Which shimmers through the swaying branches of flowers:
Adelaide!
In the reflection of the river, in the snows of the Alps,
In the golden clouds of sinking day,
In the fields of stars thy face beams forth,
Adelaide!
Evening breezes whisper through the tender leaves
The silver bells at Maytime rustle in the grass,
Waves roar and nightingales sing,
Adelaide!
Some day, o miracle! a flower will blossom,
Upon my grave from the ashes of my heart;
And clearly on every violet petal will shine:
Adelaide!

For his poem Matthisson chose an unusual meter, with the pattern *trochee, dactyl, trochee, trochee, trochee*. This is a German adaptation of a meter used in ancient Greek and Latin, the Phaelacian hendecasyllable.

The poem clearly struck a chord with Beethoven, whose personal life often centered on his yearnings for idealized and unattainable women.^[6] The letter of thanks that Beethoven later wrote to Matthisson testifies to his emotional engagement with the poem:

Vienna, August 4, 1800.

MOST ESTEEMED FRIEND,--

You will receive with this one of my compositions published some years since, and yet, to my shame, you probably have never heard of it. I cannot attempt to excuse myself, or to explain why I dedicated a work to you which came direct from my heart, but never acquainted you with its existence, unless indeed in this way, that at first I did not know where you lived, and partly also from diffidence, which led me to think I might have been premature in dedicating a work to you before ascertaining that you approved of it. Indeed, even now I send you "Adelaide" with a feeling of timidity. You know yourself what changes the lapse of some years brings forth in an artist who continues to make progress; the greater the advances we make in art, the less are we



Friedrich von Matthisson (1761-1831)

satisfied with our works of an earlier date. My most ardent wish will be fulfilled if you are not dissatisfied with the manner in which I have set your heavenly "Adelaide" to music, and are incited by it soon to compose a similar poem; and if you do not consider my request too indiscreet, I would ask you to send it to me forthwith, that I may exert all my energies to approach your lovely poetry in merit. Pray regard the dedication as a token of the pleasure which your "Adelaide" conferred on me, as well as of the appreciation and intense delight your poetry always has inspired, and always will inspire in me.

When playing "Adelaide," sometimes recall

Your sincere admirer,

BEETHOVEN.

Music

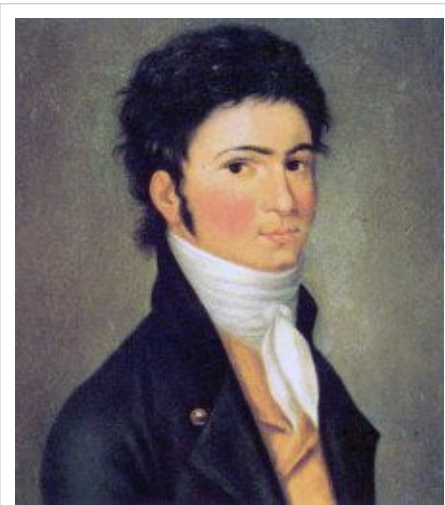
"Adelaide" is in the key of B-flat major; the vocal range is appropriate for a tenor or soprano voice (it is also performed in transposed versions by other voices). A performance lasts about six minutes. The song is through-composed, meaning that every stanza is set to different music.

Beethoven treated the text in two parts. The first, covering the first three stanzas, is set *larghetto* and marked *dolce*. There is a triplet accompaniment in the piano, with many modulations through the flat keys, creating a dreamy atmosphere. As Cooper remarks, "the lover sees his beloved wherever he wanders, and the music correspondingly wanders through a great range of keys and rhythms."^[7]

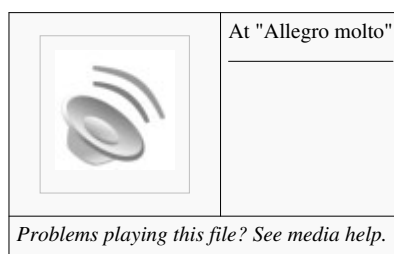
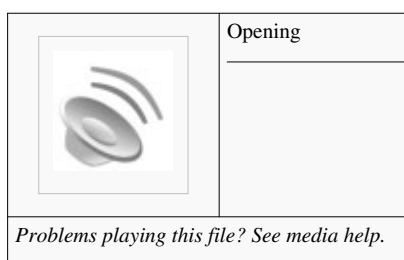
The second part of Beethoven's song sets the extravagant death fantasy of the final stanza, in which flowers sprout from poet's grave to express his undying love. Strikingly, Beethoven sets this stanza in tones not of despair but of ecstasy; the tempo marking is *allegro molto*. In an essay on this song, Carla Ramsey offers an almost lurid account of the final section:

"A culmination of the yearnings expressed in the earlier part of the song, the *Allegro molto* might be viewed as a kind of triumphal march in which the young lover exults in a death and a transfiguration whereby he is symbolically united with his beloved... The march crescendos and culminates on F above middle C with an impassioned outcry of the beloved's name. The final eleven measures, marked *calando*, musically portray an almost post-coital relaxation of the exhausted lover into his lover's arms with a dying, prayer-like exhalation: "Adelaide."^[8]

Of the music of the final section, Kinderman remarks, "Most striking of all is the musical intensification of the last stanza in the *Allegro molto*. In the piano, he compresses the melodic outline from the beginning of the song, with its upbeat from F leading to repeated Ds and then the dominant seventh supporting Eb.^[9] The "compression" pointed out by Kinderman is illustrated in the following figure and sound files.



Beethoven as a young man



Reception

Beethoven was quite late in presenting Matthisson with a copy of his song, fearing the poet would not like it (see letter above). In fact, Matthisson appreciated the song greatly; he later wrote (in an 1825 introduction to an edition of his collected poems):

Several composers have animated this little lyrical fantasy through music; I am firmly convinced however that none of them so threw the text into the shade with their melody as did the genius Ludwig van Beethoven in Vienna.^[10]

Of Beethoven's songs (a minor genre for this composer), "Adelaide" is one of the most popular, and it is included in most recorded anthologies.

The work was especially popular in Beethoven's day, and went through many editions.^[11] Various composers, including Sigismond Thalberg and Franz Liszt (who wrote three versions, S.466) prepared arrangements of the song for solo piano. Later in the nineteenth century, the critic Eduard Hanslick called "Adelaide" "the only song by Beethoven the loss of which would leave a gap in the emotional life of our nation." The song is less well-known today; the *New Grove* calls it "once-popular".^[12]

Criticism

Charles Rosen used the song to exemplify his claim that, somewhat paradoxically, Beethoven actually drew closer to the compositional practice of his predecessors Haydn and Mozart as his career evolved:

With age, Beethoven drew closer to the forms and proportions of Haydn and Mozart. In his youthful works, the imitation of his two great precursors is largely exterior: in technique and even in spirit, he is at the beginning of his career often closer to Hummel, Weber, and to the later works of Clementi than to Haydn and Mozart ... The equilibrium between harmonic and thematic development so characteristic of Haydn and Mozart is often lost in early Beethoven, where thematic contrast and transformation seem to outweigh all other interests. Beethoven, indeed, started as a true member of his generation, writing now in a proto-Romantic style and now in a late and somewhat attenuated version of the classical style, with an insistence on the kind of broad, square melodic structure that was to find its true justification later in the Romantic period of the 1830's. The early song *Adelaide* is as much Italian Romantic opera as anything else: its long, winding melody, symmetrical and passionate, its colorful modulations and aggressively simple accompaniment could come easily from an early work of Bellini.^[13]

Notes

- [1] Lock (2005)
- [2] Brown (2003, 99)
- [3] Cooper (2008, 64)
- [4] Brown (2003, 103)
- [5] Krehbiel (1902:iii)
- [6] Thus Leslie Howard writes, "Matthisson's poem of love unfulfilled might have been written with Beethoven himself in mind, so closely does it conform to Beethoven's life's experience and his pessimism in matters of the heart: the poet wanders lonely in nature thinking of his unattainable love, consoled only by the thought of the future miraculous bloom upon his grave". Source: notes by Howard for his Hyperion recording of Liszt piano transcriptions of Beethoven's music; (<http://www.hyperion-records.co.uk/al.asp?al=CDA67111/3>).
- [7] Barry Cooper's remark is taken from his commentary on the recording by tenor Peter Schreier and pianist András Schiff, Decca 444-817-2.
- [8] Carla Ramsay: "Yearning for the Unattainable: A Comparison of Jussi Björling's Four Recorded Performances of Beethoven's "Adelaide" (<http://www.jussibjorlingsociety.org/carlaramsayarticle.html>), Jussi Björling Society
- [9] Kinderman (2009, 34)
- [10] Quoted from Kindermann (2009, 33)
- [11] "A Catalogue of Early Printed Editions of the Works of L. v. Beethoven" (<http://www.ri.kunitachi.ac.jp/lvb/cat/cat-idx.html>), Kunitachi College of Music Library
- [12] *New Grove*, article "Ludwig van Beethoven", section 13
- [13] Rosen (1971/1997:380)

References

- *The New Grove Dictionary of Music and Musicians*, on-line edition, article "Ludwig van Beethoven"
- Brown, A. Peter (2002) Notes on Joseph Haydn's lieder and canzonettas. In Darwin Floyd Scott, eds., *For the Love of Music: Festschrift in Honor of Theodore Front on His 90th Birthday*. Theodore Front Music.
- Cooper, Barry (2008) *Beethoven*. Oxford: Oxford University Press.
- Kinderman, William (2009) *Beethoven*. Oxford: Oxford University Press.
- Krehbiel, H. E. (1902) Historical and critical notes. Introductory material to *Ludwig van Beethoven: Six Songs*. New York: G. Schirmer.
- Lock, Cecily (September 2005). "'The Spirit's Song' and 'O Tuneful Voice'" (<http://www.haydnproject.org/index.php?id=70>). The Haydn Keyboard Project.
- Rosen, Charles (1970/2001) *The Classical Style: Haydn, Mozart, Beethoven*. New York: Norton.

External links

- "Adelaide": Free scores at the International Music Score Library Project
- Sheet music for "Adelaide" (<http://artsongcentral.com/2007/beethoven-adelaide/>)
- "Adelaide"" (<http://books.google.com.au/books?id=H4A7AAAAcAAJ&pg=PA19>). *Friedrich Matthissons Gedichte* (in German). Karlsruhe: Christian Gottlieb Schmieder. 1792. p. 19.

An die ferne Geliebte

An die ferne Geliebte (*To the distant beloved*), Op. 98, is a composition by Ludwig van Beethoven written in April 1816. It is considered to be the first example of a song cycle by a major composer.

Beethoven's *Liederkreis*

Beethoven's only song cycle was the precursor of a series of followers, including those of Franz Schubert, Robert Schumann and Carl Loewe. The setting is for a man's voice (usually tenor) with piano. The title page of the original edition (S. A. Steiner, Vienna) bore a dedication with permission to Fürst Joseph von Lobkowitz, Duke of Raudnitz, a leading Austrian musical patron, in whose palace the Eroica Symphony was first performed in 1804; Beethoven also dedicated the six string quartets, Op. 18, the Eroica Symphony, Op. 55, the Triple Concerto, Op. 56, the C minor Symphony, Op. 67, the Pastoral Symphony, Op. 68, and the String Quartet, Op. 74 to him.^[1]

The text was written by a physician named Alois Isidor Jeitteles, probably at Beethoven's request. Then aged 22, Jeitteles published several short poems, economic in style, in Viennese magazines or almanacks, particularly 'Selam' and 'Aglaja', and was making his name by it. He was an active, selfless young man who later distinguished himself by working tirelessly for his patients during a dreadful cholera epidemic and mortality in Brno. Beethoven had already explored inward feelings of longing in his setting of Matthiesson's *Adelaïde*, but in these poems the distance from the beloved is greater, the longing is more intense and stormier, and is no longer satisfied with merely the sound of her name, but is preoccupied with the clawing pain of separation which colours the whole surrounding landscape.^[2] Max Friedlaender regarded the entire composition as autobiographical in meaning, and the subject of the composer's longing to be none other than the *unsterbliche Geliebte*, the Immortal Beloved of his letters of July 1812.

The whole sequence is through-composed, so that none of the songs stands alone. The different moods of the six episodes are expressed in different key and time signatures, working from E-flat major in the first song through G major (and briefly C major) in the second to A-flat major in the third and fourth, and thence back through C to E flat. With their underlying thematic linkage, each of the songs is carried without break into the next: a short bridge passage connects 2 and 3, and the last note of 3 is held through the first three bars of the accompaniment to 4 and proceeds into *Diese Wolken* almost without a breath. The final strophes of 4 have an *accelerando* leading directly into the *vivace* of 5.

Synopsis

Unlike the Schubert–Müller song-cycles, the six songs or episodes of *An die ferne Geliebte* do not form a chronological narrative leading towards a conclusion. Beethoven himself called it *Liederkreis an die ferne Geliebte*, i.e. a circle or ring of song, and it is so written that the theme of the first song reappears as the conclusion of the last, forming a 'circle' (*Liederkreis*) – a ring in the figurative sense of a finger-ring as a love-token – rather than a 'cycle' (*Liederzyklus*) in the sense of a programme or drama. This thematic revolution is also expressed in the emotion and conceit of the words.

1. He is sitting on a hillside looking at the distant spot where they first met, and, feeling the pain of separation, he decides that he will sing songs to convey the feelings from one loving heart to the other.
2. He identifies himself and his feelings with the landscape and the misty hilltops, sending his suffering into the valley where the soft winds can calm it, and the inward pain of his love into the forest depths: in these he can always be with her, even though he cannot go to her.
3. With this thought he bids the clouds and the brook to greet her, and the little birds to sing to her of his complaint, and the west wind to carry her his sighs like the last rays of the sun, and the brook will carry his tears of love to her.

4. He is enraptured, thinking how the clouds and the birds will see her - let him be borne with them! These breezes will play upon her breast and in her hair - let him share in that delight! And she shall see herself in the brook, and the picture will flow back to him.
5. In lovely May when nature is at the full, and the swallows are building their nests for love to dwell within at their bridal beds, and everything that winter has separated is again united with its mate, it is only their own love which has no springtime, and all they have are tears.
6. So he will send her the songs he has written, and she will sing them to the lyre when the red of sunset falls across the blue sea and behind the distant mountain: she will sing what he has sung, artlessly, from the fullness of his heart, out of his longing, and these songs will vanquish what keeps them so far apart, and will join one loving heart to the other.

Text

1. Auf dem Hügel sitz ich spähend

Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns theilt

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liebesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!

2. Wo die Berge so blau

Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,

Möchte ich sein!

Hin zum sinnigen Wald

Drängt mich Liebesgewalt,

Innere Pein

Ach, mich zög's nicht von hier,

Könnt ich, Traute, bei dir

Ewiglich sein!

3. Leichte Segler in den Höhen

Leichte Segler in den Höhen,

Und du, Bächlein klein und schmal,

Könnt mein Liebchen ihr erspähen,

Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen

Sinnend in dem stillen Tal,

Laßt mein Bild vor ihr entstehen

In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen

Die nun herbstlich falb und kahl.

Klagt ihr, wie mir ist geschehen,

Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen

Hin zu meiner Herzenswahl

Meine Seufzer, die vergehen

Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,

Laß sie, Bächlein klein und schmal,

Treu in deinen Wogen sehen

Meine Tränen ohne Zahl!

4. Diese Wolken in den Höhen

Diese Wolken in den Höhen,

Dieser Vöglein muntre Zug,

Werden dich, o Huldin, sehen.

Nehmt mich mit im leichten Flug!

Diese Weste werden spielen

Scherzend dir um Wang' und Brust,

In den seidnen Locken wühlen.

Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln

Emsig dieses Bächlein eilt.

Wird ihr Bild sich in dir spiegeln,

Fließ zurück dann unverweilt!

5. Es kehret der Maien, es blühet die Au

Es kehret der Maien, es blühet die Au,

Die Lüfte, sie wehen so milde, so lau,

Geschwätzig die Bäche nun rinnen.

Die Schwalbe, die kehret zum wirtlichen Dach,
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.
Sie bringt sich geschäftig von kreuz und von quer
Manch weicheres Stück zu dem Brautbett hieher,
Manch wärmendes Stück für die Kleinen
Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einen.
Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen.

6. Nimm sie hin denn, diese Lieder

Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.
Wenn das Dämmerungsrot dann zieht
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;
Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräng erklingen,
Nur der Sehnsucht sich bewußt:
Dann vor diesen Liedern weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.

References

- [1] Friedlaender (1924), pp. 45–70.
[2] Friedlaender (1924), p. 52.

Bibliography

- Max Friedlaender (1924). "Nachwort". *Beethoven: An die ferne Geliebte. Ein Liederzyklus – mit Noten*. Insel-Bücherei 371. Insel-Verlag, Leipzig, with Breitkopf & Härtel, n.d.

Further reading

- Gingerich, Katrina (2012). "The Journey of the Song Cycle: From 'The Iliad' to 'American Idiot'", *Musical Offerings*: Vol. 1: No. 2, Article 3. Available at <http://digitalcommons.cedarville.edu/musicalofferings/vol1/>

iss2/3.

External links

- An die ferne Geliebte: Free scores at the International Music Score Library Project
- Translations into English at recmusic.org (<http://www.recmusic.org/lieder/>):
 - 1. Auf dem Hügel sitz ich spähend (http://www.recmusic.org/lieder/get_text.html?TextId=8892) (parallel German/English)
 - 2. Wo die Berge so blau (http://www.recmusic.org/lieder/get_text.html?TextId=8895) (parallel German/English)
 - 3. Leichte Segler in den Höhen (http://www.recmusic.org/lieder/get_text.html?TextId=8898) (parallel German/English)
 - 4. Diese Wolken in den Höhen (http://www.recmusic.org/lieder/get_text.html?TextId=8901) (parallel German/English)
 - 5. Es kehret der Maien, es blühet die Au (http://www.recmusic.org/lieder/get_text.html?TextId=8904) (parallel German/English)
 - 6. Nimm sie hin denn, diese Lieder (http://www.recmusic.org/lieder/get_text.html?TextId=8907) (parallel German/English)
 - all songs (http://www.recmusic.org/lieder/assemble_texts.html?LanguageId=7&SongCycleId=128) (English only)
- Recording (<http://voxnovamedia.com/lehmann/sings/index.html#lieder>) by Lotte Lehmann

Andante favori

The *Andante favori* is a work for piano solo by Ludwig van Beethoven. In catalogues of Beethoven's works, it is designated as WoO 57.

Composition and reception

The *Andante favori* was written between 1803 and 1804, and published in 1805. It was originally intended to be the second of the three movements of Beethoven's "Waldstein" piano sonata, Opus 53. The following extract from Thayer's Beethoven biography explains the change

Ries reports (Notizen, p.101) that a friend of Beethoven's said to him that the sonata was too long, for which he was terribly taken to task by the composer. But after quiet reflection Beethoven was convinced of the correctness of the criticism. The andante ... was therefore excluded and in its place supplied the interesting Introduction to the rondo which it now has. A year after the publication of the sonata, the andante also appeared separately.

Many listeners today would agree that Beethoven's decision was a good one--the slow introduction that replaced the andante tightened the sonata and made it more dramatic, while the *Andante favori* stands well as a work on its own.

The reason for the title was given by Beethoven's pupil Czerny, quoted in Thayer: "Because of its popularity (for Beethoven played it frequently in society) he gave it the title *Andante favori* ("favored Andante").

The music

The *Andante favori* is in F major (the subdominant of the "Waldstein" key), in 3/8 time, and is marked *Andante grazioso con moto*. Formally, the work is a rondo, with each return of the theme appearing in varied form. The theme itself is fairly extended and in ternary form. The work takes about nine minutes to play.

Adaptations in popular culture

The makers of the 1995 BBC adaptation of Jane Austen's novel *Pride and Prejudice* used the *Andante favori* as the musical content of a concocted scene in which Elizabeth Bennet and Fitzwilliam Darcy exchange tender glances while his sister Georgiana plays the andante on the fortepiano.^[1] The action of the scene is cleverly timed to match two very noticeable modulations in the music, from F to D flat major and then back again.

References

[1] Episode 5, about six minutes from the beginning.

External links

- Andante favori: Free scores at the International Music Score Library Project

Bagatelles, Op. 33

The **Seven Bagatelles, Op. 33** were completed by Ludwig van Beethoven in 1802. The pieces are quite typical of Beethoven's early style, retaining many compositional features of the early Classical period.

🎧 *Bagatelles*, Op. 33, No. 1 Wikipedia:Media helpFile:Beethoven Op. 33 no. 1.mid, MIDI rendition, 2:47 minutes, 9 KB 🎧 *Bagatelles*, Op. 33, No. 4 Wikipedia:Media helpFile:Beethoven Op. 33 no. 4.mid, MIDI rendition, 2:51 minutes, 9 KB

1. *Andante grazioso, quasi allegretto* in E-flat major
2. *Scherzo. Allegro* in C major
3. *Allegretto* in F major
4. *Andante* in A major
5. *Allegro ma non troppo* in C major
6. *Allegretto, quasi andante* in D major
7. *Presto* in A-flat major

External links

- Bagatelles, Opus 33: Free scores at the International Music Score Library Project
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Bagatelles, Op. 119

The **Eleven Bagatelles, Op. 119** were written by Ludwig van Beethoven between the 1790s and the early 1820s. By the end of 1803, he had already sketched bagatelles Nos. 1 through 5 (along with several other short works for piano that he never published). In 1820, he composed the last five bagatelles of Op. 119, and published them as a set of five in 1821. The following year, he revised his old bagatelle sketches to construct a new collection for publication, adding a final bagatelle, No. 6, composed in late 1822. He then sent off this set of six to England for publication in 1823, along with Nos. 7 through 11, which had not yet been published in England.

The English publisher printed all eleven bagatelles together as one collection, and it is unclear to what degree this represents the composer's intentions. Some scholars have argued that the two halves of Op. 119 — Nos. 1 through 6, and Nos. 7 through 11 — are best thought of as separate collections. However, it is also possible that when Beethoven composed No. 6 in late 1822, he had already planned to send all eleven pieces to England. In that case, No. 6 would not be meant as a conclusion to the first five, but as a way to connect them with the latter five. The key relationship and thematic similarities between No. 6 and No. 7 support this hypothesis, as does the fact that in subsequent correspondence, Beethoven expressed only satisfaction with how the bagatelles were published in England.

A typical performance of Op. 119 lasts around fourteen minutes.

1. G minor. *Allegretto*
2. C major. *Andante con moto*
3. D major. *A l'Allemande*
4. A major. *Andante cantabile*
5. C minor. *Risoluto*
6. G major. *Andante — Allegretto*
7. C major. *Allegro, ma non troppo*
8. C major. *Moderato cantabile*
9. A minor. *Vivace moderato*
10. A major. *Allegramente*
11. B flat major. *Andante, ma non troppo*

External links

- Bagatelles, Opus 119: Free scores at the International Music Score Library Project
- Video ^[1] of Beethoven's 11 Bagatelles, Op. 119 with sheet music.

References

- [1] http://www.youtube.com/watch?v=EIOVG_ktQ3w

Bagatelles, Op. 126

Ludwig van Beethoven's **Bagatelles, Op. 126**, dedicated to his brother Johann van Beethoven,^[1] were published late in his career, in the year 1825.^[2] They were his final work for piano. A bagatelle, in Beethoven's usage, is a kind of brief character piece. Wikipedia:Citation needed

Beethoven wrote to his publisher Schott that the Opus 126 Bagatelles "are probably the best I've written".^[3]

The set comprises six short works, as follows:

1. *Andante con moto, Cantabile e compiacevole*, G major, 3/4 time
2. *Allegro*, G minor, 2/4
3. *Andante, Cantabile e grazioso*, E flat major, 3/4
4. *Presto*, B minor, cut time
5. *Quasi allegretto*, G major, 6/8
6. *Presto*, cut time then *Andante amabile e con moto*, 3/8. E flat major

In prefatory remarks to his edition of the works, Otto von Irmer notes that Beethoven meant the six bagatelles to be played in order as a single work, as least insofar as this can be inferred from a marginal annotation Beethoven made in the manuscript: "Ciclus von Kleinigkeiten" (cycle of little pieces). Lewis Lockwood suggests another reason to regard the work as a unity rather than a collection: starting with the second Bagatelle, the keys of the pieces fall in a regular succession of descending major thirds, a pattern Lockwood also notices in Beethoven's "Eroica" Symphony and the String Quartet, Op. 127.^[4]

Maurice J. E. Brown, writing in the *Grove Dictionary*, says of the Bagatelles that they "are thoroughly typical of their composer and show affinities with the greater instrumental works written at the same time." Some possible such affinities are as follows: #1 shares the terse, elliptical expression of the first movement of the Piano Sonata Opus 101; #3 shares the style of elaborate, high-register elaboration of a slow melody in triple time, seen in the slow movement of the "Hammerklavier" Sonata Opus 106; and the final Bagatelle opens with a chaotic passage reminiscent of the opening of the finale of the Ninth Symphony.

Notes

[1] Morris, Edmund. *Beethoven: The Universal Composer*. New York: Atlas Books / HarperCollins, 2005. ISBN 0-06-075974-7

[2] B. Levy (1988, 555-557)

[3] von Irmer (1975, 7)

[4] Lockwood (2005, 398)

References

- B. Levy, David "Notes", second series, vol.44, no. 3 (March,1988) pp. 555-557.
- Grove Dictionary of Music and Musicians, online edition, article "Bagatelle". The article is by Maurice J. E. Brown. Copyright 2008, Oxford University Press.
- Lockwood, Lewis (2005) *Beethoven: The Music and the Life*. W. W. Norton.
- von Irmer, Otto (1975) (ed.) *Beethoven: Klavierstücke*. G. Henle Verlag, Munich.

External links

- Bagatelles, Opus 126: Free scores at the International Music Score Library Project
- A visual analysis of the Bagatelles (<http://www.youtube.com/watch?v=xWIZgb6z3kc>)

Choral Fantasy

The **Fantasy in C minor for Piano, Chorus, and Orchestra**, Op. 80, was composed in 1808 by Ludwig van Beethoven.

Background, composition, and premiere

The Fantasia was first performed at the Akademie (benefit concert) of 22 December 1808, which also saw the premières of the Fifth and Sixth Symphonies as well as a performance of a portion of the C major Mass. To conclude this memorable concert program, Beethoven wanted a "brilliant Finale" that would unite in a single piece the different musical elements highlighted in the concert night: piano solo, chorus and orchestra. The Fantasia, Op. 80, written shortly prior, was thus composed expressly to fulfil this role. Beethoven himself played the piano part and the opening solo offers an example of his improvisational style (at the premiere he did, in fact, improvise this section).

Beethoven wrote the piece during the second half of December, an unusually short time by his standards. He commissioned a poet—whose identity is disputed—to write the words shortly before the performance to fit the already written parts. According to Beethoven's pupil Carl Czerny, the poet was Cristoph Kuffner;^[1] the later Beethoven scholar Gustav Nottebohm doubted this attribution and suggested it may have been Georg Friedrich Treitschke, who in 1814 prepared the final text of Beethoven's opera *Fidelio*.^[2]

The premiere performance seems to have been a rather troubled one; according to the composer's secretary, Anton Schindler, it "simply fell apart," a result most likely attributable to insufficient rehearsal time. Because of a mistake in the execution of the piece, it was stopped half way through and restarted.^[3] In Ignaz von Seyfried's words:^[4]

When the master brought out his orchestral Fantasia with choruses, he arranged with me at the somewhat hurried rehearsal, with wet^[5] voice-parts as usual, that the second variation should be played without repeat. In the evening, however, absorbed in his creation, he forgot all about the instructions which he had given, repeated the first part while the orchestra accompanied the second, which sounded not altogether edifying. A trifle too late, the Concertmaster, Unrath, noticed the mistake, looked in surprise at his lost companions, stopped playing and called out dryly: 'Again!' A little displeased, the violinist Anton Wranitzky asked 'With repeats?' 'Yes,' came the answer, and now the thing went straight as a string

The Choral Fantasy and the Ninth Symphony

The work includes a sequence of variations on a theme that is widely felt to be an early version of a far better known variation theme, namely the one to which Beethoven set the words of Friedrich Schiller's Ode to Joy in his Ninth Symphony. The two themes are compared below.

- Choral Fantasy:

```
<score>\relative c { \time 2/4 \partial 4 e8 e f( e d c) c( b a b) c( c d e) e( d) }</score>
```

- Ninth Symphony:

```
<score>\relative c { \clef "bass" \key d \major fis2( g4 a) a( g fis e) d2( e4 fis) fis4.( e8) e2 }</score>
```

Michael Broyles has suggested another musical similarity: the two works share essentially the same harmonic sequence at their climactic moments, the chords (in C major) C F D (G) Eb, where the Eb stands out from its harmonic context and is performed fortissimo. The words sung at this point are (for the Choral Fantasy) "Lieb und Kraft" ("love and strength") and (for the Ninth Symphony) "Über'm Sternenzelt! Über Sternen muss er wohnen." ("Above the tent of the stars, above the stars he must dwell").^[6]

There are also affinities in the texts. The theme of the Choral Fantasy text – universal fraternity with the meeting of arts – evokes similar feelings as the "Ode to Joy" text.

Beethoven himself acknowledged the kinship of the two works. In a letter of 1824, when he was writing the Ninth Symphony, he described his project as "a setting of the words of Schiller's immortal "Lied"^[7] an die Freude" in the same way as my pianoforte fantasia with chorus, but on a far grander scale."^[8]

The Choral Fantasy theme is itself taken from earlier work by Beethoven: it is a slightly modified version of the composer's "Gegenliebe", a lied for high voice and piano written c. 1794–1795.^[9]

Form

The Choral Fantasy, which in most performances lasts about twenty minutes, is divided into two movements:

- 1. *Adagio*
- 2. *Finale. Allegro – Meno allegro (Allegretto) – Allegro molto – Adagio ma non troppo – Marcia, assai vivace – Allegro – Allegretto ma non troppo quasi andante con moto »Schmeichelnd hold und lieblich klingen« – Presto*

The Fantasy opens with a slow but virtuosic 26-bar piano introduction, modulating from C minor to C major and back again. The main part of the piece, marked "Finale", begins with an Allegro theme played by the cellos and basses. Next, the solo piano introduces the choral theme in an ornamented version. Variations on the theme are then played by the flutes, oboes, clarinets, and string soloists, respectively. A full orchestral version of the theme, played at a *forte* dynamic leads into a more lyrical piano line.

The orchestra accompanies an eighth-note heavy piano part as the piece modulates from C minor to C major. A calm, flowing A-major section, ending with a call-and-response section between double reeds, horn, and piano, leads into the *Marcia*, an F-major variation on the main theme in march style. A reprise of the instrumental theme from the first *Allegro* transitions into the choral entrance.

The chorus enters with the sopranos and altos singing the main theme, harmonized in triads. The tenors and basses then sing the theme, after which the entire chorus is joined by the orchestra in a *tutti* rendition. A *presto* coda with orchestra, chorus, and piano brings the piece to a close.

Text

The work's text is as follows:

German text (see above for authorship)	English translation
Schmeichelnd hold und lieblich klingen	Graceful, charming and sweet is the sound
unseres Lebens Harmonien,	Of our life's harmonies,
und dem Schönheitssinn entspringen	and from a sense of beauty arise
Blumen sich, die ewig blühen.	Flowers which eternally bloom.
Fried und Freude gleiten freundlich	Peace and joy advance in perfect concord,
wie der Wellen Wechselspiel.	like the changing play of the waves.
Was sich drängte rauh und feindlich,	All that was harsh and hostile,
ordnet sich zu Hochgefühl.	has turned into sublime delight.

Wenn der Töne Zauber walten	When music's enchantment reigns,
und des Wortes Weihe spricht,	speaking of the sacred word,
muss sich Herrliches gestalten,	Magnificence takes form,
Nacht und Stürme werden Licht.	The night and the tempest turns to light:
Äuss're Ruhe, inn're Wonne	Outer peace and inner bliss
herrschen für den Glücklichen.	Reign o'er the fortunate ones.
Doch der Künste Frühlingssonne	All art in the spring's sun
lässt aus beiden Licht entstehn.	Lets light flow from both.
Großes, das ins Herz gedrun-gen,	Greatness, once it has pierced the heart,
blüht dann neu und schön empor.	Then blooms anew in all its beauty.
Hat ein Geist sich aufgeschwungen,	Once one's being has taken flight,
hallt ihm stets ein Geisterchor.	A choir of spirits resounds in response.
Nehmt denn hin, ihr schönen Seelen,	Accept then, you beautiful souls,
froh die Gaben schöner Kunst	Joyously the gifts of high art.
Wenn sich Lieb und Kraft vermählen,	When love and strength are united,
lohnt den Menschen Göttergunst.	God's grace is bestowed upon Man.

As noted above, the words were written in haste, and Beethoven was perhaps not entirely pleased with them. He later wrote to his publisher Breitkopf und Härtel:

You may wish to print another text, as the text like the music was written very quickly ... Still with another set of words I want the word *kraft* ["strength"] to be kept or one similar to it in its place.

As Kalischer et al. observe, the word *Kraft* "is treated with grand style in the music."^[10]

Notes

- [1] Albrecht et al. (1006, 10) identify Kuffner as "an official at the War Ministry, musically talented poet, author of the text of the Choral Fantasia Op. 80, and of the drama *Tarpeja*, for which Beethoven supplied incidental music WoO 2, in 1813." His life dates are 28 June 1780 (Vienna) - 7 November 1846 (Vienna).
- [2] Kinderman (1995, 132)
- [3] Landon, H.C. Robbins. Beethoven: His Life, Work, and World. Thames and Hudson. New York City. 1992; pg 149
- [4] A. W. Thayer, *Life of Beethoven*, edited by Elliot Forbes. Princeton, New Jersey Princeton University Press, 1964, pp 448–449
- [5] "Wet" refers to the ink; in Beethoven's day the performance parts would have been prepared by copyists using pens.
- [6] Broyles (1987, 263–264)
- [7] "Lied": song
- [8] Quoted from Kinderman (1995, 132)
- [9] Lühning 1990, 200
- [10] Source for quotation and "Kraft" comment: Kalischer et al. (1972, 106).

References

- Albrecht, Theodore et al. (1996) *Letters to Beethoven and Other Correspondence: 1824–1828*. University of Nebraska Press.
- Broyles, Michael (1987) *Beethoven: the emergence and evolution of Beethoven's heroic style*. Taylor and Francis.
- Kalischer, Alfred Christlieb, John South Shedlock, and Arthur Eaglefield Hull (1972) *Beethoven's Letters*. Courier Dover Publications.
- Kinderman, William (1995) *Beethoven*. Berkeley and Los Angeles: University of California Press.
- Lühning, Helga (1990) *Beethoven: Lieder und Gesänge, Band II*. Munich: G. Henle.

External links

- Piece details from the Los Angeles Philharmonic (http://www.laphil.org/resources/piece_detail.cfm?id=670)
- Choral Fantasy: Free scores at the International Music Score Library Project

Christ on the Mount of Olives

For the painting by Caravaggio, see Christ on the Mount of Olives (Caravaggio).

Christus am Ölberge (in English, *Christ on the Mount of Olives*), Op. 85, is an oratorio by Ludwig van Beethoven portraying the emotional turmoil of Jesus in the garden of Gethsemane prior to his crucifixion. It was begun in the fall of 1802, soon after his completion of the Heiligenstadt Testament, as indicated by evidence in the Wielhorsky sketchbook. The libretto in German is by the poet Franz Xaver Huber, editor of the *Wiener Zeitung*, with whom Beethoven worked closely. It was written in a very short period; in a letter to Breitkopf & Härtel written shortly after the oratorio's completion, Beethoven spoke of having written it in "a few weeks", although he later claimed that the piece required no more than 14 days to complete.^[1] It was first performed on April 5, 1803 at the Theater an der Wien in Vienna;^[2] in 1811, it was revised by Beethoven for publication by Breitkopf & Härtel.^[3] The 10 years that passed between the composition of the work and its publication resulted in its being assigned a relatively high opus number.

Composition

The work is a dramatic oratorio rather than a religious choral Mass or a dramatic opera, and is consideredWikipedia:Manual of Style/Words to watch#Unsupported attributions a much more humanistic portrayal of the Christ passion than other settings, such as those by Bach. It concludes at the point of Jesus personally accepting his fate, placing the emphasis on his own decision rather than the later Crucifixion or Resurrection. The oratorio is scored for soprano, tenor, and bass soloists, with standard SATB chorus and symphony orchestra. The tenor sings as Jesus, with the soprano as a seraph (angel) and the bass as Peter. A complete performance lasts approximately 50 minutes.

Beethoven was quite critical of the piece (his only oratorio) and of the performance of the orchestra and chorus at its premiere. He panned Huber's libretto, saying, in an 1824 letter to the Gesellschaft für Musikfreunde, "Let us leave out of consideration *the value* of poems of this sort. We all know that allowances are to be made... so far as I am concerned, I would rather set Homer, Klopstock, Schiller to music. If they offer difficulties to overcome, *these immortal poets* at least are worthy of it."^[4] (Beethoven eventually did set Schiller to music in his monumental Ninth Symphony, nearly twenty years later.) The editors at Breitkopf & Härtel agreed with Beethoven's critical assessment of the text,^[5] and Christian Schreiber was enlisted to make massive changes to the libretto.Wikipedia:Citation needed However, upon reviewing the changes, Beethoven still was not happy, saying, "I know that the text is extremely bad, but if even a bad text is conceived as a whole entity, it is very difficult to avoid disrupting it by

individual corrections".Wikipedia:Citation needed

Reception

The critical response to the work's initial performance was mixed; while the *Zeitung für die Elegante Welt's* critic wrote that the oratorio contained "a few admirable passages", a review in the *Freymüthige Blätter* called the piece "too artificial in structure and lacking expressiveness, especially in the vocal music", and claimed that the performance "was unable to achieve really marked approbation".^[6] It has since drifted into obscurity, and is now rarely performed, being commonly regardedWikipedia:Manual of Style/Words to watch#Unsupported attributions as falling below Beethoven's usual standards of excellence. However, the "Welten singen..." finale chorus has enjoyed some popularity on its own, usually being rendered as an "Hallelujah", frequently performed by church, high school and college choirs.

Recordings

Year	Soloists (Jesus, Seraph, Peter)	Conductor, Orchestra and Chorus	Label
1962	Jan Pearce, Maria Stader, Otto Wiener	Hermann Scherchen, Vienna State Opera Orchestra and Vienna Academy Chorus	Westminster Records
c.1964	Richard Lewis, Judith Raskin, Herbert Beattie	Eugene Ormandy, Philadelphia Orchestra and the Temple University Choirs	Columbia Masterworks Records
c.1965	Radko Delorco, Margit Opawksy, Walter Berry	Henry Swoboda, Vienna State Opera Orchestra and Vienna Academy Chorus	Concert Hall Society
1970	Nicolai Gedda, Cristina Deutekom, Hans Sotin	Volker Wangenheim, Orchester der Beethoven-Halle, Bonn and Choirs	EMI
1972	James King, Elizabeth Harwood, Franz Crass	Bernhard Klee Vienna Symphony and Wiener Singverein	Deutsche Grammophon
1992	James Anderson, Monica Pick-Hieronimi, Victor van Halem	Serge Baudo Orchestre National de Lyon, with chorus	Harmonia Mundi
2000	Michael Brodard, Maria Venuti, Keith Lewis	Helmuth Rilling Bach-Collegium Stuttgart and Gächinger Kantorei	Hänssler Classic
2000	Steve Davislim, Simone Kermes, Eike Wilm Schulte	Christoph Spering Das Neue Orchester and Chorus Musicus Köln	Opus 111
2004	Plácido Domingo, Luba Orgonasova, Andreas Schmidt	Kent Nagano Deutsches Symphonie-Orchester Berlin and Rundfunkchor Berlin	Harmonia Mundi

Notes

- [1] Forbes, Elliot, ed. *Thayer's Life of Beethoven*. Princeton University Press, 1967, p. 328
- [2] Forbes 1967, p. 328.
- [3] Forbes 1967, p. 521
- [4] Forbes 1967, p. 885
- [5] Forbes 1967, p. 886
- [6] Forbes 1967, p. 330

External links

- MIDI file (http://www.lvbeethoven.com/Oeuvres/Music_MidiMessesOuvatures.html#Christ)

Consecration of the House Overture

The Consecration of the House (or *Die Weihe des Hauses*), Op. 124, is a work by Ludwig van Beethoven composed in September 1822. It was commissioned by Carl Friedrich Hensler, the Director of Vienna's new Theater in der Josefstadt, and was first performed at the theatre's opening on October 3, 1822. It was the first work Beethoven wrote after his revival of studying the works of J. S. Bach and Handel, and bears their influence.

Previously, in 1811, Beethoven had written *The Ruins of Athens* (*Die Ruinen von Athen*), Op. 113, incidental music for August von Kotzebue's play of the same name, for the dedication of a new theatre in Pest. This same work was to be performed again in 1822 for the new theatre in Vienna. However, Carl Meisl, the commissioner of the Royal Imperial Navy, changed the texts of numbers 1, 6, 7, and 8 of Beethoven's work. Beethoven was not pleased with the revision, and felt that the new text did not fit the music. Meisl also introduced a section, *Wo sich die Pulse*, for which Beethoven wrote new music (WoO 98). Beethoven wrote a completely new overture for the work, altered some of the musical numbers, and added others, including a final chorus with violin solo and ballet. This new overture is known as the *The Consecration of the House Overture*. (The extra incidental pieces constitute the entire work.)

Structure of the overture

An anecdote by Anton Schindler describes Beethoven conceiving two themes for the overture while on a walk, and relates the composer's intention of treating one of these in contrapuntal fashion after Handel. Beethoven chose a monothematic structure, in which a modulation occurs, but in which the new key features the same theme. This suggests the influence of Haydn.

The overture opens with brief isolated chords which herald the beginning of a slow introduction in the manner of Handel. A slow march ensues, processional in character, as if heard in the distance. The brass and winds take over the theme and are joined by the strings for a repeat of the march. As the imaginary procession approaches, the march intensifies, closing with trumpet fanfares and kettle drum announcing the arrival. A trumpet fanfare, with runs in the bassoon, and later the violins, appearing to describe the hurrying and excitement of the crowd, introduces a fast tutti section which seems to signal the main body of the overture, but which instead gives way to a sonata-allegro form. The trumpets and drums resume, leading to an interlude connecting finally with the body of the overture: a fugal *Allegro* (referred to by Schindler) at the work's centre, in both single and double counterpoint. Different groups of instruments enter in turn, producing a fugal texture. The theme appears in the first violins, flute, and oboe, and a counter theme in the second violins and clarinets. This section crescendos rapidly, and – following the recapitulation – a forceful coda brings the overture to a brilliant close.

Movements

The overture described above, Beethoven's Op. 124, is the first piece in the list below. The other movements are sections that Beethoven wrote, or adapted from his other works, and that come under the umbrella name of this work.

Musik zu Carl Meisls Gelegenheitsfestspiel, Hess 118 [51.19]

(timings taken from a recording, and given as a guide to the relative lengths of the sections)

- Die Weihe des Hauses, Ouvertüre, op. 124 (10.52)
- No. 1 Unsichtbarer Chor. *Folge dem mächtigen Ruf der Ehre!* (4.05)
- No. 2 Duett. *Ohne Verschulden Knechtschaft dulden* (3.58)
- No. 3 Chor der Derwische (2.37)
- No. 4 Marcia alla turca (1.39)
- [No. 5] Chor mit Sopran-Solo, WoO 98. *Wo sich die Pulse jugendlich jagen. Laßt uns im Tanze* (6.03)
- No. 6 Marsch mit Chor, op. 114. *Schmückt die Altäre!* (6.39)
- No. 7 Musik hinter der Szene [Melodram]. *Es wandelt schon das Volk in Feierkleide* (Rezitation) (1.45)
- Rezitativ: *Mit reger Freude, die nie erkaltet* (1.45)
- Chor: *Wir tragen empfängliche Herzen im Busen* – Arie mit Chor: *Will unser Genius noch einen Wunsch* (7.58)
- No. 9 Chor: *Heil unserm Kaiser!* (3.57)

External links

- [1]
- [2]
- The Consecration of the House Overture: Free scores at the International Music Score Library Project
- Wo sich die Pulse: Free scores at the International Music Score Library Project

References

[1] <http://www.musicwithease.com/consecration-house.html>

[2] <http://www.answers.com/topic/die-weihe-des-hauses-consecration-of-the-house-overture-for-orchestra-op-124>

Coriolan Overture

The *Coriolan Overture* (German: *Ouvertüre Coriolan*, Op. 62) is a composition written by Ludwig van Beethoven in 1807 for Heinrich Joseph von Collin's 1804 tragedy *Coriolan*, about the ancient Roman leader Gaius Marcius Coriolanus, and not, as is sometimes claimed, for William Shakespeare's play *Coriolanus*.

The structure and themes of the overture follow the play very generally. The main C minor theme represents Coriolanus' resolve and war-like tendencies (he is about to invade Rome), while the more tender E-flat major theme represents the pleadings of his mother to desist. Coriolanus eventually gives in to tenderness, but since he cannot turn back having led an army of his former enemies to Rome's gates, he kills himself. (In Shakespeare's play, on the other hand, he is murdered.)

The overture was premiered in March 1807 at a private concert of the home of Prince Franz Joseph von Lobkowitz. The Symphony No. 4 in B-flat and the Piano Concerto No. 4 in G were premiered in that same concert.^[1]

	Coriolan Overture performed by the Fulda Symphonic Orchestra, conducted by Simon Schindler
<i>Problems playing this file? See media help.</i>	

Recordings

Two of the most highly regarded recordings are of Wilhelm Furtwängler conducting the Berliner Philharmoniker (1943)^[2] and Fritz Reiner conducting the Chicago Symphony Orchestra in 1959. Sir Roger Norrington has created a notable period performance version with his recording of the overture with the London Classical Players.

Other notable recordings include those by Herbert von Karajan with the Berlin Philharmonic,^[3] Karl Böhm with the Vienna Philharmonic, Carlos Kleiber conducting the Bavarian State Orchestra and Bruno Walter conducting the Columbia Symphony. The work was a staple of Arturo Toscanini's repertoire, and six recordings under Toscanini's baton are extant as well as one recording of rehearsal excerpts.

Notes

[1] Steinberg, Michael. "The Symphony: a listeners guide". p. 19-24. Oxford University Press, 1995.

[2] *Furtwängler conducts Beethoven*: Album site from MusicandArts.com (<http://www.musicandarts.com/CDpages/CD4049h.html>)

[3] Album microsite from Deutsche Grammophon.com (http://www.deutschegrammophon.com/webseries/index.htm?ID=theoriginals&PRODUCT_NR=4474012)

References

- Joseph Kerman/Alan Tyson, "Ludwig van Beethoven", Grove Music Online, ed. L. Macy (Accessed 21 August 2007), (subscription access) (<http://www.grovemusic.com>)

External links

- Coriolan Overture: Free scores at the International Music Score Library Project (includes original manuscript)

The Creatures of Prometheus

	<i>The Creatures of Prometheus</i> – 14. Andante Performed by Leila Storch (oboe), William McColl (basset horn), and Anita Cummings (piano)
Problems playing this file? See media help.	

The Creatures of Prometheus (German: *Die Geschöpfe des Prometheus*), Op. 43, is a ballet composed in 1801 by Ludwig van Beethoven following the libretto of Salvatore Viganò. The ballet premiered on 28 March 1801 at the Burgtheater in Vienna and was given 28 performances.

The overture to the ballet is part of the concert repertoire. Beethoven based the fourth movement of his *Eroica* symphony and his *Eroica Variations* (piano) on the main theme of the last movement of the ballet.

External links

- The Creatures of Prometheus*: Free scores at the International Music Score Library Project
- "Overture to The Creatures of Prometheus"^[1]. The Kennedy Center. 30 September 2012. Retrieved 11 December 2013.

References

- [1] http://www.kennedy-center.org/calendar/?fuseaction=composition&composition_id=5035

Diabelli Variations

The *33 Variations on a waltz by Anton Diabelli*, Op. 120, commonly known as the *Diabelli Variations*, is a set of variations for the piano written between 1819 and 1823 by Ludwig van Beethoven on a waltz composed by Anton Diabelli. It is often considered to be one of the greatest sets of variations for keyboard along with J.S. Bach's *Goldberg Variations*.

The music writer Donald Tovey called it "the greatest set of variations ever written". The pianist Alfred Brendel has described it as "the greatest of all piano works".^[1] It also comprises, in the words of Hans von Bülow, "a microcosm of Beethoven's art". Wikipedia: Citation needed In *Beethoven: The Last Decade 1817–1827*, Martin Cooper writes, "The variety of

treatment is almost without parallel, so that the work represents a book of advanced studies in Beethoven's manner of expression and his use of the keyboard, as well as a monumental work in its own right".^[2] In his *Structural Functions of Harmony*, Arnold Schoenberg writes that the *Diabelli Variations* "in respect of its harmony, deserves to be called the most adventurous work by Beethoven".^[3]

Beethoven's approach to the theme is to take some of its smallest elements – the opening turn, the descending fourth and fifth, the repeated notes – and build upon them pieces of great imagination, power and subtlety. Alfred Brendel wrote, "The theme has ceased to reign over its unruly offspring. Rather, the variations decide what the theme may have to offer them. Instead of being confirmed, adorned and glorified, it is improved, parodied, ridiculed, disclaimed, transfigured, mourned, stamped out and finally uplifted".^[4]

Beethoven does not seek variety by using key-changes, staying with Diabelli's C-major for most of the set: among the first twenty-eight variations, he uses the tonic minor only once. Then, nearing the conclusion, Beethoven uses the tonic minor for Variations 29–31 and for Variation 32, a triple fugue, he switches to E-flat major. Coming at this late point, after such a long period in C-major, the key-change has an increased dramatic effect. At the end of the fugue, a culminating flourish consisting of a diminished seventh arpeggio is followed by a series of quiet chords punctuated by silences. These chords lead back to Diabelli's C-major for Variation 33, a closing minuet.

Background

The work was composed after Diabelli, a well known music publisher and composer, in the early part of 1819 sent a waltz of his creation to all the important composers of the Austrian Empire, including Franz Schubert, Carl Czerny, Johann Nepomuk Hummel, and the Archduke Rudolph, asking each of them to write a variation on it. His plan was to publish all the variations in a patriotic volume called *Vaterländischer Künstlerverein*, and to use the profits to benefit orphans and widows of the Napoleonic Wars. Franz Liszt was not included, but it seems his teacher Czerny arranged for him to also provide a variation, which he composed at the age of 11.

Beethoven had had a connection with Diabelli for a number of years. About a slightly earlier period, 1815, Beethoven's authoritative biographer, Alexander Wheelock Thayer, writes, "Diabelli, born near Salzburg in 1781,



Theme of the Variations – Diabelli's Waltz (see audio below)

had now been for some years one of the more prolific composers of light and pleasing music, and one of the best and most popular teachers in Vienna. He was much employed by Steiner and Co., as copyist and corrector, and in this capacity enjoyed much of Beethoven's confidence, who also heartily liked him as a man." At the time of his project for variations on a theme of his own by various composers, Diabelli had advanced to become a partner in the publishing firm of Cappi and Diabelli.

The oft-told but now questionable story of the origins of this work is that Beethoven at first refused categorically to participate in Diabelli's project, dismissing the theme as banal, a *Schusterfleck* or 'cobbler's patch,'^[a] unworthy of his time. Not long afterwards, according to the story, upon learning that Diabelli would pay a handsome price for a full set of variations from him, Beethoven changed his mind and decided to show how much could be done with such slim materials. (In another version of the legend, Beethoven was so insulted at being asked to work with material he considered beneath him that he wrote 33 variations to demonstrate his prowess.) Today, however, this story is taken as more legend than fact. Its origins are with Anton Schindler, Beethoven's unreliable biographer, whose account conflicts in a number of ways with several established facts, indicating that he did not have first-hand knowledge of events.

At some point, Beethoven certainly did accept Diabelli's proposal, but rather than contributing a single variation on the theme, he planned a large set of variations. To begin work he laid aside his sketching of the *Missa Solemnis*, completing sketches for four variations by early 1819. (Schindler was so far off the mark that he claimed, "At the most, he worked three months on it, during the summer of 1823".^[5] Carl Czerny, a pupil of Beethoven, claimed that "Beethoven wrote these Variations in a merry freak".) By the summer of 1819, he had completed twenty-three of the set of thirty-three.^[6] In February 1820, in a letter to the publisher Simrock, he mentioned "grand variations", as yet incomplete. Then he laid the work aside for several years – something Beethoven rarely did – while he returned to the *Missa Solemnis* and the late piano sonatas.

In June 1822, Beethoven offered to Peters "Variations on a waltz for pianoforte alone (there are many)". In the autumn of the same year he was in negotiations with Diabelli, writing to him, "The fee for the Variat. should be 40 ducats at the most if they are worked out on as large a scale as planned, but if this should *not take place*, it would be set for *less*". It was probably in February 1823 that Beethoven returned to the task of completing the set. By March or April 1823, the full set of thirty-three variations was finished. By April 30 a copy was ready to send to Ries in London. Beethoven kept the original set of twenty-three in order, but inserted nos. 1 (the opening march), 2, 15, 23 (sometimes called a parody of a Cramer finger exercise), 24 (a lyrical fughetta), 25, 26, 28, 29 (the first of the series of three slow variations leading to the final fugue and minuet), 31 (the third, highly expressive slow variation leading directly into the final fugue and minuet) and 33 (the concluding minuet).

One suggestion on what prompted Beethoven to write a set of "grand variations" on Diabelli's theme is the influence of the Archduke Rudolph who, in the previous year, under Beethoven's tutelage, had composed a huge set of forty variations on a theme by Beethoven. In a letter of 1819 to the Archduke, Beethoven mentions that "in my writing-desk there are several compositions that bear witness to my remembering Your Imperial Highness".

Several theories have been advanced on why he decided to write thirty-three variations. He might have been trying to outdo himself after his 32 Variations in C minor, or trying to outdo Bach's *Goldberg Variations* with its total of thirty two pieces (two presentations of the theme and thirty variations).^[7] There is a story that Diabelli was pressing Beethoven to send him his contribution to the project, whereupon Beethoven asked, "How many contributions have you got?" "Thirty-two", said Diabelli. "Go ahead and publish them", Beethoven is purported to have replied, "I shall write thirty-three all by myself." Alfred Brendel observes, "In Beethoven's own pianistic output, the figures 32 and 33 have their special significance: 32 sonatas are followed by 33 variations as a crowning achievement, of which Var. 33 relates directly to the thirty-second's final adagio." And Brendel adds, whimsically, "There happens to be, between the 32 Variations in C minor and the sets Opp. 34 and 35, a numerical gap. The Diabelli Variations fills it."^[8]

Diabelli published the work quickly as Op. 120 in June of the same year, adding the following introductory note:

We present here to the world Variations of no ordinary type, but a great and important masterpiece worthy to be ranked with the imperishable creations of the old Classics—such a work as only Beethoven, the greatest living representative of true art—only Beethoven, and no other, can produce. The most original structures and ideas, the boldest musical idioms and harmonies are here exhausted; every pianoforte effect based on a solid technique is employed, and this work is the more interesting from the fact that it is elicited from a theme which no one would otherwise have supposed capable of a working-out of that character in which our exalted Master stands alone among his contemporaries. The splendid Fugues, Nos. 24 and 32, will astonish all friends and connoisseurs of serious style, as will No2. 6, 16, 17, 23, &c. the brilliant pianists; indeed all these variations, through the novelty of their ideas, care in working-out, and beauty in the most artful of their transitions, will entitle the work to a place beside Sebastian Bach's famous masterpiece in the same form. We are proud to have given occasion for this composition, and have, moreover, taken all possible pains with regard to the printing to combine elegance with the utmost accuracy.

In the following year, 1824, it was republished as Volume 1 of the two-volume set *Vaterländischer Künstlerverein*, the second volume comprising the 50 variations by 50 other composers.^[b] Subsequent editions no longer mentioned *Vaterländischer Künstlerverein*.

Title

The title Beethoven gave to the work has received some comment. His first reference was in his correspondence, where he called it *Große Veränderungen über einen bekannten Deutschen Tanz* ("Grand Variations on a well-known German dance"). Upon first publication, however, the title referred explicitly to a waltz by Diabelli: *33 Veränderungen über einen Walzer von Diabelli*.

Beethoven chose the German word *Veränderungen* rather than the usual Italian-derived *Variationen*, in a period when he preferred using the German language in expression marks and titles, such as *Hammerklavier*. Yet, apart from the title, we find only traditional Italian musical terms within the work, suggesting that Beethoven was probably trying to make a point in his use of *Veränderungen*. Since *Veränderungen* can mean not only "variations" but also "transformations", it is sometimes suggested that Beethoven was announcing that this work does something more profound than had hitherto been done in variation form.

Dedication

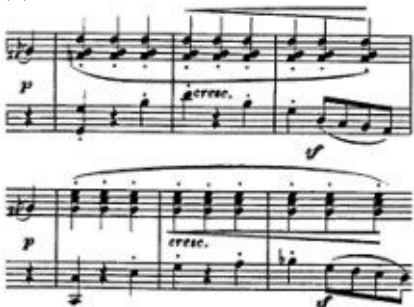
Although some commentators find significance in the work's dedication to Mme. Antonie von Brentano, offering it as evidence that she was Beethoven's "Immortal Beloved",^[9] she was not Beethoven's first choice. His original plan was to have the work sent to England where his old friend, Ferdinand Ries, would find a publisher. Beethoven promised the dedication to Ries's wife ("You will also receive in a few weeks 33 variations on a theme dedicated to your wife". Letter, April 25, 1823). A delay in the shipment to England caused confusion. Beethoven explained to Ries in a later letter, "The variations were not to appear here until after they had been published in London, but everything went askew. The dedication to Brentano was intended only for Germany, as I was under obligation to her and could publish nothing else at the time. Besides, only Diabelli, the publisher here, got them from me. Everything was done by Schindler, a bigger wretch I never knew on God's earth—an arch-scoundrel whom I have sent about his business—I can dedicate another work to your wife in place of it ..."

Diabelli's theme

Whether Schindler's story is true or not that Beethoven at first contemptuously dismissed Diabelli's waltz as a *Schusterfleck* (*rosalia* / "cobbler's patch"), there is no doubt the definition fits the work perfectly – "musical sequences repeated one after another, each time modulated at like intervals" – as can be seen clearly in these three examples:



(1)





(2)

From the earliest days writers have commented on the juxtaposition between the waltz's simplicity and the vast, complex musical structure Beethoven built upon it, and the widest possible range of opinions of Diabelli's theme have been expressed. At one end of the spectrum is the admiration of Donald Tovey ("healthy, unaffected, and drily energetic", "rich in solid musical facts", cast in "reinforced concrete") and Maynard Solomon ("pellucid, brave, utterly lacking in sentimentality or affectation"^{Wikipedia:Citation needed}) and the kindly tolerance of Hans von Bülow ("quite a pretty and tasteful little piece, protected from the dangers of obsolescence by what one might call its melodic neutrality").^{Wikipedia:Citation needed} At the other end is William Kinderman's contempt ("banal", "trite", "a beer hall waltz").

In liner notes to Vladimir Ashkenazy's 2006 Decca recording, Michael Steinberg attempts to pinpoint what Beethoven might have found appealing in the theme, writing:

Diabelli's theme is a thirty-two bar waltz laid out in symmetrical four-bar phrases and is almost tuneless, as though both hands were playing accompaniments. Midway through each half the harmony becomes slightly adventurous. Beginning with a perky upbeat and peppered with unexpected off-beat accents, its mix of neutrality and quirkiness makes it a plastic, responsive object for Beethoven's scrutiny. He had a lifelong fascination with variations and here he works with the structure, the harmonies, and piquant details more than with the surface of the theme, keeping the melody little in evidence.

Commentaries

Since the work was first published, commentators have tried to find patterns, even an overall plan or structure for this huge, diverse work, but little consensus has been reached. Several early writers sought to discover clear parallels with Johann Sebastian Bach's *Goldberg Variations*, without great success. Others claimed to have found symmetries, three groups of nine, for example, although the penultimate Fugue had to be counted as five. The work has been analyzed in terms of sonata form, complete with separate 'movements.' What is not disputed, however, is that the work begins with a simple, rather commonplace musical idea, transforms it in many radical ways, and ends with a sequence of variations that are cathartic in the manner of other late Beethoven works.

By Maynard Solomon

Maynard Solomon in *The Late Beethoven: Music, Thought, Imagination* expresses this idea symbolically, as a journey from the everyday world ("Diabelli's theme conveys ideas, not only of the national, the commonplace, the humble, the rustic, the comic, but of the mother tongue, the earthly, the sensuous, and, ultimately, perhaps, of every waltzing couple under the sun" to a transcendent reality. For Solomon the structure, if there is any, consists merely of "clusters of variations representing forward and upward motion of every conceivable kind, character and speed". He sees demarcation points at Variations 8, 14 and 20, which he characterizes as three "strategically placed plateaus [which] provide spacious havens for spiritual and physical renewal in the wake of the exertions which have preceded them"). Thus, his analysis yields four sections, variations 1–7, 9–13, 15–19 and 21–33.

By William Kinderman

The most influential writing on the work today is William Kinderman's *Beethoven's Diabelli Variations*, which begins by carefully tracing the development of the work through various Beethoven sketchbooks. Of great significance, according to Kinderman, is the discovery that a few crucial variations were added in the final stage of composition, 1822–23 and inserted at important turning-points in the series. A careful study of these late additions reveals that they stand out from the others by having in common a return to, and special emphasis on, the melodic outline of Diabelli's waltz, in the mode of parody.

For Kinderman, parody is the key to the work. He points out that most of the variations do not emphasize the simple features of Diabelli's waltz: "Most of Beethoven's other variations thoroughly transform the surface of Diabelli's theme, and though motivic materials from the waltz are exploited exhaustively, its affective model is left far behind". The purpose of the new variations is to recall Diabelli's waltz so that the cycle does not spiral too far from its original theme. Without such a device, considering the great variety and complexity of the set, Diabelli's waltz would become superfluous, "a mere prologue to the whole." Parody is used because of the banality of Diabelli's theme.

Kinderman distinguishes several forms of "parody", pointing out several examples which have no special structural significance and which were composed in the earlier period, such as the humorous parody of the aria from Mozart's *Don Giovanni* (Var. 22) and the parody of a Cramer finger exercise (Var. 23). He also mentions allusions to Bach (Vars. 24 and 32) and Mozart (Var. 33). But the added, structural variations recall Diabelli's waltz, not Bach or Mozart or Cramer, and clearly highlight its most unimaginative aspects, especially its repetition of the C major tonic chord with G emphasized as the high note and the static harmony thus created.

The first of the three added variations is No. 1, a "mock-heroic" march which immediately follows Diabelli to open the set dramatically, echoing in the right hand the tonic triad of the theme while the left hand simply walks down in octaves Diabelli's descending fourth. Afterwards, Diabelli is barely recognizable until Variation 15, the second structural variation, a brief, lightweight piece conspicuously inserted between several of the most powerful variations (Nos. 14, 16 and 17). It recalls and caricatures the original waltz by means of its prosaic harmony. The third and final structural variation, in Kinderman's analysis, is No. 25, which shifts Diabelli's monotonous rhythm from the bass to the treble and fills the bass with a simple figure endlessly repeated in a "lumbering caricature". It opens the concluding section of the series which moves from the ridiculous to the sublime, from Diabelli's waltz to

Beethoven's minuet, along the way incorporating the history of music from Bach, through Mozart, to the world of Beethoven's own last piano sonatas.

Kinderman summarizes, "Diabelli's waltz is treated first ironically as a march that is half-stilted, half-impressive, and then, at crucial points in the form, twice recapitulated in amusing caricature variations. At the conclusion of the work, in the Fugue and last variation, reference to the melodic head of Diabelli's theme once again becomes explicit – indeed, it is hammered into the ground. But any further sense of the original context of the waltz is lacking. By means of three parody variations, 1, 15, and 25, Beethoven established a series of periodic references to the waltz that draw it more closely into the inner workings of the set, and the last of these gives rise to a progression that transcends the theme once and for all. That is the central idea of the *Diabelli Variations*."

Kinderman thus sees the work as falling into three sections, Variations 1–14, 15–24 and 25–33.

By Alfred Brendel

Alfred Brendel, in his essay "Must Classical Music be Entirely Serious?" takes an approach similar to Kinderman's, making the case for the work as "a humorous work in the widest possible sense" and pointing out that early commentators took a similar view:

Beethoven's first biographer, Anton Schindler, says—and for once I am inclined to believe him—that the composition of this work 'amused Beethoven to a rare degree', that it was written 'in a rosy mood', and that it was 'bubbling with unusual humour', disproving the belief that Beethoven spent his late years in complete gloom. According to Wilhelm von Lenz, one of the most perceptive early commentators on Beethoven's music, Beethoven here shines as the 'most thoroughly initiated high priest of humour'; he calls the variations 'a satire on their theme'.

Beethoven and Bach

The reputation of the *Diabelli Variations* ranks alongside Bach's *Goldberg Variations*. However, while in the *Goldberg Variations* Bach deprived himself of the resources available from taking the melody of the theme as a guiding principle, thereby gaining an independence in melodic matters that enabled him to attain far more variety and expanse, Beethoven made no such sacrifice. He exploited the melody, in addition to the harmonic and rhythmic elements, and by doing so succeeded in fusing them all into a set of variations of incredible analytical profundity. In addition to the analytical aspects, Beethoven enlarged upon the dimensions of this musical material so that the *Diabelli Variations* are properly called 'amplifying variations'.Wikipedia:No original research

Numbers 24 and 32 are more or less textbook fugues that show Beethoven's debt to Bach, a debt further highlighted in variation 31, the last of the slow minor variations, with its direct reference to the *Goldberg Variations*.

The variations

Theme and variations 1–4

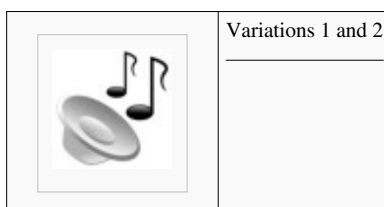
Tema: Vivace

	Diabelli's theme The performer of the audio files in this article is Neal O'Doan.
Problems playing this file? See media help.	

Diabelli's theme, a waltz with off-beat accents and sharp changes in dynamics, was never intended for dancing. By this time, the waltz was no longer merely a dance but had become a form of art music. Alfred Brendel's suggested title for Diabelli's theme, in his essay "Must Classical Music be Entirely Serious?", making the case for viewing the *Diabelli Variations* as a humorous work, is *Alleged Waltz*. Commentators do not agree on the intrinsic musical value of Diabelli's theme.



Variation 1: Alla Marcia maestoso



While Beethoven's first variation stays close to the melody of Diabelli's theme, there is nothing waltz-like about it. It is a strong, heavily accented march in 4/4 time, greatly differing from the character and 3/4 time of the theme. This sharp break from Diabelli announces that the series will not consist of mere decorative variations on a theme. The first variation, according to Tovey, gives "emphatic proof that this is to be a very grand and serious work", describing it as "entirely solemn and grand in style".

Kinderman, on the other hand, whose researches among the Beethoven sketchbooks discovered that Variation 1 was inserted late into the work, deems it a "structural variation", echoing Diabelli more clearly than the non-structural variations and, in this case, parodying the weaknesses of the theme. Its character is, for Kinderman, "pompous" and "mock-heroic". Alfred Brendel takes a view similar to Kinderman's, characterizing this variation as "serious but slightly lacking in brains". The title he offers is *March: gladiator, flexing his muscles*. Wilhelm von Lenz called it *The Mastodon and the Theme—a fable*.



Variation 2: Poco Allegro

This variation was not part of Beethoven's first series but was added somewhat later. While it returns to 3/4 time after the preceding march, it echoes little of Diabelli's theme. It is delicate, with a hushed, tense atmosphere. The only markings are *p* and *leggermente*. It moves in eighth notes, *allegro*, the treble and bass rapidly alternating throughout the entire piece. Near the end, the tension is increased by syncopations. Brendel suggests the delicacy of

this variation by entitling it *Snowflakes*. Beethoven diverges from Diabelli's structure of two equal parts, each one repeated, by omitting a repeat for the first part. Artur Schnabel, in his famous recording, repeated the first part anyway.

Variation 3: L'istesso tempo

	Variations 3 and 4

Marked *dol* (*dolce*), this variation has a strong melodic line, although the original theme is not obvious. Mid-way through each section echoes the rising sequence which occurred at a similar point in Diabelli's theme. In the second half, there is a remarkable pianissimo passage where the treble holds a chord for four full bars while the bass repeats a little three-note figure over and over, eight times, after which the melody proceeds as if nothing out of the ordinary had happened.

This was the first variation in Beethoven's original plan. From the earliest sketchbooks, Beethoven kept it together with the following Variation 4. Both use counterpoint, and the transition between them is seamless. Brendel's title for this variation is *Confidence and nagging doubt*.

Variation 4: Un poco più vivace

The steady rise in drama since Variation 2 reaches a high point in this variation. Here the excitement is brought front and centre, both halves of the piece racing in crescendos toward a pair of chords marked *forte*. The driving rhythm emphasizes the third beat of the bar. Brendel's title for this variation is *Learned ländler*.

Variations 5–10

Variation 5: Allegro vivace



This fifth variation is an exciting number with breathtaking rhythmic climaxes. For the first time in the series, there are elements of virtuosity, which will become more pronounced in the variations which immediately follow.

Brendel's title for this variation is *Tamed goblin*.

Variation 6: Allegro ma non troppo e serioso

Both this and the following variations are brilliant, exciting, virtuoso pieces. This sixth variation features a trill in nearly every bar set off against arpeggios and hurried figures in the opposite hand. Brendel's title for this variation is *Trill rhetorics (Demonsthenes braving the surf)*. Wilhelm von Lenz called it "In the Tyrol".

Variation 7: Un poco più allegro

Sforzando octaves in the bass hand against triplets in the treble make for a brilliant, dramatic effect. Kinderman goes so far as to describe it as "harsh". Brendel's title for this variation is *Sniveling and stamping*.

Variation 8: Poco vivace

	Variations 8–10

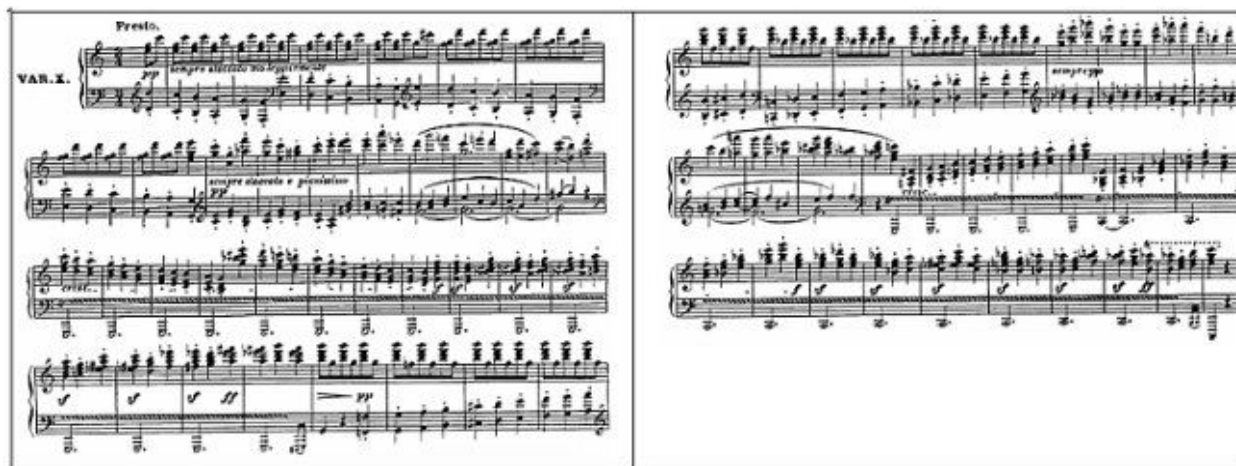
After the three loud, dramatic variations which precede it, this eighth variation offers relief and contrast in the form of a soft, strongly melodic piece, the melody moving at a stately pace in half- and dotted half-notes, with the bass providing a quiet accompaniment in the form of rising figures. The marking is *dolce e teneramente* ("sweetly and tenderly"). Brendel's title for this variation is *Intermezzo (to Brahms)*.

Variation 9: Allegro pesante e risoluto

Simple but powerful, Variation 9 is constructed out of the slimmest of materials, consisting of little more than Diabelli's opening grace-note and turn repeated in various registers. The direction is always ascending, building toward a climax. Brendel's title for this variation is *Industrious nutcracker*. Like Variation No. 1, he characterizes it as "deeply serious but slightly lacking in brains".

Variation 10: Presto

Traditionally viewed as the close of a main division of the work, Variation 10 is the most brilliant of all the variations, a break-neck presto with trills, tremolos and staccato octave scales. Tovey comments, "The tenth, a most exciting whirlwind of sound, reproduces all the sequences and rhythms of the theme so clearly that it seems much more like a melodic variation than it really is". Brendel's title for this variation is *Giggling and neighing*.



Variations 11–14

Variation 11: Allegretto

	Variations 11–13

Another variation built out of Diabelli's opening three notes, this one quiet and graceful. Kinderman points out how closely related Variations 11 and 12 are in structure. The opening of this variation appears in the movie *Copying Beethoven* as the theme of the sonata written by the copyist that Beethoven first ridicules then later, to redeem himself, begins to work on more seriously. Brendel's title for this variation is *Innocente' (to Bülow)*.



Variation 12: Un poco più moto

Ceaseless motion with lots of running fourths. Kinderman sees this variation as foreshadowing Number 20 because of the simple way it exposes the harmonic structure. Tovey points out that it is a development of No. 11. Brendel's title for this variation is *Wave Pattern*. Variation 12 is another divergence from Diabelli's two-part structure. Rather than repeating the first part, Beethoven writes it out in full, making significant changes, while omitting a repeat or any substitution for a repeat for the second part.

Variation 13: Vivace

Powerful, rhythmic chords, forte, each time followed by nearly two bars of silence, then a soft reply. "Eloquent pauses", in von Lenz's words. "Absurd silences", for Gerald Abraham.^[10] Barry Cooper sees it as a humorous piece, in which Beethoven "seems almost to poke fun at Diabelli's theme". Diabelli's mild opening turn is turned into the powerful chords, and his repeated chords become a long silence. The sequence is ended with two soft, anti-climactic notes. Brendel's title for this variation is *Aphorism (biting)*.

Variation 14: Grave e maestoso

	Variation 14

The first slow variation, *grave e maestoso*. Von Bülow comments, "To imbue this wonderful number with what I should like to call the 'high priestly solemnity' in which it was conceived, let the performer's fantasy summon up before his eyes the sublime arches of a Gothic cathedral."^[11] Kinderman writes of its "breadth and measured dignity", adding "its spacious nobility brings the work to a point of exposure which arouses our expectations for some new and dramatic gesture." The three variations which follow certainly fulfill those expectations. Brendel's title for this variation is *Here He Cometh, the Chosen*.

Variations 15–19

Variation 15: Presto Scherzando

	Variations 15–17

One of the last variations composed, Variation 15 is short and light, setting the stage for the following two loud virtuoso displays. For Barry Cooper, this is another humorous variation poking fun at Diabelli's theme. Tovey comments, "The fifteenth variation gives the whole melodic outline [of the theme] so closely that its extraordinary freedom of harmony (the first half actually closes in the tonic) produces no effect of remoteness." Brendel's title for this variation is *Cheerful Spook*.

Tovey gives a similar analysis of the variations:

The same applies to the large block of two variations, sixteen and seventeen, of which the sixteenth has the melody in the right hand and semiquavers in the left, while the seventeenth has the melody in the bass and the semiquavers above. These variations are so close to the surface of the theme that the amazingly distant keys touched on by their harmonies add only a sense of majesty and depth to the effect without producing complexity.

Presto scherzando.

VAR. XV.

sempre pp

cresc.

p

sempre pp

cresc.

The score is for a piano piece in 3/4 time, marked 'Presto scherzando.' It consists of three systems of music. The first system is labeled 'VAR. XV.' and begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The first system is marked 'sempre pp' and ends with a 'cresc.' marking. The second system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The second system is marked 'p' and 'sempre pp'. The third system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The third system is marked 'cresc.' and ends with a final cadence.

Variation 16: Allegro

A virtuoso variation, *forte*, with trills and ascending and descending broken octaves. Brendel's title for this variation and the following one is *Triumph*.

Allegro.

VAR. XVI.

f

pp

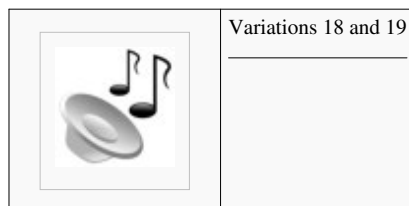
cresc.

rit.

Variation 17: Allegro

This is the second march after the opening variation, most of it *forte*, with accented octaves in the bass and ceaseless, hurried figures in the treble. For Tovey, "This brings the first half of the work to a brilliant climax". Brendel's title for this variation and the preceding one is *Triumph*.

Variation 18: Poco moderato



Another variation using the opening turn in Diabelli's waltz, this time with a quiet (*dolce*), almost meditative character. Brendel's title for this variation is *Precious memory, slightly faded*.

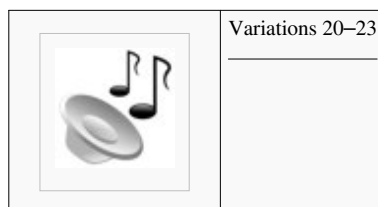
Variation 19: Presto

Fast and busy, in sharp contrast to the variation which follows. Von Bülow points out "the canonic dialogue between the two parts". Brendel's title for this variation is *Helter-skelter*.

Variations 20–24

Variation 20: Andante



An extraordinarily slow-moving variation consisting almost entirely of dotted half notes in low registers – a striking contrast with the variations immediately before and after. Diabelli's melody is easily identified, but the harmonic progressions (see bars 9–12) are unusual and the overall tonality is ambiguous. Suggesting the title "Oracle", von Bülow recommends "an effect suggestive of the veiled organ-registers". Kinderman writes, "In this great enigmatic slow variation, No. 20, we have reached the still centre of the work ... the citadel of 'inner peace'". Tovey calls it "one of the most awe-inspiring passages in music". Brendel describes this Variation 20 as "hypnotic introspection" and offers as a title *Inner sanctum*. Liszt called it *Sphinx*. Diabelli's two-part structure is maintained, but without repeats.



Variation 21: Allegro con brio – Meno allegro – Tempo primo

An extreme contrast to the preceding Andante. The beginning, in Kinderman's analysis, of variations achieving "transcendence", evoking "the entire musical universe as Beethoven knew it". The accompanying chords repeated so many times at the start of each section and the repeated trills repeated from the highest to the lowest registers ruthlessly exaggerate features of Diabelli's theme. Tovey describes this variation as "startling", but points out that it follows Diabelli's melody clearly and "changes from quick common to slower triple time whenever it reproduces the sequential passages ... in the theme". Brendel's title for this variation is *Maniac and moaner*. Uhde groups Nos. 21–28 as the "scherzo group", with the tender Fughetta (No. 24) standing in as a "trio".

Musical score for Variation 22, labeled 'Allegro con brio.', 'Meno allegro.', and 'Tempo I.'. The score is written for piano in 3/4 time. It features a complex texture with many repeated chords and trills, creating a dense, shimmering effect. The tempo is marked 'Allegro con brio.', 'Meno allegro.', and 'Tempo I.'

Variation 22: Allegro molto, alla 'Notte e giorno faticar' di Mozart

A reference to Leporello's aria in the beginning of Mozart's *Don Giovanni*. The music is rather crudely humorous in style. Because Leporello is complaining that he has to "Work day and night", it is sometimes said that here Beethoven is grumbling about the labour he poured into these variations. It has been suggested, too, that Beethoven is trying to tell us that Diabelli's theme was stolen from Mozart. Brendel's title for this variation is *'Notte e giorno faticar' (to Diabelli)*.

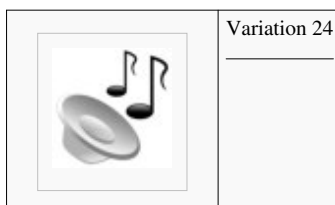
Musical score for Variation 22, labeled 'Allegro molto alla „Notte e giorno faticar“ di Mozart.'. The score is written for piano in 3/4 time. It features a complex texture with many repeated chords and trills, creating a dense, shimmering effect. The tempo is marked 'Allegro molto alla „Notte e giorno faticar“ di Mozart.'

Variation 23: Allegro assai

For von Bülow, another virtuoso variation to close what he views as the second main division of the work. For Kinderman, a parody of finger exercises published by Johann Baptist Cramer (whom Beethoven did admire as a pianist, if not as a composer). Tovey refers to its "orchestral brilliance and capricious rhythm". Brendel's title for this variation is *The virtuoso at boiling-point (to Cramer)*. He characterizes Nos. 23, 27 and 28 as "one-track minds in an excited state", suggesting an ironic approach.



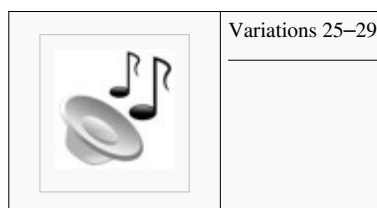
Variation 24: Fughetta (Andante)



Lyrical and beautiful, greatly contrasting with the preceding variation, an allusion to Bach. Tovey describes this variation as "a wonderfully delicate and mysterious web of sounds on a figure suggested partly by the treble and partly by the bass of the first four bars of the theme. Acting on a hint given him by the second half of Diabelli's theme, Beethoven inverts this in the second half of the fughetta." Kinderman compares it with the concluding fugue in the last movement of the Sonata in A flat, Op. 110 and to the mood of "certain quiet devotional passages in the *Missa Solemnis*", both of which were composed in this same period. Brendel's title for this variation is *Pure Spirit*.

Variations 25–29

Variation 25: Allegro



Simple chords in the right hand over a ceaseless, busy pattern in the left hand. Tovey notes that it reproduces the opening of each half of Diabelli's theme quite simply, although the rest is very free, adding that "as a reaction from the impressively thoughtful and calm fughetta it has an intensely humorous effect". Brendel's title for this variation is *Teutscher (German dance)*.



Variation 26: (Piacerevole)

This variation is a deconstruction of the theme, consisting entirely of three-note broken triad inversions and stepwise figures. The switch at the halfway point from descending to ascending passages, a characteristic of the waltz faithfully preserved throughout the work, is seen here. These three final C major variations before the minor section have in common a textural distance from the waltz. Brendel's title for this variation is *Circles on the Water*.



Variation 27: Vivace

The structure of this variation is similar to the one preceding, in the exclusive use of three-note figures, the descending-to-ascending pattern, and the switch to stepwise passagework in contrary motion at the midpoint of each half. The triplet pattern consisting of a semitone and a third is taken from the rosalias at measures 8–12 of the theme. Brendel's title for this variation is *Juggler*. He suggests an ironic approach, characterizing Nos. 23, 27 and 28 as "one-track minds in an excited state".

Variation 28: Allegro

Von Bülow sees this as the close of the third main division of the work: "This Variation ... must be hammered out with wellnigh raging impetuosity... More delicate shading would not be in place – at least in the First Part". (von Bülow)

Tovey writes:

After the twenty-eighth variation has brought this stage of the work to an exhilarating close, Beethoven follows Bach's example at precisely the same stage (Variation 25) in the Goldberg Variations, and boldly chooses the point at which he shall enlarge our expectations of further developments more surprisingly than ever before. He gives no less than three slow variations in the minor mode, producing an effect as weighty (even in proportion to the gigantic dimensions of the work) as that of a large slow movement in a sonata.

Brendel points out that as of 1819 there was a single C minor variation (No. 30) and that the late additions of Nos. 29 and 31 expanded the use of the key into "a larger C minor area". Brendel's title for this variation is *The rage of the jumping-jack*.

Variation 29: Adagio ma non troppo

The first of three slow variations, this appears to be the beginning of the end: "The composer transports us into a new, more earnest, even melancholy realm of feeling. It might be regarded as beginning the Adagio of this Variation-sonata; from this Adagio we are carried back, by the grand double fugue, Var. XXXII, into the original bright sphere of the tone-poem, the general character of which receives its seal in the graceful Minuetto-Finale". (von Bülow) Brendel's title for this variation is *Stifled sighs* (Konrad Wolff).



Variations 30–31

Variation 30: Andante, sempre cantabile

	Variation 30

"A kind of Baroque lament" (Kinderman). Slow and expressive, like the variation which follows. Its final bars lead smoothly to Variation 31. Commentators have used strong language for the concluding section. Tovey describes it as "a phrase so haunting that though Beethoven does not repeat the entire sections of this variation he marks the last four bars to be repeated". Von Bulow says, "We can recognize in these four measures the original germ of the entire romanticism of Schumann". Brendel's title for this variation is *Gentle grief*. There are only hints of Diabelli's two-part structure.



Variation 31: Largo, molto espressivo

	Variation 31

Deeply felt, filled with ornaments and trills, there are many similarities with the arietta of Piano Sonata, Op. 111. Tovey again uses superlatives: "The thirty-first variation is an extremely rich outpouring of highly ornamented melody, which to Beethoven's contemporaries must have been hardly intelligible, but which we, who have learnt from Bach that a great artist's feeling is often more profound where his expression is most ornate, can recognize for one of the most impassioned utterances in all music."

Von Bülow comments, "We should like to style this number, thoughtful and tender alike, a renaissance of the Bach Adagio, as the succeeding double fugue is one of the Handel Allegros. Conjoining to these the final Variations, which might be considered as a new birth, so to speak, of the Haydn-Mozart Minuet, we possess, in these three Variations, a compendium of the whole history of music." The ending of this variation, an unresolved dominant seventh, leads naturally to the following fugue. Brendel's title for this variation is *To Bach (to Chopin)*. The structure is a foreshortening of Diabelli's theme.

Variation 32

Variation 32: Fuga: Allegro

	Variation 32

While in traditional variation sets a fugue was often used to conclude the work, Beethoven uses his fugue to reach a grand climax, then follows it with a final, quiet minuet. The fugue of Variation 32 is set apart by its foreign key, E-flat major. Structurally, the piece abandons Diabelli's two-part original. Melodically, it is based on Diabelli's falling fourth, used in many of the preceding variations, as well as, most strikingly, on the least inspired, least promising part of Diabelli's theme, the note repeated ten times. The bass in the opening bars takes Diabelli's rising figure and presents it in descending sequence. Out of these flimsy materials, Beethoven builds his powerful triple fugue.

The themes are presented in a variety of harmonies, contexts, lights and shades, and by using the traditional fugal techniques of inversion and stretto. About two thirds through, a fortissimo climax is reached and, following a pause, there begins a contrasting pianissimo section with a constantly hurrying figure serving as the third fugal subject. Eventually, the original two themes of the fugue burst out loudly again and the work races impetuously toward its final climax, a crashing chord and a grand sweep of arpeggios twice down and up the entire keyboard.

The transition to the sublime minuet that forms the final variation is a series of quiet, greatly prolonged chords that achieve an extraordinary effect. In Solomon's words, "The thirty-third variation is introduced by a Poco adagio that breaks the fugue's agitated momentum and finally takes us to the brink of utter motionlessness, providing a curtain to separate the fugue from the minuet." In describing the ending, commentators are often driven to superlatives. Gerald Abraham calls it "one of the strangest passages Beethoven ever wrote".^[12] Kinderman describes the transition as "one of the most magical moments in the work":

Beethoven emphasizes the diminished-seventh chord by a kind of arpeggiated cadenza spanning four and then five octaves. When the music comes to rest on this dissonant sonority, it is clear that we have reached the turning point, and are poised at a moment of great musical import. What accounts for the power of the following transition, which has so impressed musicians and critics? (Tovey called it 'one of the most appallingly impressive passages ever written.') One reason is surely the sheer temporal weight of the thirty-two variations that precede it, lasting three-quarters of an hour in performance. At this moment there is finally a halt to the seemingly endless continuity of variations in an unprecedented gesture. But this still fails to explain the uncanny force of the chord progression modulating from E flat major to the tonic C major of the Finale ..."

Tovey's description of this dramatic moment is:

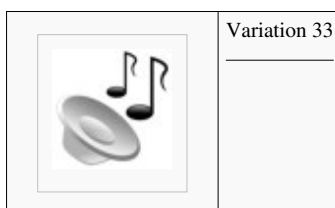
The storm of sound melts away, and, through one of the most ethereal and—I am amply justified in saying—appallingly impressive passages ever written, we pass quietly to the last variation

Technically, von Bülow admires in the closing four bars "the principle of modulation chiefly developed in the master's last creative period ... the successive step-wise progression of the several parts while employing enharmonic modulation as a bridge to connect even the remotest tonalities."

Brendel's title for this variation is *To Handel*.

Variation 33

Variation 33: Tempo di Menuetto moderato



Tovey comments:

It is profoundly characteristic of the way in which (as Diabelli himself seems partly to have grasped) this work develops and enlarges the great aesthetic principles of balance and climax embodied in the 'Goldberg' Variations, that it ends quietly. The freedom necessary for an ordinary climax on modern lines was secured already in the great fugue, placed, as it was, in a foreign key; and now Beethoven, like Bach, rounds off his work by a peaceful return home—a home that seems far removed from these stormy experiences through which alone such ethereal calm can be attained.

Brendel's title for this variation is *To Mozart; to Beethoven* explaining:

In the coda of the concluding variation, Beethoven speaks on his own behalf. He alludes to another supreme set of variations, that from his own last Sonata, Op. 111, which had been composed before the *Diabelli Variations* were finished. Beethoven's Arietta from Op. 111 is not only in the same key as Diabelli's 'waltz', but also shares certain motivic and structural features, while the characters of the two themes could not be more disparate. One can hear the Arietta as yet another, more distant, offspring of the 'waltz', and marvel at the inspirational effect of the 'cobbler's patch'.

Solomon describes the closing bars as "the final image — of a tender, songful, profound nostalgia, a vantage point from which we can review the purposes of the entire journey."



Works inspired

- *Dialogue avec 33 variations de L. van Beethoven sur une valse de Diabelli*, a 1971 dialogue between writer Michel Butor and Beethoven.
- *33 Variations*, a 2007 play by Moisés Kaufman, explores the story of the variations' composition.

Notes

- a. ^ A melody or musical sequence repeated one step, or some fixed interval, higher. Also known as a *rosalia*, named after an Italian song *Rosalia, mia cara*. Beethoven seemed to have taken pains to avoid rosalias. While it can be a simple, unimaginative device, *Grove Dictionary of Music*, points out that the rosalia has been used effectively by great composers, as in Handel's Hallelujah Chorus in the *Messiah* ("King of Kings"), the first movement of Mozart's Jupiter Symphony and the finale of Mozart's String Quartet K.575.
- b. ^ *Grove Dictionary* describes the work by other composers as follows:
Many of the variations are similar in method, since the composers were working in ignorance of one another and since piano virtuosity and variation techniques were widely taught according to familiar principles. Many composers contented themselves with a running figure decorating the theme... A number fastened on an idea developed with great power by Beethoven, such as Beethoven's pupil, the Archduke Rudolph, in an excellent piece. Some produced contrapuntal treatment...; others applied chromatic harmony to the diatonic theme.... The variations by the famous piano virtuosos, especially Kalkbrenner, Czerny, Pixis, Moscheles, Gelinek and Stadler, are on the whole brilliant but shallow; for Liszt, then only 11, it was his first publication, and his piece is vigorous but hardly characteristic. Schubert's circle contributed some of the better pieces, including those by Assmayer and Hüttenbrenner, though Schubert's own C minor variation is greatly superior. The variations by Drechsler, Freystädler, Gänsbacher and Schenk are also striking.^[13]

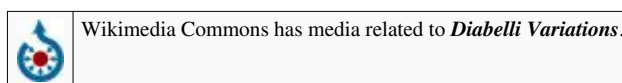
References

- [1] Kinderman, William, *Beethoven*, Oxford University Press, 1995, p. 211.
- [2] Cooper, Martin, *Beethoven: The Last Decade 1817–1827*, Oxford University Press, 1985.
- [3] Schoenberg, Arnold, *Structural Functions of Harmony*, W. W. Norton & Company, ISBN 0-393-00478-3, ISBN 978-0-393-00478-6, 1969, p. 91.
- [4] Brendel, Alfred, "Beethoven's Diabelli Variations", in *Alfred Brendel On Music*, a capella, Chicago, 2001, p. 114.
- [5] Czerny, Carl, "On the Proper Performance of All Beethoven's Works for the Piano: Edited and with a Commentary by Paul Badura-Skoda", Universal Editions, 1970, p. 74
- [6] Kinderman, William, *Beethoven*, Oxford University Press, 1995, p. 212.
- [7] Lockwood, Lewis, *Beethoven: The Music And The Life*, W. W. Norton & Company, 2005, ISBN 0-393-32638-1, ISBN 978-0-393-32638-3, pp. 394–5.
- [8] Brendel, Alfred, *Alfred Brendel on Music: Collected Essays*, A Cappella Books, 2000, p. 121
- [9] For example, Solomon, Maynard, *Beethoven*, 1977.
- [10] Abraham, Gerald, *The Age of Beethoven, 1790–1830*, Oxford University Press, ISBN 0-19-316308-X, 9780193163089, 1982, p. 352.
- [11] Von Bulow, Hans, *Ludwig Van Beethoven: Variations For Piano Book 2*, G. Schirmer. Further references to Von Bulow are to this edition, unless otherwise indicated.
- [12] Abraham, Gerald, *The Age of Beethoven*, Oxford University Press, Oxford, ISBN 0-19-316308-X, 9780193163089, 1982, p. 353.
- [13] *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Macmillan Publishers Limited, 1980, Vol. 5, p. 414.

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- Brendel, Alfred (1990), *Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts*, New York: Farrar, Straus and Giroux, ISBN 0-86051-666-0
- Cooper, Barry (2000), *Beethoven*, Master Musicians Series, Oxford: Oxford University Press, ISBN 0-19-816598-6
- Forbes, Elliot, ed. (1967), *Thayer's Life of Beethoven*, Princeton University Press
- Kinderman, William (1987), *Beethoven's Diabelli Variations*, Oxford: Clarendon Press, ISBN 0-19-315323-8
- Solomon, Maynard (2004), *Late Beethoven: Music, Thought, Imagination*, University of California Press, ISBN 0-520-24339-0
- Tovey, Donald Francis (1944), *Essays in Musical Analysis: Chamber Music*, Oxford University Press

External links



Commentaries

- *Beethoven's Diabelli Variations* by William Kinderman. Online version (<http://books.google.ca/books?id=Qa9natMQ4nYC&printsec=frontcover#PPA211,M1>)

Sheet music

- Diabelli Variations: Free scores at the International Music Score Library Project
- Public Domain sheet music of Franz Schubert's Variation on a Waltz by Diabelli at IMSLP ([http://www.imslp.org/wiki/Variation_on_a_Waltz_by_Diabelli,_D.718_\(Schubert,_Franz\)\)](http://www.imslp.org/wiki/Variation_on_a_Waltz_by_Diabelli,_D.718_(Schubert,_Franz))))
- Public Domain sheet music of Franz Liszt's Variation on a Waltz by Diabelli at IMSLP ([http://www.imslp.org/wiki/Variation_on_a_Waltz_by_Diabelli,_S.147_\(Liszt,_Franz\)\)](http://www.imslp.org/wiki/Variation_on_a_Waltz_by_Diabelli,_S.147_(Liszt,_Franz))))
- Score of Mozart's aria "Notte e giorno faticar" from *Don Giovanni*. Compare with Variation 22 above. (<http://www.dlib.indiana.edu/variations/scores/bhq9391/index.html>)

Early copies & editions

- Engraver's copy sent to Ferdinand Ries in London, 1823, with corrections in Beethoven's handwriting. Complete (78 pages). Title page in Beethoven's handwriting includes title and dedication to wife of Ries as follows : "33 Veränderungen über einen walzer Der Gemahlin meines lieben Freundes Ries gewidmet von Ludwig van Beethoven Vien am 30ten April 1823." This London edition was never published. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaless_archiv_en&_dokid=wm354&_seite=1)
- Corrections to London engraver's copy (above) for Variation 31, in Beethoven's handwriting (two pages). From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaless_archiv_en&_dokid=wm135&_seite=1)
- 33 Veränderungen über einen Walzer für das Piano-Forte, pub. Cappi und Diabelli (complete, 43 pages). Dedicated to Antonia Brentano. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaless_archiv_en&_dokid=T00007525&_seite=1)
- 33 Veränderungen über einen Walzer für das Piano-Forte, pub. Cappi und Diabelli (cover and theme only). Dedicated to Antonia Brentano. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaless_archiv_en&)

_dokid=T00016906&_seite=1)

- 33 Veränderungen über einen Walzer für das Piano-Forte, pub. Cappi und Diabelli (cover and theme only). Dedicated to Antonia Brentano. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaales_archiv_en&_dokid=T00026016&_seite=1)
- Vaterländische Künstlerverein (cover only); also 33 Veränderungen über einen Walzer (cover and theme only); pub. A. Diabelli et Comp. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaales_archiv_en&_dokid=T00016826&_seite=1)
- Vaterländische Künstlerverein (cover only); also 33 Veränderungen über einen Walzer (cover and theme only); pub. A. Diabelli et Comp. From the Digital Archives of Beethoven-Haus, Bonn. (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitaales_archiv_en&_dokid=T00002874&_seite=1)

Egmont



Count of Egmont

	Overture from <i>Egmont</i> (9:01) Courtesy of Musopen
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Egmont, Op. 84, by Ludwig van Beethoven, is a set of incidental music pieces for the 1787 play of the same name by Johann Wolfgang von Goethe. It consists of an overture followed by a sequence of nine additional pieces for soprano, male narrator and full symphony orchestra. (The male narrator is optional; he is not used in the play, and he does not appear in all recordings of the complete incidental music.) Beethoven wrote it between October 1809 and June 1810, and it was premiered on 15 June 1810.

The subject of the music and dramatic narrative is the life and heroism of a 16th-century Dutch nobleman, the Count of Egmont. It was composed during the period of the Napoleonic Wars, at a time when the French Empire had extended its domination over most of Europe. Beethoven had famously expressed his great outrage over Napoleon Bonaparte's decision to crown himself Emperor in 1804, furiously scratching out his name in the dedication of the *Eroica Symphony*. In the music for *Egmont*, Beethoven expressed his own political concerns through the exaltation of the heroic sacrifice of a man condemned to death for having taken a valiant stand against oppression. The Overture later became an unofficial anthem of the 1956 Hungarian revolution.

Beethoven composed Klärchen's songs, "*Die Trommel gerühret*" ("The drum is a-stirring") and "*Freudvoll und leidvoll*" ("Joyful and woeful"), with the Austrian actress Antonie Adamberger specifically in mind. She would later repeatedly and enthusiastically recall her collaboration with him.^[1]

The music was greeted with eulogistic praise, in particular by E.T.A. Hoffmann for its poetry, and Goethe himself declared that Beethoven had expressed his intentions with "a remarkable genius".

The overture, powerful and expressive, is one of the last works of his middle period; it has become as famous a composition as the *Coriolan Overture*, and is in a similar style to the Fifth Symphony, which he had completed two years earlier.

Outline of sections

The incidental music includes the following sections, among which the overture, the lieder *Die Trommel gerühret*, *Freudvoll und Leidvoll* and the *Mort de Klärchen* are particularly well-known:

1. Overture: Sostenuto, ma non troppo - Allegro
2. Lied: "Die Trommel gerühret"
3. Entracte: Andante
4. Entracte: Larghetto
5. Lied: "Freudvoll und Leidvoll"
6. Entracte: Allegro - Marcia
7. Entracte: Poco sostenuto e risoluto
8. Mort de Klärchen
9. Melodram: "Süßer Schlaf"
10. Siegessymphonie (*symphony of victory*): Allegro con brio

References

- [1] *Beethoven aus der Sicht seiner Zeitgenossen*, edited by Klaus Martin Kopitz and Rainer Cadenbach, Munich 2009, Vol. 1, pp. 3–5

External links

- *Egmont Overture*: Free scores at the International Music Score Library Project
- *Internet Archive: Free Download: Beethoven: Egmont Overture* (<http://www.archive.org/details/BeethovenEgmontOverture>) on Internet Archive

Elegischer Gesang

"**Elegischer Gesang**" ("Elegiac Song"), Op. 118, is a short work by Ludwig van Beethoven scored for string quartet and four mixed voices. It is a setting of a text by Ignaz Franz Castelli (1781–1862). Although not published until 1826, it dates from 1814^[1] and is dedicated to his friend and patron Baron Johann Baptist von Pasqualati of Osterberg, whose wife Eleonore had died three years earlier at the tender age of 24 years. It is one of Beethoven's least known works and is not often performed or recorded.

Text

German

Sanft, wie du lebtest, hast du vollendet, zu heilig für den Schmerz! Kein Auge wein' ob des himmlischen Geistes Heimkehr.

English (direct)

Gentle as you lived, have you completed too sacred for the pain! No eye weep if Heavenly Spirit homecoming.

English (lyrical)

Gently, as you lived, have you died, too holy for sorrow! Let no eye shed tears for the spirit's heavenly homecoming.
—OR—Life gently touched thee, And passed as softly. Thou spirit, too holy to know pain! No eye could weep for this heavenly spirit, when homeward turning Ah, life gently touched thee, and passed as softly. Yes, and passed as softly.

References

- [1] Detroit Symphony Orchestra, program notes May 29, 2008 (http://dso.org/upload_files/content_pdfs/res/backstage/history/0708_programnotes/ElegischerGesang.pdf)

External links

- Score and parts of the piece at the IMSLP ([http://imslp.org/wiki/Elegischer_Gesang,_Op.118_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Elegischer_Gesang,_Op.118_(Beethoven,_Ludwig_van)))
 - Performance of the work on YouTube (http://www.youtube.com/watch?v=_sjqSLhmfHA)
-

Eroica Variations

The **Variations and Fugue for Piano in Eb major, Op. 35** are a set of fifteen variations for solo piano composed by Ludwig van Beethoven in 1802. They are commonly referred to as the **Eroica Variations** because variations on the same theme were used as the finale of his Symphony No. 3 *Eroica* composed the following year.

Musicologists Leon Plantinga and Alexander Ringer claim that the inspiration for the Eroica theme may have come from Classical era composer Muzio Clementi. Plantinga theorizes that a source may be Clementi's Piano Sonata in F minor, Op. 13, No. 6 (composed in 1784) where the first seven or eight notes of the Eroica theme can be matched, with a simpler rhythm, with the beginning of the third movement (in a minor key), and later to the melody in a major key (the Eroica theme is in a major key although there are variations in minor keys).^[1] Ringer points to the first movement of the Piano Sonata in G minor, Op. 7, No. 3 (composed in 1782) as a possible source, where the melody (in a minor key) and rhythm closely match the first eight bars of the Eroica theme. (A major version also exists in the movement, matching very closely the melody in the major key from the F minor, Op. 13, No. 6 sonata).^[2]

The theme was a favorite of Beethoven's. He used it in the finale of the ballet music he composed for *The Creatures of Prometheus* (1801) as well as for the seventh of his 12 Contredanses, WoO 14 (1800-02), before being the subject of the variations of this work and of the later symphony. It begins thus:



In a departure from the classical theme-and-variations form, Beethoven opens the work not with the main theme, but the bass line to the main theme. He then follows with three variations of this bass line before finally stating the main theme. This approach was carried over from the ballet music, where it represented the gradual creation of life forms by Prometheus. The variations in the Eroica Symphony follow this same pattern. In another departure from traditional variation form, after the fifteen variations of the main theme, Beethoven finishes the work with a finale consisting of a fugue followed by an *Andante con moto*.

The work lasts about 25 minutes.

External links

- Eroica Variations: Free scores at the International Music Score Library Project
- Recording^[3] by Katherine Chi from the Isabella Stewart Gardner Museum in MP3 format

References

- [1] Leon B. Plantinga, *Clementi: His Life and Music* (New York: Oxford University Press, 1977, pp. 103-05)
- [2] Alexander L. Ringer, "Clementi and the Eroica", *The Musical Quarterly*, Vol. 47, No. 4 (Oct 1961): 454-68
- [3] http://traffic.libsyn.com/gardnermuseum/beethoven_op35.mp3

Fugue for String Quintet, Op. 137

The **Fugue for String Quintet in D major**, Op. 137, was composed by Ludwig van Beethoven. It was composed in 1817, and was the only work he completed for string quintet in his late period. After Beethoven's death in 1827, Breitkopf & Härtel published the work, hence the high opus number. The composition is scored for a string quintet with two violas.

Structure

The work is structured as a single movement marked *Allegretto* and takes around two minutes to perform.

External links

- Fugue in D major, Op.137 (Beethoven, Ludwig van): Free scores at the International Music Score Library Project

Für Elise

Bagatelle No. 25 in A minor (WoO 59 and Bia 515) for solo piano, commonly known as "**Für Elise**" or "**Fuer Elise**" (German: [fʏːɐ̯ ɐːˈliːzə] (), English: "For Elise", commonly misspelled "Fur Elise"), is one of Ludwig van Beethoven's most popular compositions.^{[1][2][3]} It is usually classified as a bagatelle, but it is also sometimes referred to as an Albumblatt.

History

The score was not published until 1867, 40 years after the composer's death in 1827. The discoverer of the piece, Ludwig Nohl, affirmed that the original autographed manuscript, now lost, was dated 27 April 1810.

The version of "Für Elise" we hear today is an earlier version that was transcribed by Ludwig Nohl. There is a

later version, with drastic changes to the accompaniment which was transcribed from a later manuscript by Barry Cooper. The most notable difference is in the first theme, the left-hand arpeggios are delayed by a 16th note beat. There are a few extra bars in the transitional section into the B section; and finally, the rising A minor arpeggio figure is moved later into the piece. The tempo marking *Poco moto* is believed to have been on the manuscript that Ludwig Nohl transcribed (now lost). The later version includes the marking *Molto grazioso*. It is believed that Beethoven intended to add the piece to a cycle of bagatelles.Wikipedia:Citation needed



"Für Elise", opening



First edition, 1867

The pianist and musicologist Luca Chiantore (es) argued in his thesis and his 2010 book *Beethoven al piano* that Beethoven might not have been the person who gave the piece the form that we know today. Chiantore suggested that the original signed manuscript, upon which Ludwig Nohl claimed to base his transcription, may never have existed.^[4] On the other hand, the musicologist Barry Cooper stated, in a 1984 essay in *The Musical Times*, that one of two surviving sketches closely resembles the published version.

Identity of "Elise"

It is not certain who "Elise" was. Max Unger suggested that Ludwig Nohl may have transcribed the title incorrectly and the original work may have been named "Für Therese",^[5] a reference to Therese Malfatti von Rohrenbach zu Dezza (1792–1851). She was a friend and student of Beethoven's to whom he proposed in 1810, though she turned him down to marry the Austrian nobleman and state official Wilhelm von Droßdik in 1816.^[6] Note that the piano sonata no.24, dedicated to Countess Thérèse von Brunswick, is also referred to sometimes as "für Therese".



Therese Malfatti, widely believed to be the dedicatee of "Für Elise"

According to a 2010 study by Klaus Martin Kopitz (de), there is evidence that the piece was written for the German soprano singer Elisabeth Röckel (1793–1883), later the wife of Johann Nepomuk Hummel. "Elise", as she was called by a parish priest (she called herself "Betty" too), had been a friend of Beethoven's since 1808.^[7] In the meantime, the Austrian musicologist Michael Lorenz^[8] has shown that Rudolf Schachner, who in 1851 inherited Therese von Droßdik's musical scores, was the illegitimate son of Babette Bredl (who in 1865 let Nohl copy the autograph in her possession). Thus the autograph must have come to Babette Bredl from Therese von Droßdik's estate and Kopitz's hypothesis is refuted.

In 2012, the Canadian musicologist Rita Steblin suggested that Juliane Katharine Elisabet Barenfeld (de), who used "Elise" as a variant first name, might be the dedicatee. Born in Regensburg and treated for a while as child prodigy, she first travelled on concert tours with Beethoven's friend Johann Nepomuk Mälzel, also from Regensburg, and then lived with him for some time in Vienna where she received singing lessons from Antonio Salieri. Steblin argues that Beethoven dedicated this work to the 13-year-old Elise Barenfeld as a favour to Therese Malfatti who lived opposite Mälzel's and Barenfeld's residence and who might have given her piano lessons.^[9] Steblin admits that question marks remain for her hypothesis.^[10]

Music

	Bagatelle in A minor ("Für Elise")
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The piece is in A minor and is set in 3/8 time. It begins with an A minor theme marked *Poco moto* (little movement), with the left hand playing arpeggios alternating between A minor and E major. It then moves into a brief section based around C major and G major, before returning to the original theme. It then enters a lighter section in the subdominant key of the relative major of A minor (C major), F major. It consists of a similar texture to the A section, where the right hand plays a melody over left hand arpeggios. It then enters a 32nd note C major figure before returning to the A section. The piece then moves to an agitated theme in D minor with an A pedal point, as the right hand plays diminished chords. This section then concludes with an ascending A minor arpeggio before beginning a

chromatic descent over two octaves, and then returning to the A section. The piece ends in its starting key of A minor with an authentic cadence. Despite being called a bagatelle, the piece is in rondo form. The structure is A–B–A–C–A. The first theme is not technically difficult and is often taught alone as it provides a good basic exercise for piano pedalling technique. However, much greater technique is required for the B section as well as the rapid rising A minor figure in the C section.

Kopitz presents the finding by the German organ scholar Johannes Quack that the letters that spell Elise can be decoded as the first three notes of the piece. Because an Eb is called an *Es* in German and is pronounced as "S", that makes **E–(L)–(I)–S–E: E–(L)–(I)–Eb–E**, which by enharmonic equivalents sounds the same as the written notes **E–(L)–(I)–D[♯]–E**.^[11]

References

- [1] William Kinderman, *The Cambridge Companion to Beethoven*, Cambridge: Cambridge University Press, 2000, p. 125–126, ISBN 978-0-521-58934-5
- [2] Dorothy de Val, *The Cambridge Companion to the piano*, Cambridge: Cambridge University Press, 1998, p. 131, ISBN 978-0-521-47986-8, "Beethoven is here [in the 1892 *Repertory of select pianoforte works*] only by virtue of 'Für Elise', but there is a better representation of later composers such as Schubert ... , Chopin ... , Schumann ... and some Liszt."
- [3] Morton Manus, *Alfred's Basic Adult All-In-One Piano Course*, Book 3, New York: Alfred publishing, p. 132, ISBN 978-0-7390-0068-7
- [4] Luca Chiantore: *Beethoven al piano*. Barcelona: Nortesur, 2010, p. 333–360, ISBN 978-84-937357-6-0
- [5] Max Unger, translated by Theodore Baker, "Beethoven and Therese von Malfatti," *The Musical Quarterly* 11, no. 1 (1925): 63–72.
- [6] Michael Lorenz: "Baronin Droßdik und die verschneyten Nachtigallen. Biographische Anmerkungen zu einem Schubert-Dokument", *Schubert durch die Brille* 26, (Tutzing: Schneider, 2001), pp. 47–88.
- [7] Klaus Martin Kopitz: *Beethoven, Elisabeth Röckel und das Albumblatt "Für Elise"*, Köln: Dohr, 2010, ISBN 978-3-936655-87-2.
- [8] Michael Lorenz: "'Die enttarnte Elise'. Die kurze Karriere der Elisabeth Röckel als Beethovens 'Elise'" (http://homepage.univie.ac.at/michael.lorenz/beethovens_elise/), *Bonner Beethoven-Studien* vol. 9, (Bonn 2011), 169–90.
- [9] "War Mälzels Sängerin auch Beethovens 'Elise'?" (<http://www.nmz.de/online/war-maelzels-saengerin-auch-beethovens-elise-die-kanadische-musikforscherin-rita-steblin-ist->) by Juan Martin Koch, ', **15 November 2012**
- [10] "Geheimnis um Beethovens 'Elise' gelüftet?" (<http://www.welt.de/regionales/muenchen/article111178742/Geheimnis-um-Beethovens-Elise-gelueftet.html>), *Die Welt*, 16 November 2012 ; Steblin, Rita: "Who was Beethoven's 'Elise'? A new solution to the mystery." In: *The Musical Times* 155 (2014), pp. 3-39
- [11] Kopitz 2010, pp. 50f

External links



Wikimedia Commons has media related to ***Für Elise***.

- "Für Elise": Free scores at the International Music Score Library Project
- "Für Elise" (<http://www.mutopiaproject.org/cgi-bin/piece-info.cgi?id=931>) at the Mutopia Project
- Free sheet music (http://cantorion.org/music/4/Für_Elise_Original_version/) of "Für Elise" from *Cantorion.org*
- "Für Elise", for piano and orchestra (<https://www.youtube.com/watch?v=e4d0LOuP4Uw>) on YouTube, arranged by Georgii Cherkin
- Nohl's first publication (http://books.google.at/books/download/Neue_Briefe_Beethovens.pdf?id=oUk9AAAcAAJ&output=pdf&sig=ACfU3U1z193BvFcPyIk8_uV467zQxmV-nw) of "Für Elise" in 1867
- "Für Elise" (<http://www.forelise.com/>) sheet music, and free recording (http://www.forelise.com/recordings/valentina_lisitsa) by Valentina Lisitsa
- A MIDI of the revised version (<http://www.unheardbeethoven.org/search/search.pl?piece=frel1822.mid>) Beethoven was working on in 1822
- Michael Lorenz: "Maria Eva Hummel. A Postscript" (<http://michaelorenz.blogspot.co.at/2013/07/maria-eva-hummel-postscript.html>), Vienna 2013

- Für Elise (<http://dragonguitar.com/blog/post/beethovens-fur-elise-tab-for-guitar/5>) Guitar TAB at DragonGuitar

Gertrude's Dream Waltz

"**Gertrude's Dream Waltz**" (German: "**Gertrudes Traumwalzer**") is a piece of music in B-flat major for solo piano attributed to Ludwig van Beethoven.^[1] It is cataloged as *Kinsky-Halm Anhang 16, nr. 2*. There is debate as to whether or not Beethoven actually wrote the piece, as it is a waltz and doesn't fit with Beethoven's other compositions at the time. It is unknown in what year it was composed, although it was published in 1852 by Fritz Schuberth in Leipzig, Germany. It was first published in the United States in 1854 by J. E. Gould of Philadelphia, with variations by Charles Grobe, under the title "Enchanting Dreams".

The piece is part of the chamber music repertoire, although not frequently performed. For example, it was performed by the Ciompi Quartet (with additional performers) on July 16, 2005. There is at least one commercial recording available.



Title page of 1854 US edition

Notes

- [1] "Gertruds Traumwalzer", in B flat major (<http://www.classical-composers.org/piece/5359>)

External links

- The Beethoven Reference Site: Forums thread (<http://www.gyrix.com/forums/showthread.php?t=59>)

King Stephen

King Stephen, Op. 117 (*König Stephan*) is a commemorative work composed by Ludwig van Beethoven in 1811. It includes an overture in E flat major and nine vocal numbers. Only the overture is usually played today. The title refers to King Stephen I, founder of the kingdom of Hungary in the year 1000.

In 1808 Emperor Francis I of Austria commissioned the construction of a large theatre in Budapest, to alleviate the nationalist feelings incipient in Hungary and to celebrate the loyalty of Hungary to the Austrian monarchy. At the time of the inauguration of this theatre in 1811, Beethoven was commissioned to put to music two commemorative texts written by August von Kotzebue: *King Étienne* and *Ruins of Athens*. These overtures are among the least played orchestral works of the composer.WP:TOPIC

Movements

1. Overture (Andante con moto - Presto, E-flat major)
2. Male chorus: *Ruhend von seinen Thaten* (Andante maestoso e con moto, C major)
3. Male chorus: *Auf dunkeln in finstern Hainen Wandelten* (Allegro con brio - C minor)
4. Victory march (Feurig und stolz - G major)
5. Female chorus: *Wo die Unschuld Blumen streute* (Andante con moto all'Ongarese - A major)
6. Melodrama (Stéphan): *Du hast dein Vaterland*
7. Chorus: *Eine neue strahlende Sonne* (Vivace - F major)
8. Melodrama (Stéphan): *Ihr edlen Ungarn!* (Maestoso con moto - D major)
 - a. Religious March (Moderato - B-flat major)
 - b. Melodrama with chorus: *Heil unserm Konige!* (Allegro vivace e con brio - B-flat major)
10. Final chorus: *Heil! Heil unserm Enkeln* (Presto - D major)

References

- Lecompte Michel, *Guide illustré de la musique symphonique de Beethoven*, Fayard, 1995, 335p. ISBN 2-213-03091-X
- Catalogue Beethoven (Opus) ^[1]

External links

- King Stephen Overture: Free scores at the International Music Score Library Project

References

- [1] <http://infopuq.quebec.ca/~uss1010/catal/beethoven/beelvc1.html>

Mass in C major

Ludwig van Beethoven wrote his **Mass in C major**, Op. 86, to a commission from Prince Nikolaus Esterházy II in 1807. In fulfilling this commission, Beethoven was extending a tradition established by Joseph Haydn, who following his return from England in 1795 had composed one mass per year for the Esterházy family, to celebrate the name day of the Prince's wife. Haydn had ceased this tradition with the failure of his health in 1802.

Prince Nikolaus did not appreciate the mass, causing Beethoven to leave his house in a rage.^[1] Charles Rosen, in *The Classical Style*, has called the episode Beethoven's "most humiliating public failure". The mass is appreciated by critics (such as Rosen), but is probably one of the least often performed of Beethoven's larger works.

Of the work, Michael Moore writes "While [it] is often overshadowed by the immense Missa Solemnis, written some fifteen years later, it has a directness and an emotional content that the latter work sometimes lacks."^[2] The *Penguin Guide to Compact Discs* (2004 edition) forthrightly calls the work a "long-underrated masterpiece."

Movements

1. Kyrie – "Lord have mercy, Christ have mercy"
2. Gloria (Qui tollis – Quoniam)
3. Credo
4. Sanctus (Benedictus – Osanna)
5. Agnus Dei (Dona nobis pacem)

References

[1] <http://www.its.caltech.edu/~tan/BeethovenMissaSolemnis/massinc.html>

[2] <http://www.mcchorus.org/prognt10.htm>

External links

- Free scores of this work in the Choral Public Domain Library (ChoralWiki) (arrangement for piano and voice)
- Mass in C major: Free scores at the International Music Score Library Project
- Mass in C-major (MIDI), with practice files (MP3) for choristers (<http://www.impresario.ch/choral/beet86.htm>)

Meeresstille und glückliche Fahrt

Meeresstille und glückliche Fahrt ("Calm Sea and Prosperous Voyage"), is a cantata for chorus and orchestra composed by Ludwig van Beethoven (op. 112), based on verses by Johann Wolfgang von Goethe and dedicated to him. The work was first performed in Vienna in 1815 and first published in 1822. The piece is in a single movement, a typical performance usually taking between 7 and 8 minutes.

The cantata evokes the imagery of the pair of poems which later inspired a more famous concert overture by Mendelssohn. The poems' titles are not synonymous: in the days before steam, a totally calm sea was cause for alarm; it is only when the wind at last rises that the ship can continue on its journey. The first section depicts a ship becalmed, the second its success in resuming its voyage.

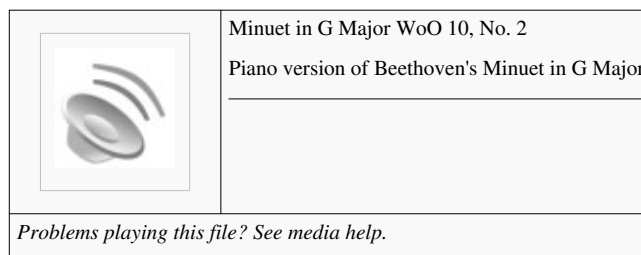
Text

German	English
Meeres Stille:	Calm Sea:
Tiefe Stille herrscht im Wasser, Ohne Regung ruht das Meer, Und bekümmert sieht der Schiffer Glatte Fläche ringsumher. Keine Luft von keiner Seite! Todesstille fürchterlich! In der ungeheuern Weite Reget keine Welle sich.	Deep stillness rules the water Without motion lies the sea, And sadly the sailor observes Smooth surfaces all around. No air from any side! Deathly, terrible stillness! In the immense distances not a single wave stirs.
Glückliche Fahrt:	Prosperous Journey:
Die Nebel zerreißen, Der Himmel ist helle, Und Äolus löset Das ängstliche Band. Es säuseln die Winde, Es rührt sich der Schiffer. Geschwinde! Geschwinde! Es teilt sich die Welle, Es naht sich die Ferne; Schon seh ich das Land!	The fog is torn, The sky is bright, And Aeolus releases The fearful bindings. The winds whisper, The sailor begins to move. Swiftly! Swiftly! The waves divide, The distance nears; Already, I see land!

Recordings

- *Beethoven*
 - John Eliot Gardiner, English Baroque Soloists: "Messe in C", Archiv Productions
 - Robert Shaw, Atlanta Symphony Orchestra & Chorus: "Beethoven: Mass in C, Elegiac Song & Calm Sea and Prosperous Voyage", Telarc
 - Michael Tilson Thomas, London Symphony Orchestra & Ambrosian Singers: "Beethoven: Late Choral Music", CBS Records (Sony/BMG)

Minuet WoO 10, No. 2



Ludwig van Beethoven's **Minuet in G major, WoO 10, No. 2** is a composition originally written for orchestra, but was lost and only an arrangement for piano could be found. It has become very popular.

Structure

The minuet is in incipient ternary form, A-A-B-A, a type of song form as differentiated from other, such as the binary song form in the format A-B, the ternary A-B-A, or the rondo, A-B-A-C-A or an alternate form but with the "A" theme repeating after each new theme in the sequence of themes. In terms of A-B-A sections, the three parts are:

1. Moderato
2. Trio
3. Moderato

The Moderato section features a melody, marked legato (to play in a smooth, even style without noticeable breaks between the notes). Quarter notes occupy most of the left hand in this A section, which is made up of two periods. The first four-measure (a) phrase is in the tonic of G Major; the second four-measure (b) phrase modulates from the tonic to the dominant of D Major.

This period, the main theme of the piece, is repeated once. Next comes the second period which consists of a four-measure (c) phrase with a different melody and modulates back into the tonic for the final four-measures, which begins and ends in G Major. This phrase is a variation of (a) so as to stay in the tonic, so must be designated (a-1) to make this and other slight alterations clear. It is still very recognizable as the (a) thematic music.

The trio section features non-stop eighth notes in the right hand and, once again, quarter notes in the left hand. It starts with an eight-measure modulating passage repeated once and moves on to another eight-measure passage that ends in the tonic, and is also repeated once. This passage contains four harmonious measures that are followed by a varied reiteration of the theme in the trio part (which is played in the first eight-measure passage). The section, without going into as much detail as is shown above for the legato section (although this could be done) is thus in binary song form.

The last section, which is Moderato also, is a repeat of the first section, BUT without the repeat. It is that which makes the piece an incipient ternary song form: A-A-B-A.

In popular culture

In *The Music Man*, the children of River City learn the Minuet in G via the "Think Method" taught by Professor Harold Hill. It was also the inspiration for the theme of the British sitcom *Fawlty Towers*.

External links

- Minuet orchestral performance by the Philadelphia Orchestra ^[1]
- Minuet free scores ^[2] at IMSLP ^[3]

References

[1] <http://www.youtube.com/watch?v=XuV9Aa3d1xo>

[2] http://imslp.org/wiki/6_Minuets%2C_WoO_10_%28Beethoven%2C_Ludwig_van%29

[3] http://imslp.org/wiki/Main_Page

Missa Solemnis

The *Missa solemnis* in D major, Op. 123, was composed by Ludwig van Beethoven from 1819 to 1823. It was first performed on 7 April 1824 in St. Petersburg, Russia, under the auspices of Beethoven's patron Prince Nikolai Galitzin; an incomplete performance was given in Vienna on 7 May 1824, when the *Kyrie*, *Credo*, and *Agnus Dei* were conducted by the composer.^[1] It is generally considered one of the composer's supreme achievements and, along with Bach's *Mass in B minor*, one of the most significant Mass settings of the common practice period.

Despite critical recognition as one of Beethoven's great works from the height of his composing career, *Missa solemnis* has not achieved the same level of popular attention that many of his symphonies and sonatas have enjoyed. Wikipedia:Citation needed Written around the same time as his Ninth Symphony, it is Beethoven's second setting of the Mass, after his Mass in C, Op. 86.

The Mass is scored for 2 flutes; 2 oboes, 2 clarinets (in A, C, and B♭); 2 bassoons; contrabassoon; 4 horns (in D, E♭, B♭ basso, E, and G); 2 trumpets (D, B♭, and C); alto, tenor, and bass trombone; timpani; organ continuo; strings (violins I and II, violas, cellos, and basses); soprano, alto, tenor, and bass soloists; and mixed choir.



In this famous portrait of Beethoven by Joseph Karl Stieler, Beethoven can be seen working on the *Missa solemnis* in D major.

Structure

Like most Masses, Beethoven's *Missa solennis* is in five movements:

- *Kyrie*: Perhaps the most traditional of the Mass movements, the *Kyrie* is in a traditional ABA' structure, with stately choral writing in the first movement section and more contrapuntal voice leading in the *Christe*, which also introduces the four vocal soloists.
- *Gloria*: Quickly shifting textures and themes highlight each portion of the *Gloria* text, in a beginning to the movement that is almost encyclopedic in its exploration of 3/4 time. The movement ends with the first of the work's two massive fugues, on the text "*In gloria Dei patris. Amen*", leading into a recapitulation of the initial *Gloria* text and music.
- *Credo*: One of the most remarkable movements to come from Beethoven's pen opens with a chord sequence that will be used again in the movement to effect modulations. The *Credo*, like the *Gloria*, is an often disorienting, mad rush through the text. The poignant modal harmonies for the "*et incarnatus*" yield to ever more expressive heights through the "*crucifixus*", and into a remarkable, *a cappella* setting of the "*et resurrexit*" that is over almost before it has begun. Most notable about the movement, though, is the closing fugue on "*et vitam venturi*" that includes one of the most difficult passages in the choral repertoire, when the subject returns at doubled tempo for a thrilling conclusion.

The form of the *Credo* is divided into four parts: (I) *allegro ma non troppo* through "*descendit de coelis*" in B-flat; (II) "*Incarnatus est*" through "*Resurrexit*" in D; (III) "*Et ascendit*" through the *Credo* recapitulation in F; (IV) Fugue and Coda "*et vitam venturi saeculi, amen*" in B-flat.

- *Sanctus*: Up until the *benedictus* of the *Sanctus*, the *Missa solennis* is of fairly normal classical proportions. But then, after an orchestral *preludio*, a solo violin enters in its highest range—representing the Holy Spirit descending to earth—and begins the *Missa*'s most transcendently beautiful music, in a remarkably long extension of the text.
- *Agnus Dei*: A setting of the plea "*miserere nobis*" ("have mercy on us") that begins with the men's voices alone in B minor yields, eventually, to a bright D-major prayer "*dona nobis pacem*" ("grant us peace") in a pastoral mode. After some fugal development, it is suddenly and dramatically interrupted by martial sounds (a convention in the 18th century, as in Haydn's *Missa in tempore belli*), but after repeated pleas of "*miserere!*", eventually recovers and brings itself to a stately conclusion.

Performance

The orchestration of the piece features a quartet of vocal soloists, a substantial chorus, and the full orchestra, and each at times is used in virtuosic, textural, and melodic capacities. The writing displays Beethoven's characteristic disregard for the performer, and is in several places both technically and physically exacting, with many sudden changes of dynamic, metre and tempo. This is consistent throughout, starting with the opening *Kyrie* where the syllables *Ky-ri* are delivered either *forte* or with *sforzando*, but the final *e* is piano. As noted above, the reprise of the *Et vitam venturi* fugue is particularly taxing, being both subtly different from the previous statements of the theme and counter-theme, and delivered at around twice the speed.

The orchestral parts also include many demanding sections, including the violin solo in the *Sanctus* and some of the most demanding work in the repertoire for bassoon and contrabassoon.

A typical performance of the complete work runs 80 to 85 minutes. The difficulty of the piece combined with the requirements for a full orchestra, large chorus, and highly trained soloists, both vocal and instrumental, mean that it is not often performed by amateur or semi-professional ensembles.

Dedication

The work was dedicated to Archduke Rudolf of Austria, archbishop of Olomouc, Beethoven's foremost patron as well as pupil and friend. The copy presented to Rudolf was inscribed "Von Herzen—Möge es wieder—Zu Herzen gehn!"^[2] ("From the heart – may it return to the heart!")

Critical response

Some critics have been troubled by the problem that, as Theodor W. Adorno put it, "there is something peculiar about the *Missa solemnis*." Wikipedia:Citation needed In many ways, it is an atypical work, even for Beethoven. Missing is the sustained exploration of themes through development that is one of Beethoven's hallmarks. The massive fugues at the end of the Gloria and Credo align it with the work of his late period—but his simultaneous interest in the theme and variations form is absent. Instead, the Missa presents a continuous musical narrative, almost without repetition, particularly in the Gloria and Credo, the two longest movements. The style, Adorno has noted, is close to treatment of themes in imitation that one finds in the Flemish masters such as Josquin des Prez and Johannes Ockeghem, but it is unclear whether Beethoven was consciously imitating their techniques to meet the peculiar demands of the Mass text. Donald Tovey has connected Beethoven to the earlier tradition in a different way:

“Not even Bach or Handel can show a greater sense of space and of sonority. There is no earlier choral writing that comes so near to recovering some of the lost secrets of the style of Palestrina. There is no choral and no orchestral writing, earlier or later, that shows a more thrilling sense of the individual colour of every chord, every position, and every doubled third or discord.”

References

- [1] Elliot Forbes (ed.), *Thayer's Life of Beethoven*, Princeton, 1970, vol. II, p. 908, p. 925
- [2] See Beethoven: Missa solemnis, Op. 123, Kyrie; Tutzing: Schneider, 1965; facsimile ed.

External links

- Performance of *Agnus Dei* movement (<http://www.npr.org/templates/story/story.php?storyId=5202103>) (starting with *Dona Nobis Pacem*)
- Missa Solemnis: Free scores at the International Music Score Library Project
- 'Credo Movement,' (<http://www.sbc.edu/honors/documents/Trayer.pdf>)- Commentary by Kristin Diana Trayer
- "'Missa Solemnis', a Divine Bit of Beethoven" (<http://www.npr.org/templates/story/story.php?storyId=5202103>)- NPR commentary by Jan Swafford

Zur Namensfeier

Zur Namensfeier (French: *Jour de fête*, English: *Feastday* or *Name day*), op. 115, is a symphonic overture in C major by Ludwig van Beethoven completed in 1815, and first performed on Christmas Day 1815. It is dedicated to Polish prince Antoni Radziwiłł, who is remembered for his patronage of the arts. The piece is seldom played.

Its title refers to the feast of St Francis of Assisi, the name day of the Austrian emperor Franz I, 4 October, and while Beethoven made an attempt to complete the work for this day in 1814, he was unable to finish it in time, so he set aside work on it until the following spring. The theme at the beginning is related to that which he used to set Schiller's Ode to Joy in his Ninth Symphony nine years later.

In spite of its late opus number, it is a middle-period composition. He used ideas which he had sketched between 1810 and 1814; his earliest "late period" compositions are usually dated to 1816.^[1]

Notes

[1] Kerman/Tyson, Grove

References

- Lecompte Michel, *Guide illustré de la musique symphonique de Beethoven*, Fayard, 1995 ISBN 2-213-03091-X
- Kerman, Joseph /Tyson, Alan: "Ludwig van Beethoven", *Grove Music Online*, ed. L. Macy (Accessed 14 December 2006), (subscription access) (<http://www.grovemusic.com>)

External links

- Name Day Overture: Free scores at the International Music Score Library Project

Octet

The **Octet** in E-flat major by Ludwig van Beethoven, Op. 103, is a work for two oboes, two clarinets, two bassoons, and two horns. Despite its high opus number, it was written in 1792/1793, during Beethoven's early period. Beethoven reworked and expanded the Octet in 1795 as his first String Quintet, Op. 4.

	Octet Op. 103
	1. Allegro
	2. Andante
	3. Menuetto
	4. Presto
Performed by the Soni Ventorum Wind Quintet with other artists in 1981 at Meany Hall	
Problems playing these files? See media help.	

Structure

The work contains four movements:

- 1. Allegro
- 2. Andante
- 3. Menuetto
- 4. Presto

References

External links

- Wind Octet, Op. 103: Free scores at the International Music Score Library Project

Piano Trios Nos. 1-3, Opus 1

Ludwig van Beethoven's Opus 1 is a set of three piano trios (written for piano, violin, and violoncello), first performed in 1793 in the house of Prince Lichnowsky, to whom they are dedicated.^[1] The trios were published in 1795.

Despite the Op. 1 designation these were not Beethoven's first published compositions; this distinction belongs to his *Dressler Variations* for keyboard (WoO 63).

Op. 1 No. 1 - Piano Trio No. 1 in E-flat major

- Allegro (E flat major)
- Adagio cantabile (A flat major)
- Scherzo. Allegro assai (E flat major, with a trio in A flat major)
- Finale. Presto (E flat major)

Op. 1 No. 2 - Piano Trio No. 2 in G major

- Adagio - Allegro vivace (G major)
- Largo con espressione (E major)
- Scherzo. Allegro (G major, with a trio in B minor)
- Finale. Presto (G major)

Op. 1 No. 3 - Piano Trio No. 3 in C minor

- Allegro con brio (C minor)
- Andante cantabile con Variazioni (E flat major)
- Minuetto. Quasi allegro (C minor, with a trio in C major)
- Finale. Prestissimo (C minor)

This 3rd piano trio was later reworked by Beethoven into the C minor string quintet, Op. 104.^[2]

References

- [1] Beethoven's Trios for string instruments, wind instruments and for mixed ones. (<http://www.all-about-beethoven.com/trios.html>) All About Beethoven. Retrieved 2011-12-10
- [2] String Quintet in C minor, Op 104. (<http://www.hyperion-records.co.uk/tw.asp?w=W12408>) Hyperion Records. Retrieved 2011-12-10

External links

- Piano Trio No. 1, Piano Trio No. 2, Piano Trio No. 3: Free scores at the International Music Score Library Project
 - Performance of Piano Trio No. 1 (http://traffic.libsyn.com/gardnermuseum/beethoven_op1no1.mp3) by the Claremont Trio from the Isabella Stewart Gardner Museum in MP3 format
 - Performance of Piano Trio No. 3, I Allegro con brio (<http://www.archive.org/details/PianoTrioOp.1N3>)
-

Piano Trio No. 4

The **Piano Trio in B-flat major, Op. 11**,^[1] was composed by Ludwig van Beethoven in 1797 and published in Vienna the next year. It is one of a series of early chamber works, many involving woodwind instruments because of their popularity and novelty at the time. The trio is scored for piano, clarinet (or violin), and cello (sometimes substituted by bassoon). The key of B-flat major was probably chosen to facilitate fast passages in the B-flat clarinet, which had not yet benefited from the development of the Boehm system. Beethoven dedicated the piece to Countess Maria Wilhelmine von Thun.

The work is also sometimes known by the nickname "Gassenhauer Trio". This arose from its third movement which creates nine variations from a theme from the then popular *dramma giocoso* *L'amor marinaro ossia Il corsaro* (15 October 1797, Wiener Hoftheater) by Joseph Weigl. This particular melody, "Pria ch'io l'impegno" ("Before I go to work"), was so popular it could be heard in many of Vienna's lanes ("Gasse" in German). Contemporary equivalents of the term "Gassenhauer" include "hit" (success) or "schlager". Other composers who used this melody include Joseph von Eybler, Johann Nepomuk Hummel and Niccolò Paganini.

Because of its unique scoring in Beethoven's output, there is some uncertainty as to whether to include it in the ordinal numbering of Beethoven's piano trios. Some assign it "No. 4" between the Op. 1 and Op. 70 sets while others leave the work out of the numbering.

The trio is in three movements:

1. Allegro con brio
2. Adagio
3. Tema con variazioni ("Pria ch'io l'impegno": Allegretto)

Notes

[1] Grove Music Online defines 'Piano trio' as 'A composition for piano and two other instruments, usually violin and cello; standard variants include piano with [...] clarinet and cello (Beethoven op.11 and Brahms op.114)[...].' Op. 11 is therefore correctly described as a piano trio.

External links

- Piano Trio, Op. 11: Free scores at the International Music Score Library Project
- Third movement (<https://www.youtube.com/watch?v=I9MA6E4RIBk>) on YouTube, Oscine Trio

Piano Trios Nos. 5-6, Opus 70

Opus 70 is a set of two **Piano Trios** by Ludwig van Beethoven, written for piano, violin, and cello. Both trios were composed during Beethoven's stay at Countess Marie von Erdödy's estate, and both are dedicated to her for her hospitality. They were published in 1809.

The first, in D major, known as the *Ghost*, is one of his best known works in the genre (rivalled only by the *Archduke Trio*). The D major trio features themes found in the second movement of Beethoven's Symphony No. 2. The All-Music Guide states that "because of its strangely scored and undeniably eerie-sounding slow movement, it was dubbed the 'Ghost' Trio. The name has stuck with the work ever since. The ghostly music may have had its roots in sketches for a Macbeth opera that Beethoven was contemplating at the time."

These pieces are representative of Beethoven's "Middle" stylistic period, which went from roughly 1803 to 1812, and which included many of his most famous works. Beethoven wrote the two piano trios while spending the summer of 1808 in Heiligenstadt, Vienna, where he had completed his Symphony No. 5 the previous summer. He wrote the two trios immediately after finishing his *Sinfonia pastorale*, Symphony No. 6. This was a period of uncertainty in Beethoven's life, in particular because he had no dependable source of income at the time.

Although these two trios are sometimes numbered as "No. 5" and "No. 6", the numbering of Beethoven's twelve piano trios is not standardized, and in other sources the two Op. 70 trios may be shown as having different numbers, if any.

Opus 70 No. 1 – Piano Trio [No. 5](?) in D major "Ghost"

- Allegro vivace e con brio, D major, 3/4
- Largo assai ed espressivo, D minor, 2/4
- Presto, D major, 4/4

Opus 70 No. 2 – Piano Trio [No. 6](?) in E-flat major

- Poco sostenuto – Allegro, ma non troppo, E-flat major, 4/4 - 6/8
- Allegretto, C major/minor, 2/4
- Allegretto, ma non troppo, A-flat major, 3/4
- Finale. Allegro, E-flat major, 2/4

The second movement is in double variation form.

External links

- Piano Trio [No. 5](?), Piano Trio [No. 6](?): Free scores at the International Music Score Library Project
- Performances of Piano Trio Op. 70 No. 1 ^[1] and Piano Trio Op. 70 No. 2 ^[2] by the Claremont Trio from the Isabella Stewart Gardner Museum in MP3 format

References

[1] http://cdn3.libsyn.com/gardnermuseum/beethoven_o70n1.mp3

[2] http://traffic.libsyn.com/gardnermuseum/beethoven_op70no2_claremont.mp3

Piano Trio No. 7

The **Piano Trio in B-flat major**, Op. 97, by Ludwig van Beethoven is a piano trio for piano, violin, and cello, finished in 1811. It is commonly referred to as the **Archduke Trio**, because it was dedicated to Archduke Rudolph of Austria, an amateur pianist who was a friend and composition student of Beethoven.

The trio was written late in the composer's so-called "middle period". He began composing it in the summer of 1810, and completed it in March 1811.

Although the "Archduke Trio" is sometimes numbered as "No. 7", the numbering of Beethoven's twelve piano trios is not standardized, and in other sources the Op. 97 trio may be shown as having a different number, if any.

First performance

The first public performance was given by Beethoven himself, Ignaz Schuppanzigh (violin) and Josef Linke (cello) at the Viennese hotel *Zum römischen Kaiser* on 11 April 1814, as his deafness continued to encroach upon his ability as a performer. After a repeat of the work a few weeks later, Beethoven did not appear again in public as a pianist.^{[1][2][3]}

The violinist and composer Louis Spohr witnessed a rehearsal of the work, and wrote: "On account of his deafness there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In *forte* passages the poor deaf man pounded on the keys until the strings jangled, and in *piano* he played so softly that whole groups of notes were omitted, so that the music was unintelligible unless one could look into the pianoforte part. I was deeply saddened at so hard a fate."

The pianist and composer Ignaz Moscheles attended the first performance, and wrote about the work: "In the case of how many compositions is the word "new" misapplied! But never in Beethoven's, and least of all in this, which again is full of originality. His playing, aside from its intellectual element, satisfied me less, being wanting in clarity and precision; but I observed many traces of the grand style of playing which I had long recognized in his compositions."

Structure

The work is in four movements:

1. Allegro moderato, 4/4
2. Scherzo (Allegro), 3/4
3. Andante cantabile ma però con moto. Poco più adagio, D major, 3/4
4. Allegro moderato – Presto, 2/4 – 6/8

A typical performance runs approximately 40 minutes in length.

References in popular culture

- The *Archduke* plays a significant role in Elizabeth George's mystery *A Traitor to Memory* (2001)
- In Haruki Murakami's novel *Kafka on the Shore* (2002), the piece and its history are used to explain the relationship between two main characters, Nakata and Hoshino, and the latter's development as a person

Footnotes

- [1] Piano Trio in B-flat major, Op.97 ([http://imslp.org/wiki/Piano_Trio_in_B-flat_major,_Op.97_\(Beethoven,_Ludwig_van\)\)](http://imslp.org/wiki/Piano_Trio_in_B-flat_major,_Op.97_(Beethoven,_Ludwig_van))) imslp.org, accessed 17 April 2014
- [2] Historically Informed Performances: “Archduke” and “Ghost” Trios, by John Moran (http://bf.press.illinois.edu/view.php?vol=14&iss=1&f=br_2.pdf) bf.press.illinois.edu, accessed 17 April 2014
- [3] Beethoven: Illustrated Lives Of The Great Composers, by Ates Orga (<http://books.google.co.uk/books?id=TVde8Ah-PqgC&pg=PT241&lpg=PT241&dq=archduke+trio+schuppanzigh+spohr>) accessed 17 April 2014

External links

- Piano Trio [No. 7](?): Free scores at the International Music Score Library Project
- BBC Discovering Music (<http://www.bbc.co.uk/radio3/discoveringmusic/ram/cdmarchduketriop.ram>)
- Concert Podcast (http://www.archive.org/details/ISGM_Podcast-The_Concert-17) from Isabella Stewart Gardner Museum
- Information and digitized early editions (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=15245&template=werkseite_digitaless_archiv_en&_eid=1510&_ug=Piano+and+several+instruments&_werkid=98&_mid=Works+by+Ludwig+van+Beethoven&_seite=1) at the Beethoven-Haus Digital Archives

Quintet for Piano and Winds

Quintet in E-flat for Piano and Winds, Op. 16, was written by Ludwig van Beethoven in 1796.

The quintet is scored for piano, oboe, clarinet, horn, and bassoon. It is alleged to be inspired by Mozart's Quintet, K. 452 (1784), which has the same scoring and is also in E-flat.

It is in three movements:

- I. *Grave - Allegro ma non troppo*
- II. *Andante cantabile*
- III. Rondo: *Allegro ma non troppo*

The performance takes around 23-26 minutes.

Beethoven subsequently transcribed the Op. 16 quintet as a quartet for piano and string trio (violin, viola, and cello), using the same opus number, tempo markings, and overall timing.^[1]

References

- [1] The CD Harmonia Mundi (France) QUI-903020 (<http://www.amazon.com/Quintets-Piano-Winds-Mozart/dp/B00000070D>) contains both versions of Beethoven's Op. 16, as well as Mozart's K. 452 quintet, for convenient comparison. The pianist in all three performances is Zoltán Kocsis.

External links

- Quintet for Piano and Winds: Free scores at the International Music Score Library Project
- Performance of Quintet for Piano and Winds (http://cdn2.libsyn.com/gardnermuseum/beethoven_op16.mp3) by the Musicians from Marlboro from the Isabella Stewart Gardner Museum in MP3 format

Rage Over a Lost Penny

The "**Rondo alla ingharese quasi un capriccio**" in G major, Op. 129 (Italian: "Rondo in the Hungarian [i.e. gypsy] style, almost a caprice"), is a piano rondo by Ludwig van Beethoven. It is better known by the title **Rage Over a Lost Penny, Vented in a Caprice** (from German: *Die Wut über den verlorenen Groschen, ausgetobt in einer Caprice*). This title appears on the autograph manuscript, but not in Beethoven's hand, and has been attributed to his friend Anton Schindler. It is a favourite with audiences and is frequently performed as a show piece.

Music

Despite the late opus number, the work's composition has been dated between 1795 and 1798. Beethoven left the piece unpublished and incomplete; it was published in 1828 by Anton Diabelli, who obscured the fact that it had been left unfinished. The performance time runs between five and six minutes; the tempo of the piece is Allegro vivace (♩ = 132–160).

The indication *alla ingharese* is of interest, as no such word as "ingharese" exists in standard Italian. To people of Beethoven's day, "gypsy music" and "Hungarian music" were synonymous terms. Beethoven seems to have conflated *alla zingarese* (in the gypsy style) and *all'ongarese* (in the Hungarian style) to come up with a unique term *alla ingharese*.

Robert Schumann wrote of the work that "it would be difficult to find anything merrier than this whim... It is the most amiable, harmless anger, similar to that felt when one cannot pull a shoe from off the foot," citing the work as an instance of Beethoven's earthliness against those fixated upon a transcendental image of the composer.

References

Notes

Sources

- Barry Cooper, gen. ed., *The Beethoven Compendium*, Ann Arbor, MI: Borders Press, 1991, p. 247. ISBN 0-681-07558-9.

External links

- "Rage Over a Lost Penny": Free scores at the International Music Score Library Project
 - "Rage Over a Lost Penny" (<https://www.youtube.com/watch?v=ZHetvDqnkzE>) on YouTube played by Evgeny Kissin
 - European Archive (http://europarchive.org/item.php?id=lp-01180_BeG) Copyright free LP recording of the *Rondo à capriccio*, Op. 129 in G major – "Rage Over the Lost Penny" by Hugo Steurer (piano) at the European Archive (for non-American viewers only)
-

- Orchestral arrangement on Soundcloud.com (http://soundcloud.com/linusw81/rage_over_a_lost_penny)

Rondo for piano and orchestra

Ludwig van Beethoven's **Rondo for piano and orchestra in B-flat major, WoO 6** was composed in 1793 and originally intended as the final movement for his second piano concerto. Wikipedia: Citation needed It was eventually published in 1829, with the solo part completed by Carl Czerny.

External links

- Rondo in B-flat major: Free scores at the International Music Score Library Project

The Ruins of Athens

The Ruins of Athens (*Die Ruinen von Athen*), Opus 113, is a set of incidental music pieces written in 1811 by Ludwig van Beethoven. The music was written to accompany the play of the same name by August von Kotzebue, for the dedication of a new theatre at Pest.

A second overture was written in 1822 for the same play. It was composed especially for the reopening of Vienna's Theater in der Josefstadt in 1822. The second overture is now known as *The Consecration of the House*.

Perhaps the best-known music from *The Ruins of Athens* is the Turkish March, a theme that even many who are not avid classical music listeners are familiar with. The overture and the Turkish March are often performed separately, and the other pieces of this set are not often heard. Wikipedia: Citation needed. Another of Beethoven's compositions, Six variations on an original theme, Op. 76, uses the Turkish March as its theme.

The music for *The Ruins of Athens* was reworked in 1924 by Richard Strauss and Hugo von Hofmannsthal.

Movements

1. Overture, Op. 113, (Andante con moto, G minor - Allegro, ma non troppo, G major)
 2. Chorus: *Tochter des mächtigen Zeus* (Andante poco sostenuto, E-flat major)
 3. Duet (a Greek and a Greek girl): *Ohne Verschulden Knechtschaft dulden* (Andante con moto - Poco piu mosso, G minor)
 4. Dervish Chorus: *Du hast in deines Ärmels Falten* (Allegro, ma non troppo - G major)
 5. Turkish March (Vivace - B-flat major)
 6. Music from the back of the stage (Allegro assai ma non troppo - C major)
 7. March with chorus, Op. 114: *Schmückt die Altare* (Assai moderato - E-flat major)
 8. Recital: *Mit reger Freude*
 9. Chorus: *Wir tragen empfängliche Herzen im Busen* (Allegretto ma non troppo - G major)
 10. Aria and Chorus: *Will unser Genius noch einen Wunsch gewähren?* (Adagio - C major) *Er ist's! Wir sind erhört!* (Allegro con brio - C major)
 11. Chorus: *Heil unserm König!* (Allegro con fuoco - A major)
-

Text

German	English
Ouvertüre	
2. Chor Tochter des mächtigen Zeus! erwache! Sein Ruf ertönt! Geschwunden sind die Jahre der Rache! Er ist versöhnt!	Daughter of Mighty Zeus! Awake! Her name resounds! The years of wrath are past! We are reconciled!
3. Duett Ohne Verschulden Knechtschaft dulden, harte Noth! Alle Tage neue Plage um das bischen liebe Brot! Von den Zweigen winkt der Feigen süsse Frucht, Nicht dem Knechte der sie pflegte, Nur dem Herren, dem er flucht! Hingegeben wilden Horden, Tiefgebeugt in ihre Hand, ach! ach! ach! ach! Was ist aus dir geworden, Armes, armes Vaterland!	To suffer slavery, though guiltless, is misery! Every day new sorrow to get our scrap of bread! On its branch shines the fig tree's sweet fruit, not for the slave that tended it but for the cursed master! The people oppressed, bent low by his hand, ah! ah! ah! ah! what has befallen you, my poor fatherland!
4. Chor der Derwische Du hast in deines Ärmels Falten Den Mond getragen, ihn gespalten. Kaaba! Mahomet! Du hast den strahlenden Borak bestiegen Zum siebenten Himmel aufzufliegen, Großer Prophet! Kaaba!	In the folds of your sleeves you have carried the moon and shattered it. Ka'abah! Muhammad! You mounted the radiant Borakand, flew up to seventh heaven, great Prophet! Ka'abah!
5. Marcia alla turca	
6. Zwischenmusik	
7. Marsch mit Chor Schmückt die Altäre!— Sie sind geschmückt. Streuet Weihrauch!— Er ist gestreut. Pflücket Rosen!— Sie sind gepflückt. Harret der Kommenden!— Wir harren der Kommenden. Seid bereit!— Wir sind bereit.	Bedeck the altars!— They are bedecked. Swing the censers.— They have been swung. Gather roses!— They have been gathered. Await the priestesses!— We await them. Stand ready!— We stand ready.
8. Rezitativ Mit reger Freude, die nie erkaltet, empfängt das holde Schwesterpaar, Denn wo mit hohem Ernst die Muse sittlich waltet, Da opfert auch der Weise gern auf ihrem Altar. Was, mit dem Schicksal kämpfend, Grosse Seelen litten, Das hat Melpomene uns warnend aufgestellt, Indess Thalia, wachend über die Sitten, Zu ernsten Lehren muntern Spott gesellt. Wohlthätig wirkt der Musen geistig Spiel, Der Sterblichen Veredlung ist ihr Ziel.	With lively and ardent joy welcome the two holy sisters, for where the Muse gravely presides we gladly sacrifice at her altar. What great souls have suffered, struggling with fate, Melpomene, as warning, sets before us; while Thalia, keeping watch upon our ways, instructs us by use of merry jests. The Muses' sport works to our benefit, for mortals' ennoblement is their goal.
9. Chor Wir tragen empfängliche Herzen im Busen, Wir geben uns willig der Täuschung hin! Drum weilet gern, ihr holden Musen, Bei einem Volke mit offenem Sinn.	We bear responsive hearts in our bosoms, we give ourselves gladly to illusion! Bide with us, ye holy Muses, with a people of open mind.

10. Arie (Hohepriester) und Chor Will unser Genius noch einen Wunsch gewähren, Durch eines Volkes fromme Bitten bewegt, O so erhebe zwischen diesen Altären Sich noch ein dritter, der sein Bildnis trägt! Er steh' in seiner Kinder Mitte, Erblicke sich geliebt, geehrt! Er ist's! Wir sind erhört. O Vater Zeus! Gewährt ist uns're Bitte!	If our guiding spirit will grant our wish, stirred by the people's pious desires, then raise up between these two altars yet a third, bearing His portrait! Let it stand before his children to be seen with love and honor! It is so! We have been heard. O Father Zeus! granted is our desire!
11. Chor Heil unserm König! Heil! Vernimm uns Gott! Dankend schwören wir auf's Neue Alte ungarische Treue bis in den Tod!	Hail to our King! Hail! Hear us, God! Thankful, we swear anew old Hungarian loyalty unto death!

Arrangements

In 1852 Franz Liszt composed a *Fantasie über Motive aus Beethovens Ruinen von Athen* (*Fantasia on* [motives from Beethoven's] *Ruins of Athens*, S.122), for piano and orchestra.

Use in popular culture

In Latin America the Turkish March theme achieved notorious fame, after it was modified by Jean-Jacques Perrey and later used as the opening theme for the highly successful Mexican TV comedy *El Chavo del Ocho*.

In several videos documenting footage of the Warhammer 40k video games, the song has had a popular reaction and become a recurring theme among the fans.

References

- Kerman, Joseph, and Tyson, Alan. *The New Grove Beethoven*. New York, W. W. Norton and Company. 1983. ISBN 0-393-30091-9. Page 52.
- Civicsymphony.org^[1] (Internet Archive cache)
- Answers.com^[2]
- Catalogue Beethoven (Opus)^[1]

External links

- The Ruins of Athens: Free scores at the International Music Score Library Project

References

- [1] <http://web.archive.org/web/20061028010753/http://www.civicsymphony.org/library.asp?file=040101.html>
- [2] <http://www.answers.com/topic/ruins-of-athens-incidenta-music-op-113>

Septet

The **Septet** in E-flat major, Opus 20, by Ludwig van Beethoven, was sketched out in 1799, completed, and first performed in 1800 and published in 1802. The score contains the notation: "Der Kaiserin Maria Theresia gewidmet", or translated, "Dedicated to the Empress Maria Theresa." It is scored for clarinet, horn, bassoon, violin, viola, cello, and double bass. It is in six movements:

1. *Adagio; Allegro con brio*
2. *Adagio cantabile*
3. *Tempo di minuetto*
4. *Tema con variazioni: Andante*
5. *Scherzo: Allegro molto e vivace*
6. *Andante con moto alla marcia; Presto*

The overall layout resembles a serenade and is in fact more or less the same as that of Mozart's string trio, K. 563 in the same key, but Beethoven expands the form by the addition of substantial introductions to the first and last movements and by changing the second minuet to a scherzo. The main theme of the third movement had already been used in Beethoven's Piano Sonata, (Op. 49 No. 2), which was an earlier work despite its higher opus number. The finale features a violin cadenza.

The scoring of the Septet for a single clarinet, horn and bassoon (rather than for pairs of these wind instruments) was innovative. So was the unusually prominent role of the clarinet, as important as the violin, quite innovative.

The Septet was one of Beethoven's most successful and popular works and circulated in many editions and arrangements for different forces. In about 1803 Beethoven himself arranged the work as a Trio for clarinet (or violin), cello and piano, and this version was published as his op. 38 in 1805.

Conductor Arturo Toscanini rearranged the string section of the Septet so that it could be played by the full string section of the orchestra, but he did not change the rest of the scoring. He recorded the Septet for RCA Victor with the NBC Symphony Orchestra on November 26, 1951, in Carnegie Hall.

Peter Schickele parodied the Septet with P.D.Q. Bach's *Schleptet in E-flat Major, S.0*, but replaces the clarinet and double bass with flute and oboe.

Media

	Excerpt from 1st movement
	Performed by the Ensemble Mediterran
Problems playing this file? See media help.	

External links

- Septet: Free scores at the International Music Score Library Project
- More excerpts from recording in media section ^[1]

References

[1] <http://www.ensemble-mediterrain.com/siteeng/multimedia.htm>

Serenade for Violin, Viola & Cello, Op. 8

The **Serenade in D major for Violin, Viola and Cello**, Op. 8, is a string trio composition by Ludwig van Beethoven. It was written from 1796-97, and published in 1797 by Artaria in Vienna. The six movements are as follows:

- I. Marcia: Allegro (4/4) – Adagio (3/4)
- II. Menuetto: Allegretto ((3/4)
- III. Adagio - Scherzo: Allegro molto, in D minor (2/4)
- IV. Allegretto alla Polacca, in F major (3/4)
- V. Andante quasi Allegretto; Allegro
- VI. Marcia: Allegro (4/4)

Performance usually takes around 30-35 minutes.

In 1803, Beethoven arranged it as Notturmo for Viola and Piano in D major, Op. 42.

References

- Melvin Berger, "Guide to Chamber Music", Dover, 2001.

External links

- Serenade for String Trio: Free scores at the International Music Score Library Project
-

Sonatina in F

Sonatina in F is a sonatina in F major and has two movements by Ludwig van Beethoven.

The first movement is marked "Allegro assai." The second movement is marked "Rondo, Allegro." Both movements are in 2/4 time. Most of the first movement is in sixteenth notes and the second movement is in eighth notes.

External links

- Sonatina in F major: Free scores at the International Music Score Library Project

Sonatina in G major

Sonatina in G major (Anh.5, no.2) is a piece of music attributed to Ludwig van Beethoven.

Since the work was published in Hamburg, Germany after Beethoven's death, its authenticity is doubted, as it uses styles never seen by Beethoven before. It is split into 2 sections. The first is titled *Moderato* and is in 4/4 time; the second section is titled *Romance* and is in 6/8 time. The two sections are actually called 'The Two Sonatinas' and referred to as the First & Second Movements.

External links

- Sonatina in G: Free scores at the International Music Score Library Project
- Video ^[1] of Sonatina in G major Anh.5 with sheet music.

References

- [1] <http://www.youtube.com/watch?v=av-nH6-c4xQ>
-

String Quintet, Op. 29

The **String Quintet in C major**, Op. 29 by Ludwig van Beethoven was composed in 1801.^[1] This work is a "viola quintet" in that it is scored for string quartet and an extra viola (two violins, two violas, and cello). As the String Quintet, Op. 4 is an extensively reworked arrangement of the earlier Octet for Winds, Op. 103, the Op. 104 quintet is an arrangement of an earlier piano trio, and the later fugue is a fragmentary work, String Quintet, Op. 29 is Beethoven's only full-scale, original composition in the string quintet genre.

Movements

1. Allegro moderato
2. Adagio molto espressivo
3. Scherzo. Allegro
4. Presto

References

[1] By October, and published by Breitkopf in 1802; see http://raptusassociation.org/stringquintop29_e.html

External links

- String Quintet in C major, Op.29 (Beethoven, Ludwig van): Free scores at the International Music Score Library Project
- Performance by the Musicians from Marlboro ([http://traffic.libsyn.com/gardnermuseum/beethoven_op29](http://traffic.libsyn.com/gardnermuseum/beethoven_op29.mp3). mp3) from the Isabella Stewart Gardner Museum in MP3 format

String Quintet, Op. 104

The **String Quintet in C minor**, Op. 104, by Ludwig van Beethoven is an arrangement of the early C minor Piano Trio, Op. 1 No. 3.^[1] This work is scored for a string quintet with two violas

Structure

The work is structured in four movements:

- Allegro con brio (C minor)
- Andante cantabile con Variazioni (E flat major)
- Minuetto. Quasi allegro (C minor, with a trio in C major)
- Finale. Prestissimo (C minor, with a tierce de picardie)

References

Notes

[1] beethoven-haus-bonn.de article (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=werkseite_digitales_archiv_en&_eid=&_ug=&_werkid=105&_mid=Works by Ludwig van Beethoven&suchparameter=werkidx:x:x105&_seite=1&_sucheinstieg=werksuche)

Sources

- Kurth, Sabine (2002). *Ludwig van Beethoven, Streichquintette (String Quintets)* (<http://www.henle.de/media/foreword/0267.pdf>). G. Henle Verlag.
- Short, Anthony (2010). "Liner Notes to Beethoven: Music for String Quintet, Naxos 8.572221" (http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.572221&catNum=572221&filetype=About this Recording&language=English#). Naxos Records. Retrieved 2014-03-14.
- Wigmore, Richard (2009). "Liner Notes to Beethoven: Piano Quartet & String Quintet, CDA67745" (<http://www.hyperion-records.co.uk/notes/67745-B.pdf>). Hyperion Records. Retrieved 2014-03-10.

External links

- String Quintet in C minor, Op.104 (Beethoven, Ludwig van): Free scores at the International Music Score Library Project

Turkish March

The **Turkish March** (*Marcia alla turca*) is a well-known classical march theme by Ludwig van Beethoven. It was written in the Turkish style popular in music of the time.

The theme was first used in Beethoven's "6 Variations on an Original Theme", Op. 76, of 1809. In 1811 Beethoven wrote an overture and incidental music to a play by August von Kotzebue called *The Ruins of Athens* (Op. 113), which premiered in Pest in 1812. The Turkish March appears as item No. 4 of the incidental music. Many music lovers associate the theme with *The Ruins of Athens*, although that was not its original appearance.

The march is in B flat major, tempo vivace and 2/4 time. Its dynamic scheme is highly suggestive of a procession passing by, starting out pianissimo, poco a poco rising to a fortissimo climax and then receding back to pianissimo by the coda.

Derivative works

Franz Liszt wrote a piano transcription in 1846, "Capriccio alla turca sur des motifs de Beethoven" (S. 388).

Anton Rubinstein arranged a popular piano version of the march in B flat major, tempo Allegretto. Sergei Rachmaninoff further arranged Rubinstein's version, heard on piano roll (1928).

A playful version by electronic music pioneers Perrey and Kingsley was used as theme for the series *El Chavo del Ocho* in 1967.

External links

- The Ruins of Athens: Marcia alla turca: Free scores at the International Music Score Library Project

References

Twenty-Five Scottish Songs, Opus 108

Twenty-Five Scottish Songs (or in full *Twenty-five Scottish songs: for voice, mixed chorus, violin, violoncello and piano*) (Opus 108) was composed by Ludwig van Beethoven. The work was published in London and Edinburgh in 1818, and in Berlin in 1822.^[1] It is the only set among Beethoven's folksong arrangements to be assigned an opus number; the rest are only given WoO numbers.

The names of the *Twenty-Five Scottish Songs* (Op. 108) are:

1. "Music, Love and Wine"; "O let me music hear, night and day!" 1817, words by William Smyth, folk song setting
2. "Sunset"; "The sun upon the Weirclaw Hill;" 1818, words by Sir Walter Scott, folk song setting
3. "O sweet were the hours;" 1817, words by William Smyth, folk song setting
4. "The Maid of Isla"; "O maid of Isla from yon cliff;" 1817, words by Sir Walter Scott, folk song setting
5. "The sweetest lad was Jamie;" 1815, words by William Smyth, folk song setting
6. "Dim, dim is my eye;" 1815, words by William Brown, folk song setting
7. "Bonnie Laddie, Highland Laddie"; "Where got ye that siller moon" 1815, words by James Hogg, folk song setting
8. "The lovely lass of Inverness;" 1816, words by Robert Burns, folk song setting
9. "Behold, my Love"; "Behold my Love how green the groves;" 1817, words by Robert Burns, folk song setting
10. Sympathy; "Why, Julia, say, that pensive mien?" 1815, words by William Smyth, folk song setting
11. Oh, Thou Art the Lad of My Heart, Willy; 1815, words by William Smyth, folk song setting, variations on this air: Op 107 #9
12. Oh, Had My Fate Been Join'd With Thine; 1816, words by Lord Byron, folk song setting
13. Come Fill, Fill, My Good Fellow; 1817, words by William Smyth, folk song setting
14. O How Can I Be Blithe; 1816, words by Robert Burns, folk song setting
15. O Cruel was My Father; 1816, words by Alexander Ballantyne, folk song setting
16. Could This Ill World Have Been Contriv'd; 1816, words by James Hogg, folk song setting
17. O Mary at Thy Window Be, 1817; words by Robert Burns, folk song setting
18. Enchantress, Farewell; 1818, words by Sir Walter Scott, folk song setting
19. O Swiftly Glides the Bonny Boat; 1815, words by Joanna Baillie, folk song setting
20. Faithfu' Johnnie; "When will you come again;" 1815, words by Anne Grant, folk song setting^[2]
21. Jeanie's Distress; "By William late offended;" 1817, folk song setting
22. The Highland Watch; "Old Scotia, wake thy mountain strain;" 1817, words by James Hogg, folk song setting for voice, chorus and piano trio
23. The Shepherd's Song; "The gowan glitters on the sward;" 1818, words by Joanna Baillie, folk song setting
24. Again, my Lyre, yet once again; 1815, words by William Smyth
25. Sally in Our Alley; "Of all the girls that are so smart;" 1817, words by Henry Carey, folk song setting

The names of the *Twenty-Five Scottish Songs* (Op. 108) in German are:

1. Musik, Liebe und Wein: Es schalle die Musik, Nacht und Tag!
 2. Der Abend: Die Sonne sinkt ins Ettrick Thal
 3. O köstliche Zeit: O kostliche Zeit
 4. Das Islamädchen: O Islamagdlein, die du kuhn
 5. Der schönste Bub: Der schönste Bub war Henny
 6. Trub ist mein Auge: Trub, trub ist mein Auge wie
 7. Frische Bursche, Hochlands Bursche: Wem den Silbermond ihr dankt
 8. Die holde Maid von Inverness: Die holde Maid von Inverness kennt
 9. Schau her, mein Lieb: Schau her, mein Lieb, der Walder Grun
-

10. Sympathie: Was, Julia sagt der Blick voll Gram
11. O du nur bist mein Herzensbub: O du nur bist mein Herzensbub
12. O hatte doch dies gold'ne Pfand: O hatte doch dies gold'ne Pfand
13. Trinklied: Schenk ein, mein guter Junge, schenk hoch
14. O, wie kann ich wohl fröhlich sein: O, wie kann ich wohl fröhlich sein?
15. O, grausam war mein Vater: O, grausam war mein Vater
16. Wenn doch die ärge böse Welt: Wenn doch die ärge böse Welt
17. Mariechen, komm ans Fensterlein: Mariechen komm ans Fensterlein
18. O Zaub'rin, leb'wohl: Leb'wohl, o of the Zaub'rin
19. Wie gleitet schnell das leichte Boot: Wie gleitet schnell das leichte Boot
20. Der treue Johnnie: O wann kehrst of the zuruck
21. Jeanie's Trübsal: Als William jungst mich schmahte
22. Die Hochlands Wache: Alt Schottland, wecke deiner Hohn
23. Des Schafers Lied: Die Masslieb glänzt auf grunem Grund
24. Noch einmal wecken Thränen: Noch einmal wecken Thränen bang
25. Das Baschen in unserm Strasschen: Von allen Mädchen glatt und schön

References

- [1] Folksong arrangements (<http://www.raptusassociation.org/beethfolksongarr.html>)
- [2] Faithful Johnny (<http://www.mudcat.org/thread.cfm?threadid=14430>) (useful information amongst the chaff)

External links

- Beethoven manuscript: draft for the disposition of the Scottish songs op. 108, Autograph. From the Digital Archives of Beethoven-Haus, Bonn. ([http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=5203&template=dokseite_digitales_archiv_en&_eid=5058&_ug=until 1827&_dokid=wm103&_mid=Sketches by Beethoven&_seite=1](http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=5203&template=dokseite_digitales_archiv_en&_eid=5058&_ug=until%201827&_dokid=wm103&_mid=Sketches%20by%20Beethoven&_seite=1)) After the first edition, published in England in 1818, Beethoven prepared a German edition. On this manuscript we see Beethoven's reordering and renumbering of the songs for the German edition, published by Schlesinger in Berlin in 1822.
- "2005-2006 Season, Program V" (<http://www.sierrachamber.com/programs/2005-2006/program5.pdf>). Sierra Chamber Society. Retrieved July 2013. - Program notes for a performance of a selection from the Twenty-Five Scottish Songs (Op. 108).

Two rondos for piano

Ludwig van Beethoven wrote two rondos for solo piano in 1797.

The **Rondo in C Major, Op. 51, No. 1**

The **Rondo in G Major, Op. 51, No. 2** bears a dedication to Countess Henriette von Lichnowsky in later editions.

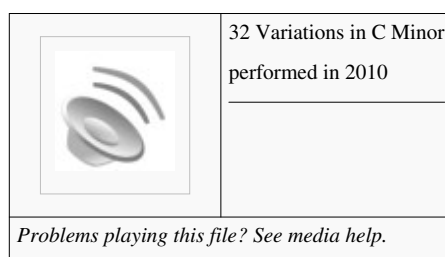
Artaria originally published both Rondos without dedications in October 1797. During this time, the composer also wrote the Op. 129 Rondo "Rage over a Lost Penny," and the three Piano Sonatas, Op. 10. The Op. 129 Rondo remained unpublished during Beethoven's lifetime.

References

External links

- 2 Rondos, Op.51: Free scores at the International Music Score Library Project
- European Archive (http://europarchive.org/item.php?id=lp-01180_BeG) Copyright free LP recording of the two Rondo's 51 by Hugo Steurer, piano at the European Archive (for non-American viewers only).

32 Variations in C minor



32 Variations on an Original Theme in C minor, WoO 80 (German: *32 Variationen über ein eigenes Thema*), is a solo piano work by Ludwig van Beethoven. It was composed in 1806.

Analysis

The work consists of an eight-bar main theme and 32 variations. A chord progression in the left hand, based upon a descending chromatic bass, serves as an important structural device. The short and sparsely melodic theme, as well as the emphasis on the bass line, reflect a possible influence of the chaconne. ^{Wikipedia:Citation needed} The variations differ in character, technical difficulty and dynamics.

Variations

Var. I, II, III consist of arpeggios and repeating notes. The only difference among these three variations is which hands play the arpeggios; in Var. I, the right hand does so, Var. II, the left hand, and Var. III, both hands.

Var. IV is a variation looking into precision of staccato, and the descending bass line is quite prominent.

Var. V is a quiet variation looking at the contrast between staccato and legato.

Var. VI is a turbulent variation marked fortissimo as well as "sempre staccato e sforzato." The sforzatos are indicated in the music.

Var. VII and VIII are markedly quieter variations than Var. VI but musically are more difficult.

Var. IX is a variation with many slurs.

Var. X and XI are marked *sempre forte* with an inversion of the main theme, with the only difference between them being that Var. X's thirty-second notes are played with the left hand, and Var. XI's thirty-second notes with the right hand.

Var. XII-XVI mark the *Maggiore* (Italian for "major") and are thus emotionally different from the other variations. Var. XII is marked "semplice", so it should not be overplayed, while XIII is even quieter. Var. XIV has staccato thirds, and XV and XVI contain numerous, albeit slow, octaves.

Var. XVII marks the return of the minor and is marked "dolce", implying that it should be played more quietly.

Var. XVIII offers a stark contrast to Var. XVII, with very rapid right hand scales.

Var. XIX is a variation with arpeggios in the form of sixteenth triplets, as in the Waldstein Sonata.

Var. XX and XXI are technically difficult variations with scales.

Var. XXII is noted for its tenutos and sforzatos.

Var. XXIII offers a contrast to Var. XXII and thus is marked *pianissimo*. It consists of detached chords.

Var. XXIV and XXV are light (thus quiet) variations emphasizing staccato and *leggermente*, respectively.

Var. XXVI and XXVII are technically difficult and consist of thirds.

Var. XXVIII is a stark contrast to XXVII, as it is marked *semplice*.

Var. XXIX consists of difficult arpeggios in the form of sixteenth note triplets.

Var. XXX is a contrast to XXIX and is quite slow.

Var. XXXI is even quieter than XXX and technically simple, consisting of left hand arpeggios, and the theme is repeated in the right hand in its original form.

Var. XXXII is the last variation, a technically difficult and fast passage. Its main theme consists of left hand 32nd notes and the right hand playing two sevenths, and a group of eight 32nd notes.

Typically, performances of this piece last from 10 to 12 minutes.

External links

- 32 Variations in C minor, WoO 80 (Beethoven, Ludwig van): Free scores at the International Music Score Library Project

Violin Romance No. 1

The **Romance for Violin and Orchestra No. 1 in G major, Op. 40** is a piece for violin and orchestra by Ludwig van Beethoven, one of two such compositions, the other being Romance No. 2 in F major, Op. 50. It was written in 1802, four years after the second romance, and was published 1803, two years before the publication of the second. Thus, this romance was designated as Beethoven's first.

External links

- Romance in G major: Free scores at the International Music Score Library Project

Violin Romance No. 2

The **Romance for Violin and Orchestra No. 2 in F major, Op. 50** is a piece for violin and orchestra by Ludwig van Beethoven, one of two such compositions by Beethoven, the other being Romance No. 1 in G major, Op. 40. It was written in 1798, four years before the first romance, and was published 1805, two years later than the first. Hence, this piece was designated as Beethoven's second romance.

External links

- Romance in F major: Free scores at the International Music Score Library Project
- Review of Violin Romance No. 2 ^[1] at Arkivmusic.com

References

- [1] <http://www.answers.com/topic/romance-for-violin-orchestra-no-2-in-f-major-op-50>
-

Wellington's Victory

Wellington's Victory, or, the Battle of Vitoria, Op. 91 (*Wellingtons Sieg oder die Schlacht bei Vittoria*) is a minor 15-minute long orchestral work composed by Ludwig van Beethoven to commemorate the Duke of Wellington's victory over Joseph Bonaparte at the Battle of Vitoria in Spain on 21 June 1813. It is known sometimes as "The Battle Symphony" or "The Battle of Vitoria", and was dedicated to the Prince Regent, later King George IV. Composition stretched through August and September and was completed in the first week of October 1813, and it proved to be a substantial moneymaker for Beethoven.

A common misconception among commentators is that it commemorates Wellington's defeat of Napoleon Bonaparte at the Battle of Waterloo.

Premiere

After the Battle of Vitoria, Beethoven's friend Johann Nepomuk Maelzel talked him into writing a composition commemorating this battle that he could notate on his 'mechanical orchestra', the panharmonicon, a contraption that was able to play many of the military band instruments of the day. However, Beethoven wrote a composition for large band, so large that Maelzel could not build a machine large enough to perform the music. As an alternative, Beethoven rewrote the *Siegessinfonie* for orchestra, added a first part and renamed the work *Wellington's Victory*.

The piece was first performed in Vienna on 8 December 1813 at a concert to benefit Austrian and Bavarian soldiers wounded at the Battle of Hanau, with Beethoven conducting. It was an immediate crowd-pleaser and met with much enthusiasm from early concertgoers. Also on the programme were the premiere of his Symphony No. 7 and a work performed by Maelzel' mechanical trumpeter.

Orchestration

"Wellington's Victory" is something of a musical novelty. The full orchestration calls for two flutes, a piccolo, two oboes, two clarinets, two bassoons, a contrabassoon, four horns, six trumpets, three trombones, timpani, a large percussion battery (including muskets and other artillery sound effects), and a usual string section of violins I and II, violas, cellos, and double basses. It is interesting to note the greater number of trumpets than horns, and the expansion of brass and percussion.

In the orchestral percussion section one player plays the timpani, the other three play the cymbals, bass drum and triangle. On stage there are two 'sides', British and French, both playing the same instruments: two side drums (*englisches/französisches Trommeln* in the score), two bass drums (*Kanone* in the score), two (four) ratchets, played by eight to ten instrumentalists.

The music simulates approaching opposing armies and contains extended passages depicting scenes of battle.

It uses "Rule Britannia" and "God Save the King" for the British, and "Marlbrough s'en va-t-en guerre" ("Marlborough has left for the War") for the French – the latter tune also now known as "The Bear Went Over the Mountain" or "For He's a Jolly Good Fellow." Beethoven might have been expected to use the tune to "La Marseillaise" to represent the French side, as Tchaikovsky later did in his "1812 Overture". However, the song was considered subversive in Vienna at the time of the composition.

The panharmonicon

The first version of "Wellington's Victory" was not written for an orchestra. Mälzel, known today primarily for patenting the metronome, convinced Beethoven to write a short piece commemorating Wellington's victory for his invention, the panharmonicon. It never caught on as anything more than a curiosity. Nonetheless, Mälzel toured Europe showing off Beethoven's work on the mechanical trumpeter and the enthusiasm for the music convinced Beethoven to turn it into a full-blown "victory overture".

The composition today

The novelty of the work has waned, and "Wellington's Victory" is not performed much today. Many critics lump it into a category of so-called "battle pieces", along with Tchaikovsky's *1812 Overture* and Liszt's *Hunnenschlacht* (*Battle of the Huns*): Charles Rosen wrote that 'Beethoven's contribution lacks the serious pretentiousness or the incorporation of ideology of Mendelssohn's *Reformation Symphony*, or of Berlioz' *Symphonie funèbre et triomphale*, but it is only the less interesting for its modesty.'^[1]

In their book *Men of Music*, Wallace Brockway and Herbert Weinstock termed the piece an "atrocious potboiler".

Beethoven had no illusions about its merits, and responded to similar criticism in his own time: "What I shit (scheisse) is better than anything you could ever think up!"

It has had somewhat of a renaissance in recent years as it forms the centrepiece of the Battle Proms Concerts that take place at stately homes around the UK. This is the only concert series known to play the piece with the full complement of 193 live cannon: modern technology has allowed it to be played using electronic firing devices, operated by the orchestra percussionist.

References

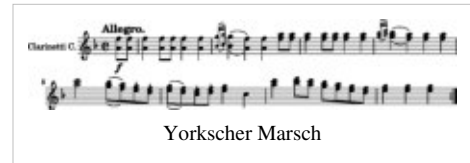
[1] Rosen, C: *The Classical Style*, p401. London: Faber & Faber, 1971.

External links

- Wellington's Victory: Free scores at the International Music Score Library Project

Yorckscher Marsch

The **March for Military Band No. 1** in F major, WoO 18, was written by Ludwig van Beethoven in 1808 or 1809 as a march *Für die Böhmisches Landwehr* (For the Bohemian Militia). It was the first of three military marches written by Beethoven.



History

From the name of the Prussian General Yorck, Beethoven's march is also known as **Yorckscher Marsch** or **Marsch des Yorck'schen Korps** (Armeemarschsammlung II, 103 (Armeemarschsammlung II, 37) and Heeresmarsch II, 5), was composed in 1808 in F-Major as a "*Marsch für die böhmische Landwehr*".

Since Prussia and the Prussian army played a paramount role in the German states, the march is often played and is one of the most important German military marches. It is the traditional March of the Wachbataillon, the German Bundeswehr's elite drill unit, it is also played at the first march at the Grand Tattoo and it was the traditional March of the East German armed forces.

External links

- 2 Marches for Military Band: Free scores at the International Music Score Library Project

Concertos

Triple Concerto

Ludwig van Beethoven's **Concerto for Violin, Cello, and Piano in C major**, Op. 56, more commonly known as the *Triple Concerto*, was composed in 1803 and later published in 1804 under Breitkopf & Härtel. The choice of the three solo instruments effectively makes this a concerto for piano trio, and it is the only concerto Beethoven ever completed for more than one solo instrument. A typical performance takes approximately thirty-seven minutes.

Beethoven's early biographer Anton Schindler claimed that the *Triple Concerto* was written for Beethoven's royal pupil, the Archduke Rudolf (Rudolf von Habsburg-Lothringen).^[1] The Archduke, who became an accomplished pianist and composer under Beethoven's tutelage, was only in his mid-teens at this time, and it seems plausible that Beethoven's strategy was to create a showy but relatively easy piano part that would be backed up by two more mature and skilled soloists. However, there is no record of Rudolf ever performing the work—it was not publicly premiered until 1808, at the summer "Augarten" concerts in Vienna—and when it came to be published, the concerto bore a dedication to a different patron: Prince Lobkowitz (Franz Joseph Maximilian Fürst von Lobkowitz).

Movements

The concerto is divided into three movements:

1. *Allegro*
2. *Largo (attacca)*
3. *Rondo alla polacca*

The first movement is broadly scaled and cast in a moderate march tempo, and includes decorative solo passage-work and leisurely repetitions, variations, and extensions of assorted themes. A common feature is a dotted rhythm (short-long, short-long) that lends an air of graciousness and pomp that is not exactly "heroic", but would have conveyed a character of fashionable dignity to contemporary listeners; and perhaps a hint of the noble "chivalric" manner that was becoming a popular element of novels, plays, operas, and pictures. The jogging triplets that figure in much of the accompaniment also contribute to this effect. In this movement, as in the other two movements, the cello enters solo with the first subject. Unusual for a concerto of this scale, the first movement begins quietly, with a gradual crescendo into the exposition, with the main theme later introduced by the soloists. Also unusually, the exposition modulates to A minor instead of the expected G major (Beethoven's friend Ferdinand Ries later did the same mediant transition in his sixth concerto). This movement takes sixteen to nineteen minutes.

The slow movement, in A-flat major, is a large-scale introduction to the finale, which follows it without pause. The cello and violin share the melodic material of the movement between them while the piano provides a discreet accompaniment. This movement takes about only five to six minutes.

Dramatic repeated notes launch into the third movement, a polonaise (also called "polacca"), an emblem of aristocratic fashion during the Napoleonic era, which is, thus, in keeping with the character of "polite entertainment" that characterizes this concerto as a whole. The bolero-like rhythm also characteristic of the polonaise, can be heard in the central minor theme of the final movement. This movement takes about thirteen to fourteen minutes.

In addition to the violin, cello, and piano soloists, the concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Recordings

Several popular recordings of the Triple Concerto include:

- David Oistrakh, Sviatoslav Knushevitsky and Lev Oborin, under Sir Malcolm Sargent, Philharmonia Orchestra, 1958
- David Oistrakh, Mstislav Rostropovich and Sviatoslav Richter, under Herbert von Karajan, Berlin Philharmonic, 1969
- Isaac Stern, Leonard Rose and Eugene Istomin, under Eugene Ormandy, Philadelphia Orchestra, 1964
- Anne-Sophie Mutter, Yo-Yo Ma, Mark Zeltser, under Herbert von Karajan, Berlin Philharmonic, 1979
- Itzhak Perlman, Yo Yo Ma and Daniel Barenboim, under Daniel Barenboim, Berlin Philharmonic, 1995
- Dong-Suk Kang, Maria Kliegel, Jenő Jandó, under Béla Drahos, Nicolaus Esterházy Sinfonia, 1997
- Renaud Capuçon, Mischa Maisky and Martha Argerich, under Alexandre Rabinovitch, Orchestra della Svizzera Italiana, 2003

References

- [1] Steinberg, Michael (1996), *The Concerto: A Listener's Guide*, Oxford University Press, p. 76.

External links

- Triple Concerto: Free scores at the International Music Score Library Project
- Beethoven - Triple Concert Barenboim, Yo-Yo Ma & Perlman (Mov.2Part.1) (<http://www.youtube.com/watch?v=r5QRC4I3Gdg>)

Violin Concerto

Ludwig van Beethoven's **Violin Concerto in D major**, Op. 61, was written in 1806.

Performance history

Beethoven wrote the concerto for his colleague Franz Clement, a leading violinist of the day, who had earlier given him helpful advice on his opera *Fidelio*. The work was premiered on 23 December 1806 in the Theater an der Wien in Vienna, the occasion being a benefit concert for Clement. The first printed edition (1808) was also dedicated to Franz Clement.

It is believed that Beethoven finished the solo part so late that Clement had to sight-read part of his performance.^[1] Perhaps to express his annoyance, or to show what he could do when he had time to prepare, Clement is said to have interrupted the concerto between the first and second movements with a solo composition of his own, played on one string of the violin held upside down;^[2] however, other sources claim that he did play such a piece but only at the end of the performance.

The premiere was not a success, and the concerto was little performed in the following decades.

The work was revived in 1844, well after Beethoven's death, with performances by the then 12-year-old violinist Joseph Joachim with the orchestra conducted by Felix Mendelssohn. Ever since, it has been one of the most important works of the violin concerto repertoire, and is frequently performed and recorded today.

Structure

The work is in three movements:

1. Allegro ma non troppo (D major)
2. Larghetto (G major)
3. Rondo. Allegro (D major)

It is scored, in addition to the solo violin, for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The first movement starts with four beats on the timpani and has a duration of about 25 minutes. The second and third movements last about 10 minutes each. There is no break between the second and third movements. The entire work itself is approximately 45 minutes in duration.

Cadenzas

Cadenzas for the work have been written by several notable violinists, including Joachim. The cadenzas by Fritz Kreisler are probably most often employed. More recently, composer Alfred Schnittke provided controversial cadenzas with a characteristically 20th-century flavor; violinist Gidon Kremer has recorded the concerto with the Schnittke cadenzas. New klezmer-inspired cadenzas written by Airat Ichmouratov for Alexandre Da Costa in 2011 have been recorded by the Taipei Symphony Orchestra for Warner Classics.

The following violinists and composers have written cadenzas:

- Leopold Auer
 - Joshua Bell
 - Ferruccio Busoni
 - Stephanie Chase
 - Ferdinand David
 - Isaak Dunayevsky
 - Mischa Elman
 - Carl Flesch
 - Joseph Hellmesberger, Sr.
 - Jenő Hubay
 - Joseph Joachim
 - Fritz Kreisler
 - Christiaan Kriens
 - Ferdinand Laub
 - Hubert Léonard
 - Bernhard Molique
 - Myron Polyakin
 - Manuel Quiroga
 - Camille Saint-Saëns
 - Alfred Schnittke
 - Ödön Singer
 - Henri Vieuxtemps
 - August Wilhelmj
-

Alternative versions

Perhaps due to the Violin Concerto's lack of success at its premiere, and at the request of Muzio Clementi, Beethoven revised it in a version for piano and orchestra, which was later published as Op. 61a. For this version, which is present as a sketch in the Violin Concerto's autograph alongside revisions to the solo part,^[3] Beethoven wrote a lengthy, somewhat bombastic first movement cadenza which features the orchestra's timpanist along with the solo pianist. This and the cadenzas for the other movements were later arranged for the violin (and timpani) by Max Rostal, Eugène Ysaÿe, Michelangelo Abbado, Christian Tetzlaff and Wolfgang Schneiderhan.

More recently, it has been arranged as a concerto for clarinet and orchestra, by Mikhail Pletnev.

References

Footnotes

- [1] Eulenburg pocket score, preface, p.3
- [2] Eulenburg pocket score, p. 3
- [3] Ludwig van Beethoven. *Konzert für Violine & Orchester D-dur Opus 61*. [Österreichische Nationalbibliothek, Wien, Mus. Hs. 17.538] Edited, with commentary (in German) by Franz Grasberger. Graz, 1979.

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- Beethoven, Ludwig van: Concerto for Violin and orchestra in D major op. 61. Score. Eulenburg 2007. EAS 130
- Beethoven, Ludwig van: *Konzert für Violine & Orchester D-dur Opus 61*. (Facsimile edition of autograph full score) Österreichische Nationalbibliothek, Wien, Mus. Hs. 17.538. Edited, with commentary (in German) by Franz Grasberger. Graz, 1979.
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External links

- Violin Concerto: Free scores at the International Music Score Library Project
- Complete performances ([http://www.archive.org/search.php?query=beethoven violin concerto](http://www.archive.org/search.php?query=beethoven+violin+concerto)) from the Internet Archive by Jascha Heifetz/Arturo Toscanini & Fritz Kreisler/John Barbirolli.
- Theme from third movement (http://www.8notes.com/school/riffs/violin/beethoven_violin_concerto.asp)
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Piano concertos

Piano Concerto No. 1

Ludwig van Beethoven's **Piano Concerto No. 1 in C major**, Op. 15, was written during 1796 and 1797. Dedicated to his pupil Countess Anna Louise Barbara ("Babette") Keglevics, its first performance was in Prague in 1798, with Beethoven himself playing the piano.^[1]

Although this was Beethoven's first piano concerto to be published, it was, in fact, his third attempt at the genre, following an unpublished piano concerto in E-flat major (not to be confused with Beethoven's more famous "Emperor" concerto, also in E-flat) and the Piano Concerto No. 2, published after Piano Concerto No. 1 (in 1801) but composed almost ten years earlier.



Beethoven in 1803, six years after he completed Piano Concerto No. 1.

Movements

I. *Allegro con brio*

II. *Largo*

III. *Rondo. Allegro scherzando*

As with the Piano Concerto No. 2, this C major concerto reflects Beethoven's assimilation of the styles of Mozart and Haydn, while its abrupt harmonic shifts demonstrate Beethoven's musical personality. It adheres to the concerto variant of sonata form.

I. *Allegro con brio*

	Piano Concerto No. 1 in C major, Op. 15 – I. Allegro con brio Performed by Aaron Dunn with the Bucharest College Orchestra. Courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

Tempo: ♩ = 144

The first movement is in sonata form, but with an added orchestral exposition, a cadenza, and a coda. It has a main theme repeated many times, and there are several subordinate themes. The orchestral exposition changes keys many times, but the second exposition is mainly in G major. The development starts in E-flat major, then modulates to C minor, which ends with an octave glissando. The recapitulation is in C major.

There are three options for the cadenza to this movement, all of which vary in length and difficulty and all ending with trills. The coda is played by the orchestra alone. Average performances vary in length from fourteen to eighteen minutes.

II. *Largo*

	Piano Concerto No. 1 in C major, Op. 15 – II. Largo Performed by Aaron Dunn with the Bucharest College Orchestra. Courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

The second movement is in the key of A-flat major, in this context a key relatively remote from the concerto's opening key of C major. If the movement adhered to traditional form, its key would be F major, the subdominant key.

Like many slow movements, this movement is in ternary (ABA) form. Its opening A section presents several themes that are then developed in the middle B section.

Typical performances last more than ten minutes.

III. *Rondo. Allegro scherzando*

	Piano Concerto No. 1 in C major, Op. 15 – III. Rondo. Allegro scherzando Performed by Aaron Dunn with the Bucharest College Orchestra. Courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

The third movement is a seven-part rondo (ABACABA), a traditional third-movement form in classical concerti. The piano states the main theme, which is then repeated by the orchestra. The two B sections (subordinate themes) are in G major and C major respectively. The middle section is in A minor.

Two short cadenzas are indicated by Beethoven in this movement, one just before the final return to the main theme, and a short *eingang* immediately before the end of the movement, which finishes with a striking dynamic contrast; the piano plays a melody quietly, but the orchestra then ends the movement forcefully.

The movement typically lasts around eight to nine minutes.

Alternate cadenzas

The Canadian pianist Glenn Gould wrote his own cadenza to Beethoven's Piano Concerto No.1. It was published by Barger and Barclay.

References

- [1] Zweite Beethoveniana: Nachgelassene Aufsätze, p. 512, Bibliothek der deutschen Literatur, Gustav Nottebohm, Verlag Peters, 1887.

External links

- Piano Concerto No. 1: Free scores at the International Music Score Library Project
- Piano Concerto No. 1 sheet music available at Musopen.com (<http://www.musopen.com/sheetmusic.php?type=sheet&id=59>)

Piano Concerto No. 2

The **Piano Concerto No. 2** in B-flat major, Op. 19, by Ludwig van Beethoven was composed primarily between 1787 and 1789, although it did not attain the form it was published as until 1795. Beethoven did write another finale for it in 1798 for performance in Prague, but that is not the finale that it was published with. It was used by the composer as a vehicle for his own performances as a young virtuoso, initially intended with the Bonn Hofkapelle. It was published in 1801, by which time he had also published the Piano Concerto No. 1 in C major, although it had been composed after this work, in 1796 and 1797.

The B-flat major Piano Concerto became an important display piece for the young Beethoven as he sought to establish himself after moving from Bonn to Vienna. He was the soloist at its premiere on 29 March 1795, at Vienna's Burgtheater in a concert marking his public debut. (Prior to that, he had performed only in the private salons of the Viennese nobility.) While the work as a whole is very much in the concerto style of Mozart, there is a sense of drama and contrast that would be present in many of Beethoven's later works. Beethoven himself apparently did not rate this work particularly highly, remarking to the publisher Franz Anton Hoffmeister that, along with the Piano Concerto No. 1, it was "not one of my best." The version that he premiered in 1795 is the version that is performed and recorded today.

Movements

The work is scored for solo piano, flute, two oboes, two bassoons, two horns and strings. The concerto is in three movements:

- I. *Allegro con brio*
- II. *Adagio*
- III. *Rondo. Molto allegro*

The first movement begins with a triumphant orchestral opening on the tonic chord, and maintains a playfulness while using chromatic passages to show off the soloist's dizzying technique. The second movement is characteristically serene and peaceful, while the closing Rondo brings back the youth-filled playfulness heard in the opening movement.

I. *Allegro con brio*

This movement is in the concerto variant of sonata form (double-exposition sonata form). The orchestra introduces the main theme and the subordinate theme in its exposition. The second exposition is in F major. The development wanders in key and ends on a long B-flat major scale. The recapitulation is similar to the exposition and is in B-flat major.

There is a rather difficult cadenza composed by Beethoven himself, albeit much later than the concerto itself. Stylistically, the cadenza is very different from the concerto, but it makes good use of the first opening theme. Beethoven applies this melody to the cadenza in several different ways, changing its character each time and displaying the innumerable ways that a musical theme can be used and felt.

This movement was written between 1787 and 1789 in Bonn. Average performances last from thirteen to fourteen minutes.

II. Adagio

This movement is in E-flat major, the subdominant key. Like many slow movements, it has ABA (ternary) form, where the opening section introduces the themes, and the middle section develops them. This movement was written between 1787 and 1789 in Bonn. Average performances last from eight to nine minutes.

III. Rondo. Molto allegro

This movement takes the form of a Third Rondo (ABACABA). Beethoven's playfulness of his early period can be heard here. There is a constant angular feel within the 6/8 melody itself that Beethoven plays on with each return of the rondo theme. The C section is also highly contrasting with the others, being that it is in a minor key and more forceful and stern in meaning. Also, prior to the last appearance of the rondo theme, Beethoven brings the piano in in the "wrong" key of G major, before the orchestra "discovers" the discrepancy and returns to the correct tonic key. This musical joke can be seen in many of Beethoven's subsequent compositions.

This rondo is the one that Beethoven wrote in 1795 and premiered in Vienna that year. It does show Haydn's influence. Average performances last from five to six minutes.

References

External links

- Piano Concerto No. 2: Free scores at the International Music Score Library Project
- Piano Concerto No. 2 sheet music available at Musopen.com (<http://www.musopen.com/sheetmusic.php?type=sheet&id=60>)

Piano Concerto No. 3

The **Piano Concerto No. 3 in C minor**, Op. 37, was composed by Ludwig van Beethoven in 1800 and was first performed on 5 April 1803, with the composer as soloist. The year for which the concerto was composed (1800) has however been questioned by contemporary musicologists.^{[1][2]} It was published in 1804. During that same performance, the Second Symphony and the oratorio *Christ on the Mount of Olives* were also premiered.^[3] The composition was dedicated to Prince Louis Ferdinand of Prussia. The first primary theme is reminiscent of that of Mozart's 24th Piano Concerto.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in E-flat, 2 trumpets in C, timpani, strings and piano soloist.



Title page, first edition

Structure

As is standard for Classical/Romantic-era concertos, the work is in three movements:

- I. Allegro con brio
- II. Largo
- III. Rondo. Allegro

I. Allegro con brio

	First movement
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This movement is known to make forceful use of the theme (direct and indirect) throughout.

Orchestral exposition: In the orchestral exposition, the theme is introduced by the strings, and used throughout the movement. It is developed several times. In the third section (second subject), the clarinet introduces the second main theme, which is in the relative major key, E-flat major.

Second exposition: The piano enters with an ascending scale motif. The structure of the exposition in the piano solo is similar to that of the orchestral exposition.

Development: The piano enters, playing similar scales used in the beginning of the second exposition, this time in D major rather than C minor. The music is generally quiet.

Recapitulation: The orchestra restates the theme in fortissimo, with the wind instruments responding by building up a minor ninth chord as in the exposition. For the return of the second subject, Beethoven modulates to the tonic major, C major. A dark transition to the cadenza occurs, immediately switching from C major to C minor.

Cadenza: Beethoven wrote one cadenza for this movement. The cadenza Beethoven wrote is at times stormy and ends on a series of trills that calm down to pianissimo.

Coda: Beethoven subverts the expectation of a return to the tonic at the end of the cadenza by prolonging the final trill and eventually arriving on a dominant seventh. The piano plays a series of arpeggios before the music settles into the home key of C minor. Then the music intensifies before a full tutti occurs, followed by the piano playing descending arpeggios, the ascending scale from the second exposition, and finally a resolute ending on C.

II. Largo

	Second movement
	Third movement
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The second movement, which is in E major, opens with the solo piano. The opening is marked with detailed pedalling instructions.

III. Rondo – Allegro

The finale is in a sonata rondo form. The movement begins in C minor with an agitated theme played only by the piano. The movement ends with a C major coda marked presto.

First performance

The score was incomplete at its first performance. Beethoven's friend, Ignaz von Seyfried, who turned the pages of the music for him that night, later wrote:

I saw almost nothing but empty pages; at the most, on one page or another a few Egyptian hieroglyphs wholly unintelligible to me were scribbled down to serve as clues for him; for he played nearly all the solo part from memory since, as was so often the case, he had not had time to set it all down on paper.



Cadenza of the first movement

Cadenzas by other composers

Composers who have written alternative cadenzas for the first movement include Charles-Valentin Alkan, Harold Bauer, Amy Beach, Johannes Brahms, Carl Czerny, Gabriel Fauré, Adolf von Henselt, Mischa Levitzki, Franz Liszt, Ignaz Moscheles, Carl Reinecke, Anton Rubinstein, Clara Schumann and Wilhelm Kempff.

References

- [1] Plantinga, 1989 "When Did Beethoven Compose His Third Concerto?"
- [2] <http://www.jstor.org/discover/10.2307/763602?searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dwhen%2Bdid%2Bbeethoven%2Bcompose%26amp%3Bacc%3Doff%26amp%3Bwc%3Don%26amp%3BsearchText%3Dwhen&searchText=when&searchText=did&searchText=beethoven&searchText=compose&uid=3738984&uid=2129&uid=2134&uid=2&uid=70&uid=4&sid=21103106942217>
- [3] Steinberg, Michael, *The Concerto: A Listener's Guide*, pp. 59–63, Oxford (1998).

External links



Wikimedia Commons has media related to *Piano Concerto No. 3 (Beethoven)*.

- Piano Concerto No. 3: Free scores at the International Music Score Library Project
- Sheetmusic (<http://musopen.org/sheetmusic/sheet/61>), Musopen
- Aperçu of Apotheosis (<http://www.nwsinfonietta.com/notes3Oct03.htm>), Program Notes on the Third Piano Concerto by Ron Drummond
- Link to Midi file version of the Cadenza discovered in Melk Abbey in 1989 (<http://www.unheardbeethoven.org/midis/op37cadm.mid>)

Piano Concerto No. 4

Ludwig van Beethoven's **Piano Concerto No. 4 in G major**, Op. 58, was composed in 1805–1806, although no autograph copy survives. It is scored for solo piano and an orchestra consisting of a flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Like many classical concertos, it has three movements:

1. *Allegro moderato*
2. *Andante con moto* (in E minor)
3. *Rondo (Vivace)*

Premiere and reception

It was premiered in March 1807 at a private concert of the home of Prince Franz Joseph von Lobkowitz. The *Coriolan Overture* and the Fourth Symphony were premiered in that same concert.^[1] However, the public premiere was not until 22 December 1808 in Vienna at the Theater an der Wien. Beethoven again took the stage as soloist. This was part of a marathon concert which saw Beethoven's last appearance as a soloist with orchestra, as well as the premieres of the *Choral Fantasy* and the Fifth and Sixth symphonies. Beethoven dedicated the concerto to his friend, student, and patron, the Archduke Rudolph.

A review in the May 1809 edition of the *Allgemeine musikalische Zeitung* states that "[this concerto] is the most admirable, singular, artistic and complex Beethoven concerto ever".^[2] However, after its first performance, the piece was neglected until 1836, when it was revived by Felix Mendelssohn. Today, the work is widely performed and recorded, and is considered to be one of the central works of the piano concerto literature.

Movements

I. *Allegro moderato*

The first movement opens with the solo piano,^[3] playing simple chords in the tonic key before coming to rest on a dominant chord. The orchestra then enters with the same theme, in B major, the major mediant key, which is in a chromatic mediant relationship to the tonic. Thus enters the first theme.

The orchestra states the main theme in B major, dropping through the circle of fifths to a cadence in the tonic, G major. The theme is then stated again, this time in stretto between upper and lower voices. A very strong cadence in the tonic, withering away within one bar, introduces a transitional, modulatory theme with restless triplet accompaniment, also containing hints of stretto. The music moves to the minor mediant key, B minor, while its dynamic is reduced to pianissimo, at which point material from the opening theme returns. Through a rising bass line and sequential harmonies, the music regains the tonic key (on a dominant pedal) with a new theme derived from bars 3, 4, and 5. The final cadence is delayed for several bars before the material from the opening bar resurfaces as the movement's closing theme, accompanied by a tonic pedal over *forte* dominant chords.

Felix Salzer says the following about this opening, "[It is] one of the most fascinating substitutions of the entire literature...The whole passage appears as a most imaginative prolongation of interruption, the post-interruption phrase starting with a B-Major chord boldly substituting for the tonic. In addition, this post-interruption phrase introduces a very interesting melodic parallelism in form of an augmentation of the end of the pre-interruption phrase one step higher."^[4]

The piano's entrance resembles an *Eingang*, an improvisatory passage from Mozart's day that would have occurred after the orchestra's last unresolved dominant chord, but before the piano played the main theme. Beethoven captures this improvisatory style by accelerating the rhythm in the piano part, from eighth notes, to triplets, to sixteenth notes, and finally in a scale that rushes downward in sixteenth-note sextuplets. A long preparation is then made before a tonic cadence duly arrives, and the orchestra once again takes up the main theme.

II. *Andante con moto*

The second movement has been associated with the imagery of Orpheus taming the Furies (represented, respectively, by the piano and unison strings) at the gates to Hades, a suggestion of Beethoven's 1859 biographer Adolf Bernhard Marx.^[5] The movement's quiet E minor ending leads without pause into the C major chords that open the finale.

III. *Rondo (Vivace)*

In contrast to the preceding movements, the third movement, in traditional rondo form, is simpler, characterized by a very rhythmic theme. The main theme begins in the subdominant key of C major before correcting itself to reach a cadence in the tonic G major.

Cadenzas

Cadenzas for the Fourth Piano Concerto have been written by a number of pianists and composers throughout its history; these include Beethoven himself (2 separate sets of cadenzas), Johannes Brahms, Clara Schumann, Ferruccio Busoni, Hans von Bülow, Ignaz Moscheles, Camille Saint-Saëns, Anton Rubinstein, Wilhelm Kempff, Nikolai Medtner, Eugen d'Albert, Leopold Godowsky, Samuil Feinberg and Marc-Andre Hamelin.

Notes

- [1] Steinberg, Michael. "The Symphony: a listeners guide". p. 19-24. Oxford University Press, 1995.
- [2] Allgemeine musikalische Zeitung, May 1809
- [3] Another classical concerto which begins with solo piano rather than full orchestra is Mozart's Piano Concerto No. 9 (*Jeunehomme*), K271.
- [4] Salzer, Felix, *Structural Hearing*, p. 195, Dover 1962, ISBN 978-0-486-22275-2
- [5] Jander, 1985

References

- Freed, Richard. Piano Concerto No. 4 in G major, Op. 58 (http://www.kennedy-center.org/calendar/index.cfm?fuseaction=composition&composition_id=2842) Accessed 1 May 2006.
- Jander, Owen (1985) "Beethoven's 'Orpheus in Hades': the *Andante con moto* of the Fourth Piano Concerto," *Nineteenth Century Music* 8:195–212.

Media

	Piano Concerto 4, 1st movement
	Piano Concerto No. 4 in G major, 1st movement
	Piano Concerto 4, 2nd and 3rd movement
	Piano Concerto No. 4 in G major, 2nd and 3rd movement
Problems playing these files? See media help.	

External links

- Piano Concerto No. 4: Free scores at the International Music Score Library Project
- Piano Concerto No. 4 sheet music available at Musopen.com (<http://www.musopen.com/sheetmusic.php?type=sheet&id=62>)
- Program Note for National Symphony by Thomas May (http://www.kennedy-center.org/calendar/?fuseaction=composition&composition_id=4169)

Piano Concerto No. 5

The **Piano Concerto No. 5 in E-flat major**, Op. 73, by Ludwig van Beethoven, popularly known as the ***Emperor Concerto***, was his last piano concerto. It was written between 1809 and 1811 in Vienna, and was dedicated to Archduke Rudolf, Beethoven's patron and pupil. The first performance took place on 28 November 1811 at the Gewandhaus in Leipzig under conductor Johann Philipp Christian Schulz, the soloist being Friedrich Schneider.^{[1][2]} On 12 February 1812, Carl Czerny, another student of Beethoven's, gave the Vienna debut of this work.

The epithet of *Emperor* for this concerto was not Beethoven's own but was coined by Johann Baptist Cramer, the English publisher of the concerto. Its duration is approximately forty minutes.

Instrumentation

The concerto is scored for a solo piano, two flutes, two oboes, two clarinets in B-flat (clarinet I playing clarinet in A in movement 2; flute II, oboe II, clarinet II, both trumpets, and timpani are tacet during this movement), two bassoons, two horns, two trumpets, timpani in E-flat and B-flat, and strings.

Movements

	1. Allegro
	2. Adagio un poco mosso
	3. Rondo: Allegro ma non troppo
<i>Problems playing these files? See media help.</i>	

The concerto is divided into three movements:

- I. Allegro in E-flat major
- II. Adagio un poco mosso in B major
- III. Rondo: Allegro ma non troppo in E-flat major

As with Beethoven's other concertos from this time period, this work has a relatively long first movement. (At twenty-five minutes, the Violin Concerto has the longest; Piano Concerto Nos. 4 and 5 each have opening movements of about twenty minutes.)

I. Allegro

<score>

\relative c' {

```
\override TupletBracket #'stencil = ##f
\override Score.BarNumber #'stencil = ##f
\key es \major
es2~\f es8 \times 2/3 { f16( es d) } es8-^ f-^ |
g4( es c) bes8. bes16 |
es2~\sf es8 \times 2/3 { f16( es d) } es8-^ f-^ |
g4( es c) bes8. bes16 |
d2\sf es8 r f r |
g2\sf as4.\sf f8 |
es4\p
```

} </score>

Despite its use of simple chords, including a second theme constructed almost entirely out of tonic and dominant notes and chords, the first movement is full of complex thematic transformations. When the piano enters with the first theme, the expository material is repeated with variations, virtuoso figurations, and modified harmonies. The second theme enters in the unusual key of B minor before moving to B major and at last to the expected key of B-flat major several bars later.

Following the opening flourish, the movement follows Beethoven's trademark three-theme sonata structure for a concerto. The orchestral exposition is a typical two-theme sonata exposition, but the second exposition with the piano has a triumphant virtuoso third theme at the end that belongs solely to the solo instrument. Beethoven does this in many of his concertos. The coda at the end of the movement is quite long, and, again typical of Beethoven, uses the open-ended first theme and gives it closure to create a satisfying conclusion.

II. Adagio un poco mosso

<score>

\relative c' {

```
\key b \major
dis2(\p cis4 dis |
b4 e cis2) |
fis4 fis( gis ais |
b4 dis, cis2) |
```

} </score>

The second movement in B major is, in standard contrast to the first, calm and reflective. It moves into the third movement without interruption when a lone bassoon note B drops a semitone to B-flat, the dominant note to the tonic key E-flat.

III. Rondo: Allegro ma non troppo

<score>

\relative c {

```
\key es \major
\time 6/8
bes8\ff( es) es([ g]) r g16( bes) |
bes16( es) es4~ es es16( g) |
f8 r d16( f) es8 r g,16( bes) |
bes4\trill~ bes16 a bes4
```

} </score>

The final movement of the concerto is a seven-part rondo form (ABACABA), a typical concerto finale form. The piano begins the movement by playing its main theme, then followed by the full orchestra. The rondo's B-section begins with piano scales, before the orchestra again responds. The C-section is much longer, presenting the theme from the A-section in three different keys before the piano performs a cadenza. Rather than finishing with a strong entrance from the orchestra, however, the trill ending the cadenza dies away until the introductory theme reappears, played first by the piano and then the orchestra. In the last section, the theme undergoes variation before the concerto ends with a short cadenza and robust orchestral response.

Prominent recordings

- In March 1927 Ignaz Friedman recorded the *Emperor Concerto* with the New Queen's Hall Orchestra under Henry Wood but this recording no longer exists.
- Also in the 1920s, Wilhelm Backhaus recorded the 4th and 5th concertos very successfully. He would later record all five concertos with Hans Schmidt-Isserstedt and Vienna Philharmonic in stereo.
- In the early 1930s Artur Schnabel recorded all five Beethoven concertos under Sir Malcolm Sargent and the London Symphony Orchestra.
- Edwin Fischer recorded it with Karl Böhm in 1939 and Wilhelm Furtwängler in 1951.
- Josef Hoffmann recorded it with the Chicago Symphony Orchestra, conducted by Hans Lange on May 12, 1940.
- Arthur Rubinstein recorded it three times, with Josef Krips, Erich Leinsdorf, and Daniel Barenboim.
- Walter Gieseking and Artur Rother made a stereophonic tape recording in 1944, apparently the earliest surviving such recording, for German radio.
- Vladimir Horowitz recorded it in a 1952 live performance at Carnegie Hall with Fritz Reiner and the RCA Victor Symphony Orchestra.
- Wilhelm Kempff recorded it with Paul van Kempen in 1953 and with Ferdinand Leitner in 1961.
- Rudolf Serkin recorded it four times: in 1941 with Bruno Walter and the New York Philharmonic; in 1953 with Eugene Ormandy and the Philadelphia Orchestra; in 1962 with Leonard Bernstein conducting the New York Philharmonic, and in 1981 with the Boston Symphony Orchestra under Seiji Ozawa.
- Bernstein recorded a live performance of the concerto in September 1989, shortly before his death, with Krystian Zimerman and the Vienna Philharmonic. The performance was filmed and released on DVD.
- Leon Fleisher recorded all the Beethoven piano concertos with George Szell and the Cleveland Orchestra from 1959 until 1961.
- Claudio Arrau recorded it four times: with Alceo Galliera in 1958, Bernard Haitink in 1964 and twice with Sir Colin Davis, first with the Royal Concertgebouw Orchestra and later with the Staatskapelle Dresden.
- Glenn Gould recorded this concerto with Leopold Stokowski (the only recording the two ever made together) using somewhat non-traditional phrasings and tempi, as was typical of Gould's interpretations.

- Maurizio Pollini recorded the five piano concertos twice for Deutsche Grammophon. First with Karl Böhm and the Vienna Philharmonic and later with Claudio Abbado and the Berlin Philharmonic.
- Alfred Brendel recorded all Beethoven's piano concertos at least three times over his career.
- Paul Lewis recorded all five of Beethoven's piano concertos with the BBC Symphony Orchestra with conductor Jiří Bělohlávek.
- Murray Perahia recorded all five of Beethoven's piano concertos with the Royal Concertgebouw Orchestra with conductor Bernard Haitink, 1988.

Notes

- [1] Michael Steinberg, *The Concerto: A Listener's Guide* (http://books.google.com.au/books?id=G4ze19a1cmAC&pg=PA71&lpg=PA71&dq=Johann+Philipp+Christian+Schulz&source=bl&ots=Rkb2qe_Iqp&sig=KZ3XJnp6HRUnI8TDQi4VzCYefBM&hl=en&sa=X&ei=A83eU4bNKtX18AX1u4HQCw&ved=0CEIQ6AEwCA#v=onepage&q=Johann+Philipp+Christian+Schulz&f=false). Retrieved 4 August 2014
- [2] San Francisco Symphony (<http://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/BEETHOVEN-Concerto-No-5-in-E-flat-major-for-Piano.aspx>). Retrieved 4 August 2014

References

- Walter Gieseking: Wartime German Radio Recordings, Music & Arts Programs of America, Inc. CD-815, 1994.

External links



Wikimedia Commons has media related to *Piano Concerto No. 5 (Beethoven)*.

- Piano Concerto No. 5: Free scores at the International Music Score Library Project
- Beethoven's Fifth Piano Concerto (<http://classyclassical.blogspot.com/2005/10/ludwig-van-beethovens-piano-concerto.html>) Analysis and description of Beethoven's Fifth *Emperor* Piano Concerto
- BBC Discovering Music (<http://www.bbc.co.uk/radio3/discoveringmusic/ram/cdmwk0134.ram>) – analysis (RealAudio, 29 minutes)
- Piano Concerto No. 5 sheet music (<http://www.musopen.com/sheetmusic/sheet/63>) at Musopen

Piano Concerto No. 0

Ludwig van Beethoven's **Piano Concerto in E flat major**, WoO 4, is one of his earlier works, written in 1784 when he was 13. Only the piano part survives today, although there are some indications in the manuscript for orchestral cues.^[1] On the occasions when the work has been performed, the orchestral part has had to be arranged beforehand. The concerto is sometimes referred to as Piano Concerto No. 0, as it came before all of Beethoven's other piano concertos. It is rarely performed.

Description

The work is in three movements as follows:

1. *Allegro moderato*
2. *Larghetto*
3. *Rondo allegretto*

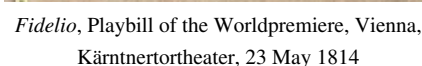
The fact that each performance has a different orchestration makes it difficult to describe the work accurately, but in general the concerto has the style of classical composers of the late 18th century such as Joseph Haydn, who would later come to tutor Beethoven.

The first movement has a piano part using mainly scale ideas at a fast tempo, and the slow movement is quite similar in form, with arpeggiation and ornamenting quite common. The last movement has a jolly melody for the main theme, played very fast, again based on scales.

References

- [1] Beethoven Works (http://www.raptusassociation.org/beets_works.htm)

Some notable moments in the opera include the "Prisoners' Chorus", an ode to freedom sung by a chorus of political prisoners, Florestan's vision of Leonore come as an angel to rescue him, and the scene in which the rescue finally takes place. The finale celebrates Leonore's bravery with alternating contributions of soloists and chorus.



Performance history

Like many other works in Beethoven's career, *Fidelio* went through several versions before achieving full success. The opera was first produced in a three-act version at Vienna's Theater an der Wien, on 20 November 1805, with additional performances the following two nights. The 1805 and 1806 versions are referred to, by academic convention, as *Leonore* in order to distinguish them from the final two-act version. However all three versions were premiered as *Fidelio*.



The theatrical mask contemplated by a putto on the Beethoven monument by Kaspar von Zumbusch (Vienna, 1880) commemorates Beethoven's sole opera in the city where it made its debut

The success of these performances was greatly hindered by the fact that Vienna was under French military occupation, and most of the audience were French military officers. After this premiere, Beethoven was pressured by friends to revise and shorten the opera into just two acts, and he did so with the help of Stephan von Breuning. The composer also wrote a new overture (now known as "Leonore No. 3"; see below). In this form the opera was first performed on 29 March and 10 April 1806, with greater success. Further performances were prevented by a dispute between Beethoven and the theatre management.

In 1814 Beethoven revised his opera yet again, with additional work on the libretto by Georg Friedrich Treitschke. This version was first performed at the Kärntnertortheater on 23 May 1814, under the title *Fidelio*. The 17-year-old Franz Schubert was in the audience, having sold his school books to obtain a ticket. The increasingly deaf Beethoven led the performance, "assisted" by Michael Umlauf, who later performed the same task for Beethoven at the premiere of the Ninth Symphony. The role of Pizarro was taken by Johann Michael Vogl, who later became known for his collaborations with Schubert. This version of the opera was, finally, a great success for Beethoven, and *Fidelio* has been an important part of the operatic repertory ever since.

Beethoven cannot be said to have enjoyed the difficulties posed by writing and producing an opera. In a letter to Treitschke he said, "I assure you, dear Treitschke, that this opera will win me a martyr's crown. You have by your co-operation saved what is best from the shipwreck. For all this I shall be eternally grateful to you."^[2]

The opera was not published until 1826, and all three versions are known as Beethoven's Opus 72.^[3]

The first performance outside Vienna took place in Prague on 21 November 1814 and a further revival in Vienna being presented on 3 November 1822. In its two-act version, the opera was given in London on 18 May 1832 at the King's Theatre and in New York on 9 September 1839 at the Park Theatre.^[4]

The overtures to *Fidelio*

Beethoven struggled to produce an appropriate overture for *Fidelio*, and ultimately went through four versions. His first attempt, for the 1805 premiere, is believed to have been the overture now known as "Leonore No. 2". Beethoven then focused this version for the performances of 1806, creating "Leonore No. 3". The latter is considered by many listeners as the greatest of the four overtures, but as an intensely dramatic, full-scale symphonic movement it had the effect of overwhelming the (rather light) initial scenes of the opera. Beethoven accordingly experimented with cutting it back somewhat, for a planned 1808 performance in Prague; this is believed to be the version now called "Leonore No. 1". Finally, for the 1814 revival Beethoven began anew, and with fresh musical material wrote what we now know as the *Fidelio* overture. As this somewhat lighter overture seems to work best of the four as a start to the opera, Beethoven's final intentions are generally respected in contemporary productions.

While some believe that Gustav Mahler introduced the practice of performing "Leonore No. 3" between the two scenes of the second act, something which was common until the middle of the twentieth century, Cairns states that it goes back to the middle of the 19th century and was therefore prior to Mahler.^[5] In this location, it acts as a kind of musical reprise of the rescue scene that has just taken place. A new, modern-styled production that premiered in Budapest in October 2008, for example, features the "Leonore No. 3" overture in this location.^[6]

Roles

Role	Voice type	Premiere cast, First version: 3 acts 20 November 1805 (Conductor: Ignaz von Seyfried)	Premiere cast, Second version: 2 acts^[1] 29 March 1806 (Conductor: unknown)^[7]	Premiere cast, Final version: 2 acts 23 May 1814 (Conductor: Michael Umlauf)
Florestan, <i>a prisoner</i>	tenor	Friedrich Christian Demmer	Joseph August Röckel	Giulio Radichi
Leonore, <i>his wife</i>	soprano	Anna Milder	Anna Milder	Anna Milder
Rocco, <i>gaoler</i> (guard)	bass	Rothe	Rothe	Carl Friedrich Weinmüller
Marzelline, <i>his daughter</i>	soprano	Louise Müller	Louise Müller	Theresa Bondra
Jaquino, <i>assistant to Rocco</i>	tenor	Caché	Caché	Früwald
Don Pizarro, <i>governor of the prison</i>	bass-baritone	Sebastian Mayer	Sebastian Mayer	Johann Michael Vogl
Don Fernando, <i>King's minister</i>	bass	Weinkopf	Weinkopf	Ignaz Saal
Two prisoners	tenor and bass	Unknown	Unknown	Unknown
<i>Soldiers, prisoners, townspeople</i>				

Synopsis

Two years prior to the opening scene, the nobleman Florestan has exposed or attempted to expose certain crimes of the nobleman Pizarro. In revenge, Pizarro has secretly imprisoned Florestan in the prison over which Pizarro is governor.

The jailer of the prison, Rocco, has a daughter, Marzelline, and a servant (or assistant), Jaquino. Florestan's wife, Leonore, came to Rocco's door dressed as a boy seeking employment, and Rocco hired her.

On orders, Rocco has been giving Florestan diminishing rations until he is nearly starved to death.

Place: A Spanish state prison, a few miles from Seville

Time: Late 18th century

Act 1

Jaquino and Marzelline are alone. Jaquino asks Marzelline when she will agree to marry him, but she says that she will never marry him now that she has fallen in love with Fidelio, who is Leonore in disguise. (*Jetzt, Schätzchen, jetzt sind wir allein* ["Now, darling, now we are alone"]). Jaquino leaves, and Marzelline expresses her desire to become Fidelio's wife (*O wär ich schon mit dir vereint* ["If only I were already united with thee"]). Rocco and Jaquino enter, looking for Fidelio. Fidelio enters carrying a heavy load of newly repaired chains. Rocco compliments Leonore on her skill, and misinterprets her modest reply as hidden attraction to his daughter. Marzelline, Leonore, Rocco, and Jaquino sing a quartet about the love Marzelline has for Fidelio (*Mir ist so wunderbar* ["A wondrous feeling fills me"]), also known as the Canon Quartet).

Rocco tells Leonore that as soon as the governor has left for Seville, she and Marzelline can be married. He tells them, however, that unless they have money, they will not be happy. (*Hat man nicht auch Gold beineben* ["If you don't have money on the side"]). Leonore says that she wants something else at least as much as money: to know why Rocco will not permit her to help him in the dungeons, because he always comes back out of breath. Rocco says that there is a prison where he can never take her, and inside is a man who has wasted away for two years because of his powerful enemies. Marzelline begs her father to keep Leonore away from such a terrible sight. Instead Rocco and Leonore sing of courage (*Gut, Söhnchen, gut* ["All right, son, all right"]), and soon Marzelline joins in their acclamations.



Florestan (Günther Treptow) and Leonore (Karina Kutz); September 1945, Deutsche Oper Berlin

	"Komm, Hoffnung" performed by Alice Guszalewicz
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All but Rocco leave. A march is played as Pizarro enters with guards. Rocco gives Pizarro a message with a warning that the minister plans a surprise visit tomorrow to investigate accusations that Pizarro is a tyrant. Pizarro exclaims that he cannot let the minister discover the imprisoned Don Florestan, who has been thought dead. Instead, Pizarro will murder Florestan (*Ha, welch ein Augenblick!* ["Hah! What a moment!"]). Pizarro orders that a trumpet be sounded at the minister's arrival. He offers Rocco money to kill Florestan, but Rocco refuses (*Jetzt, Alter, jetzt hat es Eile!* ["Now, old man, we must hurry!"]), and instead Pizarro orders him to dig a grave in the ruined well in the dungeons. When the grave is ready, Rocco should sound the alarm for Pizarro to come disguised into the dungeon, and kill Florestan himself. Leonore has seen Pizarro plotting, but has not overheard what he said. She is agitated, but thoughts of her husband calm her down (*Abscheulicher! Wo eilst du hin? ... Komm, Hoffnung, lass den letzten Stern* ["Scum! Where are you going? ... Come, hope, let the last star"]).

Jaquino begs Marzelline to marry him, but she refuses. Leonore, hoping to find Florestan, asks Rocco to let the poor prisoners roam in the garden and enjoy the beautiful weather. Marzelline also begs him, and Rocco agrees to distract Pizarro while the prisoners are set free. The prisoners, overjoyed at their freedom, sing joyfully (*O welche Lust* ["O what a joy"]), but, remembering that they could be caught, are soon quiet.

Rocco reenters and tells Leonore of his success with Pizarro: Pizarro will allow the marriage, and Leonore will be permitted to join Rocco on his rounds in the dungeon (*Nun spricht, wie ging's?* ["Speak, how did it go?"]). They prepare to go to the cell of a prisoner who, says Rocco, must be killed and buried within the hour. Leonore is so

shaken that Rocco tries to persuade her to stay behind, but she insists on coming. As they prepare to leave, Jaquino and Marzelline rush in and tell Rocco to run: Pizarro has learned that the prisoners are free, and he is furious (*Ach, Vater, Vater, eilt!* ["O, father, father, hurry!"]).

Before they can move, Pizarro enters and demands an explanation. Rocco pretends that they are celebrating the King's naming day, and suggests quietly that Pizarro save his anger for the prisoner in the dungeons below. Pizarro tells him to hurry and dig the grave, then announces that the prisoners will be shut in again. Rocco, Leonore, Jaquino, and Marzelline reluctantly usher the prisoners back to their cells. (*Leb wohl, du warmes Sonnenlicht* ["Adieu, warm sunshine"])

Act 2

Florestan is alone in his cell, deep inside the dungeons. He sings first of his trust in God, then has a vision of Leonore coming to save him (*Gott! Welch Dunkel hier!* ["God! What darkness here"]... *In des Lebens Frühlingstagen* ["In the spring days of life"]). He collapses and falls asleep. Rocco and Leonore come to dig his grave and find him asleep. As they dig Rocco urges Leonore to hurry (*Wie kalt ist es in diesem unterirdischen Gewölbe!* ["How cold it is in this underground chamber"]) ... *Nur hurtig fort, nur frisch gegraben* ["Come get to work and dig!"]). This is the Gravedigging Duet.

Florestan awakes and Leonore recognizes him. When Florestan learns at last that he is in Pizarro's prison, he asks that a message be sent to his wife, Leonore Florestan, but Rocco says it's impossible. Florestan begs for a drop to drink, and Rocco tells Leonore to give him one. Florestan does not recognize Leonore but tells her she will be rewarded in Heaven (*Euch werde Lohn in bessern Welten* ["You shall be rewarded in better worlds"]). She begs Rocco to be allowed to give Florestan a crust of bread, and he agrees. Florestan eats.

Rocco obeys his orders and sounds the alarm for Pizarro, who appears and asks if all is ready. Rocco says that it is and tells Leonore to leave, but instead she hides. Pizarro reveals his identity to Florestan, who accuses him of murder (*Er sterbe! Doch er soll erst wissen* ["Let him die! But first he should know"]). As Pizarro brandishes a dagger, Leonore leaps between him and Florestan and reveals her identity. Pizarro raises his dagger to kill her but she pulls a gun and threatens to shoot him.

Just then the trumpet is heard, announcing the arrival of the minister. Jaquino enters, followed by soldiers, to announce that the minister is waiting at the gate. Rocco tells the soldiers to escort Governor Pizarro upstairs. Florestan and Leonore sing to their victory as Pizarro declares he will have revenge, and Rocco expresses his fear of what is to come (*Es schlägt der Rache Stunde* ["Revenge's bell tolls"]). Together, Florestan and Leonore sing a love duet (*O namenlose Freude!* ["O unnamed joy!"]).

Here overture "Leonore No. 3" is sometimes played.

The prisoners and townsfolk sing to the day and hour of justice which has come (*Heil sei dem Tag!* ["Hail to the day!"]). The minister, Don Fernando, announces that tyranny has ended. Rocco enters, with Leonore and Florestan, and he asks Don Fernando to help them (*Wohlan, so helfet! Helft den Armen!* ["So help! Help the poor ones!"]). Rocco explains how Leonore disguised herself as Fidelio to save her husband. Marzelline is shocked. Rocco describes Pizarro's murder plot, and Pizarro is led away to prison. Florestan is released from his chains by Leonore, and the crowd sings the praises of Leonore, the loyal savior of her husband (*Wer ein holdes Weib errungen* ["Who has got a good wife"]).



Rocco (Wilhelm Schirp) and Marzelline (Irma Beilke); September 1945, Deutsche Oper Berlin

Instrumentation

The orchestra consists of 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, timpani, and strings. There is also an offstage trumpet.

Reception

Fidelio was Arturo Toscanini's first complete opera performance to be broadcast over the NBC radio network, in December 1944, by the NBC Symphony Orchestra, featuring soloists from the Metropolitan Opera (though a shortwave broadcast of one act, conducted by Toscanini, had earlier been relayed from an 16 August 1936 performance at Salzburg.) Divided into two consecutive broadcasts, the 1944 performances were later issued by RCA Victor on LPs and CDs. Toscanini made it clear that Beethoven believed in liberty and was opposed to tyrants such as Napoleon Bonaparte; in the conductor's opinion, Beethoven would have likely opposed Adolf Hitler and Benito Mussolini as well.

Conductor Wilhelm Furtwängler remarked in Salzburg in 1948, not long after the end of World War II and fall of Nazism:

"[T]he conjugal love of Leonore appears, to the modern individual armed with realism and psychology, irremediably abstract and theoretical.... Now that political events in Germany have restored to the concepts of human dignity and liberty their original significance, this is the opera which, thanks to the music of Beethoven, gives us comfort and courage.... Certainly, *Fidelio* is not an opera in the sense we are used to, nor is Beethoven a musician for the theater, or a dramaturgist. He is quite a bit more, a whole musician, and beyond that, a saint and a visionary. That which disturbs us is not a material effect, nor the fact of the 'imprisonment'; any film could create the same effect. No, it is the music, it is Beethoven himself. It is this 'nostalgia of liberty' he feels, or better, makes us feel; this is what moves us to tears. His *Fidelio* has more of the Mass than of the Opera to it; the sentiments it expresses come from the sphere of the sacred, and preach a 'religion of humanity' which we never found so beautiful or necessary as we do today, after all we have lived through. Herein lies the singular power of this unique opera.... Independent of any historical consideration ... the flaming message of *Fidelio* touches deeply.

We realize that for us Europeans, as for all men, this music will always represent an appeal to our conscience.^[8]



Lotte Lehman as Leonore

Recordings

Main article: Fidelio discography

References

Notes

- [1] Johnson 1998, p. 182
- [2] In Klemperer and Anderson 1986, p. ??
- [3] Johnson 1998, p. 183
- [4] Cairns, p. 43
- [5] Cairns 2001, p. 45
- [6] *Nepszabadsag*, 7 October 2008
- [7] Johnson 1998, p. 183: The only other performance of this version was on 10 April 1806

- [8] Khpye, Eonikoe. "Estate and Collection of George and Ursula Andreas" (http://www.thenationalherald.com/content/pdf/inserts/2010/fidelio_2010.pdf), *The National Herald*, 13 November 2010, accessed 17 April 2011.

Sources

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- Warrack, John, and Ewan West (1992). *The Oxford Dictionary of Opera*. Oxford and New York: Oxford University Press. ISBN 0-19-869164-5

External links



Wikimedia Commons has media related to ***Fidelio***.



Wikisource has the text of the 1920 *Encyclopedia Americana* article ***Fidelio***.

- Brooklyn Repertory Opera: *Fidelio* page (<http://www.bropera.org/fidelio/>)
- Description of Beethoven's *Fidelio* (<http://www.all-about-beethoven.com/fidelio.html>) on all-about-beethoven.com
- *Fidelio*: Free scores at the International Music Score Library Project
- *Fidelio* at the Opera Company of Philadelphia (<http://www.operaphilly.com/08-09/production1.shtml>)
- Opera Guide (http://www.opera-guide.ch/opern_komponisten.php?uilang=en&first-letter=B) Synopsis – Libretto – Highlights
- Ilias Chrissochoidis, " Dramatic pairing in *Fidelio*: A structuralist approach (http://symposium.music.org/index.php?option=com_k2&view=item&id=17:dramatic-pairing-in-fidelio-a-structuralist-approach&Itemid=101)," *College Music Symposium* 52 (2013).
- "Opera in a nutshell" (<http://www.kernkonzepte.ch/nutbee.htm>) Soundfiles (MIDI)
- Performance history (<http://opera.stanford.edu/Beethoven/Fidelio/main.html>), from opera.stanford.edu
- Overture Video: "Leonore No. 3" (http://www.davidbernard.com/VideoGallery_BeethovenLeonore3.htm), David Bernard conducting the Park Avenue Chamber Symphony
- Recording of "Komm Hoffnung" (<http://www.voxnovamedia.com/lehmann/llf/sound/103.mp3>) by Lotte Lehmann in MP3 format
- *Léonore, ou l'amour conjugal; fait historique en deux actes et en prose mêlée de chantes* (<http://www.gutenberg.org/etext/24546>) (**French**) (origin of *Fidelio*'s libretto)
- Review: *Fidelio* (<http://thethirdestate.net/2009/08/review-prom-50-fidelio-played-by-daniel-barenboim-and-the-west-eastern-divan-orchestra/>) played by Daniel Barenboim and the West-Eastern Divan Orchestra

Sonatas

Cello Sonatas Nos. 1 and 2, Opus 5

Cello Sonatas No. 1 and No. 2 (Opus 5) were written by Ludwig van Beethoven in 1796, while he was in Berlin. While there, Beethoven met the King of Prussia Friedrich Wilhelm II, an ardent music-lover and keen cellist. Although the sonatas are dedicated to Friedrich Wilhelm II, Ferdinand Ries tells us that Beethoven "played several times at the court, where he also played the two cello sonatas, opus 5, composed for Duport (the King's first cellist) and himself". Although Jean-Pierre Duport was one of the King's teachers, it is now thought to have been his brother Jean-Louis Duport who had the honor of premiering these sonatas.

In the early 19th century, sonatas for piano and instrument were usually advertised as piano sonatas with instrumental accompaniment. Beethoven's first violin sonatas, for instance, were published as "sonatas for piano with accompaniment by the violin."^[1] The cello sonata was especially so plagued, as it grew out of sonatas for continuo; as late as the beginning of the 19th century it was still common for the cello in cello sonatas to double the left hand of the piano part, with the piano right hand playing *obbligato* figurations and melodies. Beethoven, indeed, is credited with composing the first cello sonatas with a written-out piano part.

Both of these sonatas are in two movements, with an extended Adagio introduction preceding the opening Allegro of both of them. The movements are entitled as follows:

	Cello Sonata in G minor, Op. 5, No. 2, 1st movement
	Performed by John Michel
	Cello Sonata in G minor, Op. 5, No. 2, 2nd movement
	Performed by John Michel
Problems playing these files? See media help.	

Sonata No. 1 in F Major, Op. 5 No. 1

1. Adagio sostenuto - Allegro
2. Rondo. Allegro vivace

Sonata No. 2 in G minor, Op. 5 No. 2

1. Adagio sostenuto e espressivo - Allegro molto più tosto presto (ends in major).
2. Rondo. Allegro (in G major)

Performance of this piece takes approximately 25 minutes.

References

[1] Arnold, Denis and Nigel Fortune, ed. *The Beethoven Companion*, ISBN 0-571-10318-9, p. 213

External links

- Cello Sonata No. 1, Cello Sonata No. 2: Free scores at the International Music Score Library Project
- Performance of Cello Sonata No. 1 by Efe Baltacigil (cello) and Anna Polonsky (piano) (http://traffic.libsyn.com/gardnermuseum/beethoven_op5no1.mp3) from the Isabella Stewart Gardner Museum in MP3 format

Cello Sonata No. 3

Ludwig van Beethoven's **Cello Sonata No. 3 in A major, Op. 69** was written in 1808. It consists of three movements:

1. Allegro ma non tanto
2. Scherzo. Allegro molto (in A minor)
3. Adagio cantabile – Allegro vivace.

	1st movement
	3rd movement
<i>Problems playing these files? See media help.</i>	

The Sonata No. 3 dates from Beethoven's most productive compositional period. Composed in the same year were the Violin Concerto and the two piano trios of Op. 70; the same year also saw the completion and publication of the Fifth and Sixth Symphonies.

The first movement opens with the cello alone; variations of its expansive main theme and a pair of contrasting secondary ideas give much cause to contrapuntal and melodic interplay between the two players. The scherzo which follows, in the tonic minor (i.e. A minor), prominently features off-beat accents; the trio in the major is heard twice as in many of Beethoven's later scherzos.

The briskly-paced finale is preceded by a short slow introduction; the form of the sonata thus resembles that of works such as the Archduke Trio, where the scherzo precedes a slow movement linked to the fast finale.

External links

- Cello Sonata No. 3: Free scores at the International Music Score Library Project
- Cello Sonata No. 3 (Beethoven)^[1] at the Mutopia Project — Allegro, ma non tanto
- Cello Sonata No. 3 (Beethoven)^[2] at the Mutopia Project — Scherzo
- Cello Sonata No. 3 (Beethoven)^[3] at the Mutopia Project — Adagio cantabile — Finale

References

[1] <http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=683>

[2] <http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=684>

[3] <http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=685>

Cello Sonatas Nos. 4 and 5, Opus 102

The **Sonatas for cello and piano No. 4 in C major**, Op. 102, No. 1, and **No. 5 in D major**, Op. 102, No. 2, by Ludwig van Beethoven were composed simultaneously in 1815 and published in 1817 with a dedication to the Countess Marie von Erdödy (de), a close friend and confidante of Beethoven's.

History

The sonatas were composed between the end of 1812 and 1817, during which time Beethoven, ailing and overcome by all sorts of difficulties, experienced a period of literal and figurative silence as his deafness became overwhelmingly profound and his productivity diminished. Following seven years after the A Major Sonata No. 3, the complexity of their composition and their visionary character marks (with the immediately preceding piano sonata Op 101) the start of Beethoven's 'third period'.

The critics of the time, often perplexed by Beethoven's last compositions, described the sonatas in terms such as the following from the *Allgemeine musikalische Zeitung*:^[1]

They elicit the most unexpected and unusual reactions, not only by their form but by the use of the piano as well...We have never been able to warm up to the two sonatas; but these compositions are perhaps a necessary link in the chain of Beethoven's works in order to lead us there where the steady hand of the maestro wanted to lead us.

Although played less often than Sonata No. 3, Sonatas Nos. 4 and 5 are now essential elements in the basic repertory of works for cello and piano.

Structure

Sonata No. 4, Op. 102, No. 1

	Op. 102, No. 1
	Andante – Allegro vivace
	Adagio – Tempo d'Andante – Allegro vivace
Problems playing these files? See media help.	

This sonata consists of two movements:

1. Andante – Allegro vivace
2. Adagio – Tempo d'andante – Allegro vivace

This short, almost enigmatic work demonstrates in concentrated form how Beethoven was becoming ready to challenge and even subvert the sonata structures he inherited from Haydn and Mozart.

Its overall structure is possibly unique in Beethoven's works, comprising just a pair of fast sonata-form movements, each with a slow introduction.

Both movements recall the long-established convention of a slow introduction to a brisk main section in sonata form, but with significant modifications.

In the first movement the introductory portion entirely lacks the portentousness of a conventional slow introduction, consisting of a brief elegiac theme repeated several times without change of key and largely unvaried; it concludes with an elaborate cadence in C major that is then contradicted by the sonata portion being in the relative minor, largely avoiding the key of C major except at the opening of the development.

The second movement opens more in the manner of a traditional slow introduction, and eventually leads to a sonata-form portion in the 'correct' key of C. However before this point is reached, the opening material of the sonata reappears for a final, almost ecstatic variation; a procedure paralleled elsewhere in Beethoven's work only in the drama of the fifth and ninth symphonies.

Sonata No. 5, Op. 102, No. 2

This sonata consists of three movements:

1. Allegro con brio
2. Adagio con molto sentimento d'affetto – Attacca
3. Allegro – Allegro fugato

While this sonata is more accessible and conventionally structured, the concluding fugue prefigures the fugal finales of the *Hammerklavier* Sonata and the late string quartets.

Notable recordings

In a plentiful discography, the interpretations by the Latvian cellist Mischa Maisky with the Argentine pianist Martha Argerich are highly regarded (DG 437514, 1993; this recording has been reissued by ArchivMusic).

The earlier performances of all five of Beethoven's cello sonatas by the Russian duo of cellist Mstislav Rostropovich and pianist Sviatoslav Richter remain standards of excellence (Philips Duo 442565, 1961–1963).

Pablo Casals, who became especially interested in chamber music and concertos for cello by the end of the 19th century, and performed many works that had by then become long neglected, recorded at least two complete studio sets of the five Beethoven cello sonatas in addition to a number of recordings of individual sonatas, all highly influential in respect to subsequent interpretations. The first of these sets was recorded in the 1930s, with pianists Otto Schulhof (No. 3, recorded 1930) and with Mieczysław Horszowski (No. 4, in 1936, and Nos. 1, 2, and 5, in 1939). (EMI Classics 7243 5 65185). Twenty years later Casals and Horszowski made a live recording of Nos. 2 and 5, together with a transcription for cello of Beethoven's Op. 17 Horn Sonata, in 1958 (Philips 426105).

Casals' second complete studio set of the Beethoven sonatas was recorded with Rudolf Serkin at the 1951 Perpignan Festival (No. 2) and at the 1953 Prades Festival (Nos. 1, 3–5). (Sony Classical SM2K 58985).

References

- [1] Reproduced in: and , *Ludwig van Beethoven*, Fayard, Paris 1967, p. 682

External links

- Cello Sonata No. 4, Cello Sonata No. 5: Free scores at the International Music Score Library Project
- Performance of Cello Sonata No. 5 (http://cdn3.libsyn.com/gardnermuseum/beethoven_op102no2.mp3) by Laurence Lesser (cello) and Russell Sherman (piano) from the Isabella Stewart Gardner Museum in MP3 format

Horn Sonata

Ludwig van Beethoven composed his **Horn Sonata in F major**, Op. 17 in 1800 for the virtuoso horn player Giovanni Punto.

Beethoven was not well-known outside of Vienna at the time of this composition, and after a performance of the piece in Pest, played by Punto and Beethoven, a Hungarian critic wrote, "Who is this Beethoven? His name is not known to us. Of course, Punto is very well known." This piece was composed for the rare combination of horn and piano, but is also scored for the more common piano and cello. The title on the score, is in fact "Sonata for Piano with Horn or Violoncello," or, in French "*Sonate pour le Forte-Piano avec un Cor ou Violoncelle*." This name is significant as the piano occupies at least as important a part as the horn; rather than functioning as a purely accompanying instrument.

It consists of three movements:

1. *Allegro moderato*
2. *Poco adagio*
3. *Rondo: Allegro molto*

A standard performance usually lasts 15 minutes.

The piece was written originally for natural horn but is most often performed on the modern instrument with valves. The piano part was also written for the fortepiano and so it provides some difficulties for the player of the modern instrument.

References

- Amacher, Julie (2005-11-15). "New classical tracks: Horn Sonatas"^[1]. *Internet Archive* (Saint Paul: Minnesota Public Radio). Archived from the original^[2] on 2006-07-24. Retrieved 2008-07-29.

External links

- Horn Sonata: Free scores at the International Music Score Library Project

References

- [1] http://web.archive.org/web/20060724152942/http://news.minnesota.publicradio.org/features/2005/11/14_newsroom_clasicaltracks/
[2] http://news.minnesota.publicradio.org/features/2005/11/14_newsroom_clasicaltracks/
-

Piano sonatas

Piano Sonata No. 1

Beethoven's **Piano Sonata No. 1 in F minor**, Op. 2, No. 1, was written in 1795 and dedicated to Joseph Haydn. A typical performance of the entire work lasts about 17–20 minutes.

Structure

The sonata is in four movements:

1. Allegro in F minor
2. Adagio in F major
3. Menuetto - Allegretto in F minor
4. Prestissimo in F minor

The first movement, in 2/2 time, is in sonata form. The first theme is driven by a Mannheim Rocket, Wikipedia:Please clarify very similar to the opening of the fourth movement of Mozart's Symphony No. 40. The second theme, in A-flat major, is accompanied by eighth-note octaves in the bass (usually with dominant harmony). There are two codettas; the first consists of a series of energetic descending scales in A-flat major, and the second is a lyrical passage marked *con espressione*. In this second codetta and in the second theme Beethoven makes interesting use of mode mixture as the right hand parts borrows from the parallel minor. The development opens with the initial theme, but is mostly dedicated to the second theme and its eighth-note accompaniment. The retransition to the main theme uses its sixteenth-note triplet. The recapitulation repeats the material from the exposition without much change, except that it stays in F minor throughout. There is a short coda. A tense, agitated feel is ubiquitous throughout the movement. Within the entire movement there seems to be two primary themes, with the remaining melodies simply making up the rest of score. The first theme consists of bars 1 to 8 which then repeats themselves, with very slight variations, in bars 101 to 108. It is varied in a bigger scale from bars 49 to 54. The second theme lasts from 20 to 35, and like the first theme is then restated in slight variations, in 55 to 60. It is also restated in bars 119 to 124.



The second movement opens with a highly ornamented lyrical theme in 3/4 time in F major, is in ternary form. This is followed by a more agitated transitional passage in D minor accompanied by quiet parallel thirds, followed by a passage full of thirty-second notes in C major. This leads back to a more embellished form of the F major theme, which is followed by an F major variation of the C major section. This Adagio is the earliest composition by Beethoven now in general circulation; it was adapted from the slow movement of a piano quartet from 1785.^[1]



The third movement, a minuet in F minor, is conventional in form. It contains two repeated sections, followed by a trio in F major in two repeated sections, after which the first minuet returns. The minuet is characterized by syncopations, dramatic pauses and sharp dynamic contrast. The trio is built around longer, more lyric phrases that pass between the right and left hands in imitative polyphony.



The fourth movement, like the first and third, is in F minor, and is built using a modified sonata form (the development is replaced by new thematic material). The exposition is accompanied by ceaseless eighth-note triplets. The first theme is based on three staccato quarter note chords. A transitional passage leads to a more lyrical but still agitated theme in C minor. The chords of the first theme return to close the exposition. Where the development would be expected to start, there is a completely new theme in A-flat major, with the first respite from the eighth-note triplets. This is followed by an extended retransition based on alternating motives from the first theme and the "development" theme. The recapitulation presents the first and second themes in F minor. There is no coda, only a fortissimo descending arpeggio—in eighth-note triplets—to conclude the piece.

References

- [1] Michael Steinberg: 'The Beethoven Piano Sonatas', Notes from the Richard Goode recording of the complete Beethoven Sonatas, Elektra Nonesuch label, 1993

External links



Wikimedia Commons has media related to *Piano Sonata No. 1 (Beethoven)*.

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/10/31/SonataFminorop2no1.mp3>) by András Schiff on Beethoven's piano sonata op. 2 no. 1
- Recording by Paavali Jumppanen, piano (http://cdn3.libsyn.com/gardnermuseum/beethoven_op2no1.mp3) from the Isabella Stewart Gardner Museum
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 1: Free scores at the International Music Score Library Project

Piano Sonata No. 2

Beethoven's **Piano Sonata No. 2 in A major, Op. 2, No. 2**, was published in 1796 and dedicated to Joseph Haydn.

Movements

It has four movements:

- I. *Allegro vivace* 2/4
- II. *Largo appassionato* 3/4 D major
- III. *Scherzo: Allegretto* 3/4 A major, A minor, A major
- IV. *Rondo: Grazioso* common time

I. *Allegro vivace*

An athletic movement that has a bright disposition. The second theme of exposition contains some striking modulations for the time period. A large portion of the development section is in F major, which contains a third relationship with the key of the work, A major. A difficult, but beautiful canonic section is also to be found in the development. The recapitulation contains no coda and the movement ends quietly and unassumingly.

II. *Largo appassionato*

One of the few instances in which Beethoven uses the tempo marking "Largo", which was the slowest such marking for a movement. The opening imitates the style of a string quartet and features a staccato pizzicato-like bass against lyrical chords. A high degree of contrapuntal thinking is evident in Beethoven's conception of this movement. The key is the subdominant of A major, D major.

III. *Scherzo: Allegretto*

A short and graceful movement that is in many respects similar to a minuet. This is the first instance in his 32 numbered sonatas in which the term "Scherzo" is used. A minor trio section adds contrast to the cheerful opening material of this movement.

IV. *Rondo: Grazioso*

A beautiful and lyrical rondo. The arpeggio that opens the repeated material becomes more elaborate at each entrance. The form of this rondo is A1-B1-A2-C-A3-B2-A4-Coda. The C section, in the parallel minor is rather agitated and stormy in comparison to the rest of the work, and is representative of the so-called "Sturm und Drang" style. A simple but elegant V7-I closes the entire work in the lower register, played piano.

A typical performance lasts about 22 minutes.

External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 2 no. 2
- Recording by Paavali Jumppanen, piano ^[2] from the Isabella Stewart Gardner Museum
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 2: Free scores at the International Music Score Library Project

References

[1] <http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/01/SonataAop2no2.mp3>

[2] http://cdn1.libsyn.com/gardnermuseum/beethoven_op2no2.mp3

[3] <http://musopen.com>

Piano Sonata No. 3

Ludwig van Beethoven's **Piano Sonata No. 3** in C major, Op. 2, No. 3, is a sonata written for solo piano, composed in 1796. It is dedicated to Joseph Haydn and is often referred to as Beethoven's first virtuosic piano sonata. It is both the weightiest and longest of the three Opus 2 sonatas. It presents many difficulties, including difficult trills, awkward hand movements, and wrist rotation.

Structure

The sonata, in C major, consists of four movements:

1. *Allegro con brio*, common time
2. *Adagio*, 2/4 in E major
3. *Scherzo: Allegro*, 3/4
4. *Allegro assai*, 6/8

The first movement follows the Sonata-Allegro format of the Classical period. The movement opens with the main theme in the tonic key, beginning with a double-thirds trill-like pattern. This pattern leads into an energetic outburst of a broken-chord and broken-octave section. The second theme of the exposition is written in G Major, the dominant key of C Major. In the Development section, the composer opens it by improvising on trill patterns introduced in the end of the exposition. Following a broken-chords section filled with harmony changes, the main theme is restated in D Major, the supertonic key of C Major. The first movement has a coda at the end of it, in A-flat Major. Following this, the main motive reappears. The movement closes with a broken-octave scale passage in C Major, ending with a perfect cadence.

The second movement is marked Adagio and written in the key of E Major. This is written in the style of a string quartet, as they are four clear voices. The middle section, in E minor, contains numerous examples of Romanticism, and is considered a prelude to the master's later sonatas. This is perhaps one of the most beautifully written slow movements by Beethoven.

The third movement, as Scherzo, is written in Minuet-Trio form. It opens with a joke-like statement, and the composer uses some polyphony. The trio is in the relative minor key of C Major (A minor) and contains running arpeggios in the right hand with the left hand playing a melodic line in octave form. The coda of this short movement ends the Scherzo with a perfect cadence.

The final movement is in the Sonata-Rondo form. The movement opens with sixths in the right hand, which is its main theme. Like the first movement, the second theme in the exposition is also written in G Major. The great speed of this movement make this a challenging movement for pianists.

Media

	Piano Sonata 3, movement 1
Problems playing this file? See media help.	

References

External links

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/01/SonataCOp2No3.mp3>) by András Schiff on Beethoven's piano sonata Op. 2 No. 3
- A public-domain recording of this sonata, at Musopen (<http://musopen.com>)
- Piano Sonata No. 3: Free scores at the International Music Score Library Project

Piano Sonata No. 4

Ludwig van Beethoven's *Piano Sonata No. 4*, in E-flat major, Op. 7, sometimes nicknamed the *Grand Sonata*, dedicated to his student Babette Countess Keglevics, has four movements:

	Piano Sonata No 4, Op. 7 - 1. Allegro molto e con brio
Problems playing this file? See media help.	

1. *Allegro molto e con brio*, 6/8
2. *Largo, con gran espressione*, 3/4 in C major
3. *Allegro*, 3/4; Trio in E flat minor
4. *Rondo: Poco allegretto e grazioso*, 2/4

Along with the Hammerklavier Sonata, it is one of the longest piano sonatas of Beethoven. A typical performance lasts about 28 minutes.

External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 7
- For a public domain recording of this sonata visit Musopen ^[3]
- European Archive ^[2] Copyright free LP recording of the Sonata no.4 op.7 in Eb major by Hugo Steurer, piano at the European Archive (for non-American viewers only).
- Piano Sonata No. 4: Free scores at the International Music Score Library Project

References

[1] <http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/01/SonataEflatOp.mp3>

[2] http://europarchive.org/item.php?id=lp-01182_BeG

Piano Sonata No. 5

The **Piano Sonata No. 5 in C minor, Op. 10, No. 1**, was composed by Ludwig van Beethoven. It is dedicated to Anna Margarete von Browne, the wife of one of Beethoven's patrons, a Russian diplomat in Vienna. All 3 sonatas of his Opus 10 are dedicated to Countess von Browne. ^[1]

The first movement of the sonata has a 3/4 meter, the second movement 2/4, and the final movement 2/2. Beethoven's Piano Sonata No. 5 is a first period composition, anticipating more notable C minor works such as the Pathétique Sonata and the Fifth Symphony in its nervous energy.



Form

The sonata is divided into three movements:

1. *Allegro molto e con brio* in C minor
2. *Adagio molto* in A flat major
3. *Finale: Prestissimo* in C minor

First Movement

The first movement, in sonata form, opens energetically with contrasting loud and soft phrases. The theme is highly angular, consisting of rising dotted quaver arpeggios. The exposition lasts from mm. 1-105. The primary theme, a modified sentence structure, lasts from mm. 1-30. The transition, which is separately thematized and provides a quiet contrast, is in two parts and lasts from mm. 31-55. The secondary theme, which is accompanied by an Alberti bass, lasts from mm. 56-75 and ends with the essential expositional closure. The closing section, which is in two parts, quotes the secondary theme and liquefies the primary theme. The development (after Darcy/Hepokoski's Sonata Theory) is half-rotational and divides into pre-core and core sections (after William Caplin); it lasts from mm. 106-168. The retransition, mm. 158-167, leads into the recapitulation. The recapitulation lasts from mm. 168-284, 11 measures longer than the exposition. The exposition's transition is altered harmonically in the recapitulation. Initially, the secondary theme is stated in F major (predominant), a "false start," before being stated in tonic C minor. The secondary theme is also expanded from the exposition. The essential structural closure is in m. 253.

References

[1] BBC Radio 3 website (<http://www.bbc.co.uk/radio3/classical/pizarro/sonata05.shtml>)

External links

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/09/1cminor.mp3>) by András Schiff on Beethoven's piano sonata op. 10 no. 1
- Recording by Paavali Jumppanen, piano (http://cdn4.libsyn.com/gardnermuseum/beethoven_op10no1.mp3) from the Isabella Stewart Gardner Museum
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 5: Free scores at the International Music Score Library Project

Piano Sonata No. 6

Ludwig van Beethoven's **Piano Sonata No. 6 in F major**, Op. 10, No. 2, was dedicated to the Countess Anne Margarete von Browne, and written from 1796 to 1798.

The sonata spans approximately 14 minutes.

Form

The sonata is divided into three movements:

1. *Allegro* in F major
2. *Allegretto* in F minor
3. *Presto* in F major

The first movement is in sonata form. The development is based on the C-G-C tag which concludes the exposition, with no clear use of any other material from the exposition. However, it creates many wonderful melodies, some of which can be moderately difficult to play.

The second movement is in A-B-A form, with the return of the first section strongly embellished. It is more reminiscent of Beethoven's Bagatelles than of most of his scherzi. The middle section, in D-flat, has a hint of anticipation of the third movement of the First Symphony.

The third movement is in sonata form, with an extended fugal development.

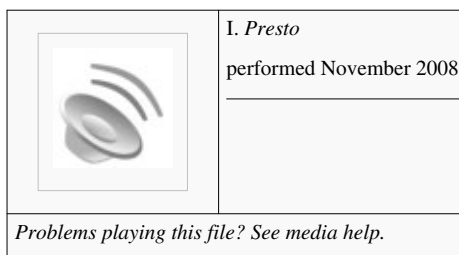
External links

- A lecture ^[1] by András Schiff on Beethoven's Piano Sonata, Op. 10, No. 2
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 6: Free scores at the International Music Score Library Project

References

[1] <http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/09/Fmajor.mp3>

Piano Sonata No. 7



Ludwig van Beethoven's **Piano Sonata No. 7 in D major**, Op. 10, No. 3, was dedicated to the Countess Anne Margarete von Browne, and written in 1798. This makes it contemporary with his three string trios of opus 9, the violin sonatas of opus 12 and the violin romance that became his opus 50 when later published. (The year also saw the premiere of a revised version of his second piano concerto, whose original form had been written and heard in 1795.^[1])

It is divided into four movements:

1. Presto - cut time
2. Largo e mesto - 6/8 in D minor
3. Menuetto: Allegro - 3/4 in D major - G major - D major
4. Rondo: Allegro - common time

The Opus 10 sonatas are usually described as angular or experimental, as Beethoven began moving further and further away from his earlier models. The Third sonata of this set is the longest, and spans approximately 24 minutes. It is the only one of the Opus 10 sonatas that has 4 movements. The second movement is famous for its intimations of later tragic slow movements, as well as for its own beauty.

References

[1] http://ludwig0van0beethoven.tripod.com/pianohist_e1.htm

External links

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/09/no7dmaj.mp3>) by András Schiff on Beethoven's piano sonata op. 10 no. 3
 - Article by Alan Rich in LA Weekly (<http://www.laweekly.com/stage/a-lot-of-night-music/finger-food/10152/>)
 - For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
 - Piano Sonata No. 7: Free scores at the International Music Score Library Project
-

Piano Sonata No. 8

Ludwig van Beethoven's **Piano Sonata No. 8 in C minor, Op. 13**, commonly known as *Sonata Pathétique*, was written in 1798 when the composer was 27 years old, and was published in 1799. Beethoven dedicated the work to his friend Prince Karl von Lichnowsky.^[1] Although commonly thought to be one of the few works to be named by the composer himself, it was actually named *Grande sonate pathétique* (to Beethoven's liking) by the publisher, who was impressed by the sonata's tragic sonorities.^[2]

Prominent musicologists debate whether or not the *Pathétique* may have been inspired by Mozart's piano sonata K. 457, since both compositions are in C minor and have three very similar movements. The second movement, "Adagio cantabile", especially, makes use of a theme remarkably similar to that of the spacious second movement of Mozart's sonata.^[3] However, Beethoven's sonata uses a unique motif line throughout, a major difference from Haydn or Mozart's creation.

Movements

	1. Grave – Allegro di molto e con brio (7:00)
	2. Adagio cantabile (4:58)
	3. Rondo: Allegro (4:35)
	All files courtesy of Musopen
Problems playing these files? See media help.	

In its entirety, encompassing all three movements, the work takes approximately 19 minutes to perform.

The sonata consists of three movements:

1. *Grave* (Slowly, with solemnity) – *Allegro di molto e con brio* (Quickly, with much vigour)
2. *Adagio cantabile* (Slowly, in a singing style)
3. *Rondo: Allegro* (Quickly)

Grave – Allegro di molto e con brio

The first movement is in sonata form. It begins with a slow introductory theme, marked *Grave*. The exposition, marked *Allegro di molto con brio*, is in 2

time (alla breve) in the home key of C minor and features three themes. Theme 1 features an aggressive rocket theme covering two octaves, accompanied with constant tremolo octaves in the left hand. Beethoven then makes use of unorthodox mode-mixture, as he presents the second theme in E-flat minor rather than its customary parallel major. This theme is more lyrical and makes use of grace notes and crossed hands. Theme 3 has modulated to the mediant, E-flat major, and features an Alberti-type figuration for the bass with tremolo. A codetta, with ideas from the opening allegro, closes the section. Some performers of the sonata include the introduction in the repeat of the exposition (Rudolf Serkin and András Schiff, for example), but most return to the beginning of the allegro section. This movement is one of the few compositions that contain hundred twenty-eighth notes (semihemidemisemiquavers).

The development section begins in the key of G minor. In this section, Beethoven extends Haydn's compositional practice by returning to the introductory section. After this reappearance of the *Grave*, the composer generates suspense with an extended dominant preparation.

The recapitulation brings back the themes of the exposition in different keys: themes 1 and 3 are played in the tonic key of C minor, then theme 2 is played in the unexpected key of F minor but then returns to the tonic key. The coda

is very dramatic and includes a brief reminder of the *Grave* before ending with a swift cadence.

First movement Wikipedia:Media helpFile:Pathétique-1.mid

MIDI rendition, 6:57 minutes, 30 KB

The image shows a musical score for the 'Grave' introduction of the first movement of Piano Sonata No. 8. The score is in 4/4 time and features a piano (p) and forte (f) dynamic range. It includes a 4-measure phrase and a 9-measure phrase. The tempo is marked 'Grave'.

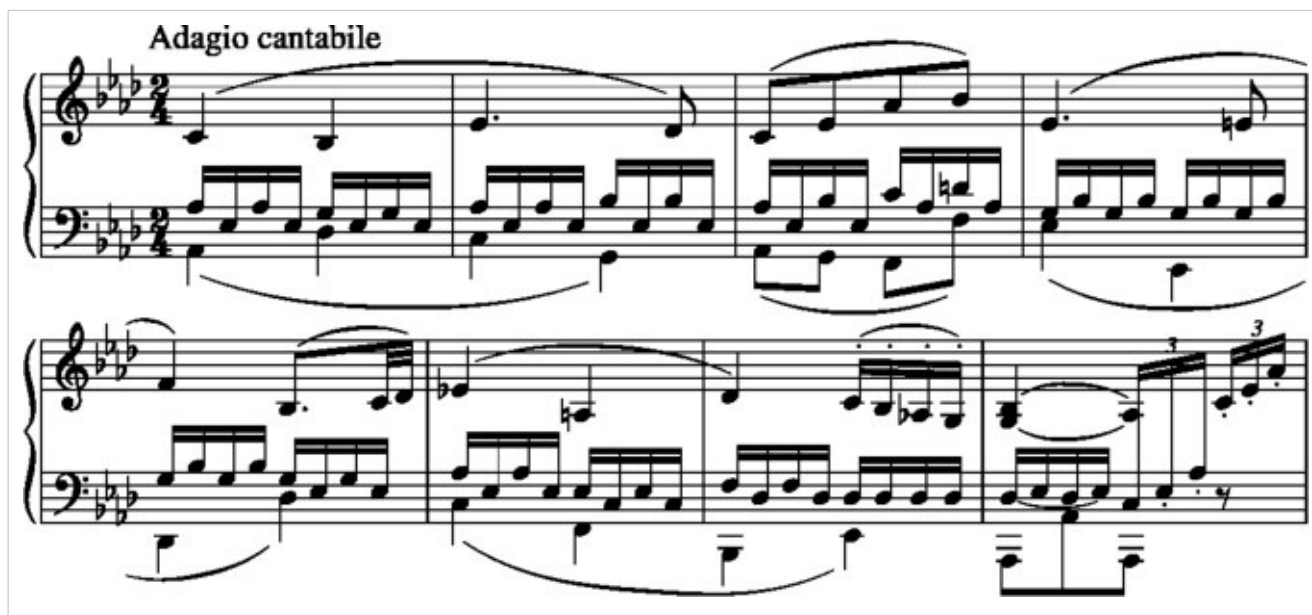
Grave introduction: first four bars

Adagio cantabile

This movement exemplifies the expressive *Adagio* style of many slow movements in the classical period. The famous *cantabile* melody is played three times, always in A-flat major, separated by two modulating episodes; the movement is thus a simple rondo rather than the sonata form more common for movements of this seriousness. The first episode is set in F minor (relative minor of A-flat major), further modulating to E-flat major before returning to the main theme. The second episode begins in A-flat minor and modulates to E major. With the final return of the main theme, the accompaniment becomes richer and takes on the triplet rhythm of the second episode. There is a brief coda.

Second movement Wikipedia:Media helpFile:Pathétique-2.mid

MIDI rendition, 5:03 minutes, 12 KB



The famous *Adagio cantabile*: first eight bars

The main theme of this movement opens nearly identically to an episode in the slow movement of Mozart's Piano Sonata No. 14, K. 457.

The *cantabile* from this movement was used as the theme music for radio's most widely listened-to classical music program,^[4] *Adventures in Good Music*, which aired nationally in the United States and in many other countries from 1970 to 2007. The theme was performed by Karl Haas, the program's host. Billy Joel used the *cantabile* as the melody for the chorus of his 1984 song, "This Night" from the album *An Innocent Man*.

Rondo: Allegro

The sonata closes with a cut time movement in C minor. The main theme closely resembles the second theme of the *Allegro* of the first movement: its melodic pattern is identical for its first four notes, and its rhythmic pattern for the first eight. There is also a modified representation of the melody from the second movement, thus connecting all three movements together. The movement's sonata rondo form includes a coda. The three rondo episodes are in E-flat major, A-flat major, and C major. The common use of *sforzando* creates a forceful effect.

🔊 Third movement Wikipedia:Media helpFile:Pathétique-3.mid

MIDI rendition, 4:25 minutes, 17 KB



Rondo: Allegro

Reactions of Beethoven's contemporaries

The pianist and composer Ignaz Moscheles discovered the work in 1804, when he was ten years old; unable to afford to buy the music, he copied it out from a library copy. His music teacher, on being told about his discovery, "warned me against playing or studying eccentric productions before I had developed a style based on more respectable models. Without paying heed to his instructions, however, I laid Beethoven's works on the piano, in the order of their appearance, and found in them such consolation and pleasure as no other composer ever vouchsafed me."^[5]

Anton Schindler, a musician who was a friend of Beethoven in the composer's later years, wrote: "What the *Sonata Pathétique* was in the hands of Beethoven (although he left something to be desired as regards clean playing) was something that one had to have heard, and heard again, in order to be quite certain that it was the same already well-known work. Above all, every single thing became, in his hands, a new creation, wherein his always *legato* playing, one of the particular characteristics of his execution, formed an important part."

References

- [1] Beethoven Pathétique Sonata Op. 13 (<http://www.all-about-beethoven.com/patetica.html>) All About Beethoven. Retrieved May 1, 2008.
- [2] Burkhardt, Charles: *Anthology for Musical Analysis*, p. 233. Schirmer 2004.
- [3] Marks, F. Helena. *The Sonata: Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart* (<http://www.archive.org/details/sonataitsformmea00markuoft>). W. Reeves, London, 1921.
- [4] WCLV – *Adventures in Good Music with Karl Haas* (<http://web.archive.org/web/20040624190317/www.wclv.com/skin/blurb.php?sectionId=180&contentId=24804>)
- [5] H. C. Robbins Landon, *Beethoven: A Documentary Study*, pp. 61–62. Thames & Hudson 1970.

External links



Wikimedia Commons has media related to *Piano Sonata No. 8 (Beethoven)*.

- Piano Sonata No. 8: Free scores at the International Music Score Library Project
- Score (<http://www.dlib.indiana.edu/variations/scores/aek3910/index1.html>) from the Ricordi edition, William and Gayle Cook Music Library at the Indiana University School of Music
- Public-domain recording (<http://musopen.org/music/piece/778>) of this sonata at Musopen
- Beethoven's pathétique on clavichord (<https://www.youtube.com/watch?v=7hQzG-CATQM>); Wim Winters plays Beethoven's clavier sonata opus 13 on a clavichord like one Beethoven would have known
- Score and MIDI files (<http://www.mutopiaproject.org/cgi-bin/make-table.cgi?collection=beetson&preview=1>) from Mutopia Project in several formats
- Brief analysis (<http://www.all-about-beethoven.com/patetica.html>) of the *Sonata Pathétique* and free score
- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/09/pathetique.mp3>) by Andrés Schiff on Beethoven's piano sonata op. 13

Piano Sonata No. 9

The **Piano Sonata No. 9 in E major**, Op. 14, No. 1, is an early-period work by Ludwig van Beethoven, dedicated to Baroness Josefa von Braun. It was composed in 1798 and arranged – not transcribed {citation needed} – for string quartet by the composer in 1801 (Hess 34), the result containing more quartet-like passagework and in the more comfortable key of F major.

Form

The sonata is in three movements:

1. Allegro in E major
2. Allegretto in E minor with a trio in C major (which returns in the Coda)
3. Rondo – Allegro comodo in E major.

The first movement opens with a series of ascending fourths in the right hand, followed by a quartet-like echoing of a phrase in different octaves. The second theme, in B major, is based on a chromatically ascending scale. The development is full of sixteenth-note arpeggios in the left hand, and sixteenth-note left-hand scales accompany the start of the recapitulation, but the movement ends quietly.

The second movement is minuet-like; the main section does not resolve to a full cadence, but ends on an E major chord that feels like the dominant of A minor. The first time, this leads without intermediate modulation to the trio, headed "Maggiore," in C; after its return, the coda briefly quotes the C major tune before returning to E minor.

The third movement is a lively rondo. On its final return, the main theme is syncopated against triplets.

Notwithstanding its seeming simplicity, this sonata introduces the "Sturm und Drang" character that became so commonly identified with Beethoven. He adds drama both in the contrast between the lyrical passages that follow very active, textured thematic sections. Furthermore, the contrasting dynamics and variation between major and minor, between using the parallel minor and the subdominant of its relative major (E-minor to C-major). These were new techniques that offer a hint of the innovations that Beethoven brought to end the Classical era and begin the Romantic era.

External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 14 no. 1
- Notes on the cycle of the sonatas performed by ^[2] Artur Pizarro
- Notes by Christian Leotta ^[3] includes information on the quartet version
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 9: Free scores at the International Music Score Library Project

References

[1] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/16/03_9emajop141.mp3

[2] <http://www.bbc.co.uk/radio3/classical/pizarro/sonata9.shtml>

[3] http://web.archive.org/web/20070928165343/http://www.christianleotta.com/32sonate_us.html

Piano Sonata No. 10

The **Piano Sonata No. 10 in G major**, Op. 14, No. 2, composed in 1798–1799, is an early-period work by Ludwig van Beethoven, dedicated to Baroness Josefa von Braun. A typical performance lasts 15 minutes. While it is not as well known as some of the more original sonatas of Beethoven's youth, such as the 'Pathétique' or 'Moonlight' sonatas, Tovey^[1] described it as an 'exquisite little work.'

Form

The sonata is in three movements:

1. *Allegro* in G major
2. *Andante* variations in C major, subdominant of G major
3. *Scherzo: Allegro assai* in G major

The first movement, marked *ligato* in the urtext score, opens with a brief sixteenth-note phrase, accompanied by short, tied arpeggios in the bass. This phrase is used consistently throughout the movement and subject to a great deal of highly imaginative development through changing harmonies and shifting key-centres. Bars 70-80 are particularly notable, in that the main theme is subjected to highly chromatic treatment at this point. Thirty-second-note passages develop in the upper register of the piano, limiting the tempo at which it can reasonably be taken. The entire movement ends with a coda, where, according to Charles Rosen, Beethoven 'decides to normalize the rhythm of the main theme, and make it no longer witty but expressive.' The closing two bars consist of a quiet, quick turn in the treble.

The second movement is a set of variations on a disjunct, chordal theme which is marked "La prima parte senza replica" (first part without repeats). The form of the music is Theme with Three Variations. It seems about to end quietly, like the first and last movements, but then concludes abruptly with a crashing fortissimo C major chord.

Like the first movement, the third movement opens with an ascending, hesitant, three-note motif that conveys considerable rhythmic ambiguity. In his book, *The Music Instinct*, the cognitive scientist Philip Ball^[2] singles out this theme as an example of the classic trick of disguising 'one rhythmic structure as another.' The movement, which is in 3/8 time, is entitled "Scherzo" but is actually in rondo form. The main theme undergoes many changes, until the end, where it ends quietly, on the very lowest notes of the piano of Beethoven's time. The movement plays with our expectations through rhythmic ambiguity, unexpected harmonic shifts, and above all, the use of strategically placed silences. All of these characteristic examples of musical wit show the continuing influence of Haydn on Beethoven at this early stage in his composing career.

Notes

[1] Tovey, D.F. (1931) Commentary on Beethoven's Piano Sonatas, London, ABRSM.

[2] Ball, P. (2010) *The Music Instinct*, London, The Bodley Head

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/16/04_10gmajop142.mp3) by András Schiff on Beethoven's piano sonata op. 14 no. 2
- Piano Sonata No. 10: Free scores at the International Music Score Library Project

Piano Sonata No. 11

Beethoven's **Piano Sonata No. 11 in B-flat major**, Op. 22, was composed in 1800.

Prominent musicologist Donald Francis Tovey has called this work the crowning achievement and culmination of Beethoven's early "grand" piano sonatas.^[2] Subsequent sonatas find Beethoven experimenting more with form and concept.

Movements

The sonata has 4 movements:

1. *Allegro con brio*
2. *Adagio con molto espressione*
3. *Menuetto*
4. *Rondo: Allegretto*

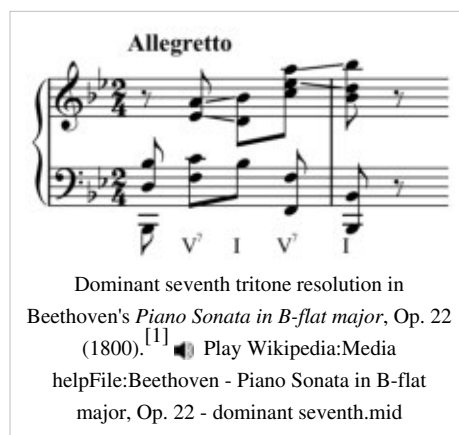
A typical performance lasts 23 minutes.

The first movement is in typical sonata form. The exposition starts in the tonic key and transitions into the dominant key as the second theme begins. The development plays around with the closing measures of the exposition before making the right hand play arpeggios as the bass line slowly descends chromatically. The theme of the closing octaves from the exposition comes back again in the bass, leading into a chromatic scale resolving in an FMm7 chord (dominant function of the sonata), which sets up the recapitulation. The recapitulation is at first the same as the exposition, with a deviation that sets the rest of the movement to stay in the tonic key.

The second movement is in E flat major and is also in sonata form. The exposition starts in the tonic key and ends in the dominant key. The development plays around with the first theme of the exposition, slowly building intensity until both hands play constant 16th notes. The right hand plays a second voice above its 16th notes, and a little later, the left hand plays a bass line consisting of just B flats. The left hand then stops and the right hand flows right into the recapitulation. The recapitulation stays in the tonic key for the rest of the movement.

The third movement is in minuet and trio form, but the trio is instead a very contrasting "Minore". The first 30 measures of the Menuetto are in B flat major, the Minore is in G minor (the relative minor of B flat major). The end of the Minore is marked *Menuetto D.C. senza replica* which means to play the Menuetto again, this time without taking the repeats.

The fourth movement is in a rondo form: A-B-A-C-A-B-A-Coda. The first "A" theme starts in the tonic key, and the "B" theme transitions into the dominant key with big grand arpeggios in the right hand using a good portion of the keyboard. After the arpeggios, both hands play around with the "A" theme's melody before arriving back to the tonic key at the second "A" theme (with very little deviation from the first "A" theme). Suddenly, the "C" theme begins with a key change into B flat minor (although not marked in the key signature). The sharp forte chords, although in stark contrast with the rest of the rondo, bear some resemblance to the first few chords of the "B" theme. The right hand then plays urgent 32nd notes while the left hand supports with staccato 16th notes. This reaches a climax, a "call-and-response" play on the beginning of the "C" theme, and the 32nd note passage with the climax again. Not unlike the end of the "B" theme, the "A" theme's melody is suggested a few times before returning to the tonic key and a third "A" section. However, the melody of this "A" section is in the left hand until the right hand has a two-measure 32nd note run that flows into the rest of the melody, this time the right hand octaves being broken. The next section (second "B" section) is very similar to the first "B" section except that it stays in the tonic key all the way through. A fake "A" section is played in the subdominant key before developing into the final "A" section where



the melody consists of triplet 16th notes instead of regular duplet 16th notes. The very end of the final "A" sections runs right into the coda that builds up to an exciting final climax before relaxing to a piano dynamic level and two big chords (dominant seventh to tonic) to conclude the sonata.

References

- [1] Forte, Allen (1979). *Tonal Harmony in Concept & Practice*, p.145. Third edition. ISBN 0-03-020756-8.
- [2] The "grand" modifier was applied by Beethoven to sonatas with four movements instead of three.

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/16/05_11bfmajop22.mp3) by András Schiff on Beethoven's piano sonata op. 22
- Piano Sonata No. 11: Free scores at the International Music Score Library Project
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)

Piano Sonata No. 12

Ludwig van Beethoven composed his **Piano Sonata No. 12 in A-flat major**, Op. 26, in 1800–1801, around the same time as he completed his First Symphony. He dedicated the sonata to Prince Karl von Lichnowsky, who had been his patron since 1792.

Consisting of four movements, the sonata takes around 20 minutes to perform.

1. *Andante con variazioni* 3/8
2. *Scherzo, allegro molto* 3/4 A-flat major, D-flat major, A-flat major
3. *Maestoso andante, marcia funebre sulla morte d'un eroe* 4/4 A-flat minor, A-flat major
4. *Allegro*, Rondo form 2/4 A-flat major

The structure of the sonata is unconventional in that the piece opens with a relatively slow movement in the format of theme and variations. In contrast, the remaining movements of the sonata proceed according to classical principles in fast-slow-fast alternation. The third movement incorporates a funeral march, clearly anticipating the watershed of the Eroica Symphony that Beethoven wrote in 1803-1804. This is the only movement from his sonatas that Beethoven arranged for orchestra, and was played during Beethoven's own funeral procession in 1827.

This sonata is also unusual in that none of its four movements is in sonata-allegro form.

In most of Beethoven's four-movement sonatas, the third movement is in 3/4 and in ternary form, while the second movement is slow and in a different key from the other movements. In this sonata, the second and third movements have switched roles, where the second movement is the ternary scherzo and trio, while the third movement is the slow movement in the tonic minor.

The main theme of Schubert's Impromptu in A-flat major, Op. 142 No. 2 is strikingly similar to the theme in the first movement of Beethoven's sonata. The four-bar phrases that open these pieces are almost identical in most musical aspects: key, harmony, voicing, register, and basic as well as harmonic rhythm. Another less immediate connection exists with the main theme, also in A-flat major, of the *Adagio* movement in Schubert's piano sonata in C minor, D. 958. Indeed, Schubert may have borrowed these themes from Beethoven, as he often did in his compositions.

This sonata was greatly admired by Chopin, who repeated its basic sequence of scherzo, funeral march with trio, and perpetuum mobile finale in his own Piano Sonata in B-flat minor. His first movement, however, is also animated and in sonata form, unlike Beethoven's *Andante con variazioni*.

References

Further reading

- Rosen, Charles, *Beethoven's Piano Sonatas - A Short Companion*, 2002, Yale University Press, pp. 150–152.
- Adolph Bernhard Marx, "Introduction to the Interpretation of Beethoven Piano Works", pp. 110–113. IMSLP Books.

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/22/01_12aflatmaj.mp3) by András Schiff on Beethoven's piano sonata op. 26
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 12: Free scores at the International Music Score Library Project

Piano Sonata No. 13

Piano Sonata No. 13 in E-flat major "*Quasi una fantasia*", Op. 27, No. 1, is a sonata composed by Ludwig van Beethoven in 1800–1801.

Composition and publication

Beethoven was about 30 years old when he wrote the sonata. He had already made a name for himself in Vienna as pianist and composer^[1] and was beginning to explore alternatives to the classical-era compositional procedures that he had largely adhered to during the 18th century. The most famous works of his "middle period", often emphasizing heroism, were yet to come.

Beethoven's sketches for the first, second, and final movements survive, but the original autograph copy is lost.^[2] The sonata was published separately from its more famous companion, Opus. 27 No. 2 (the so-called "Moonlight" Sonata), but at the same time,^[3] by Cappi in Vienna; the first advertisements for the work appeared 3 March 1802. Both Op. 27 sonatas were originally titled *Sonata quasi una fantasia*.

The dedicatee of the work was (as was typical of the time) an aristocrat, Princess Josephine von Liechtenstein. Little is known of Beethoven's relationship with her.

Quasi una fantasia

Grove Music Online translates the Italian title *Sonata quasi una fantasia* as "sonata in the manner of a fantasy".^[4] While we cannot know precisely why Beethoven used this description for the two Op. 27 sonatas, several explanations are available.^[5] In the case of the present work (though not its companion), the entire sonata is played continuously without pauses between movements, in the manner of most fantasias.^[6] The movements are not in the usual order for a sonata: the opening movement is a slow movement and scherzo and slow movement are in inverted order. The first movement is not in sonata form, as is true for most sonatas. As Kenneth Drake has pointed out, the movements are in extreme contrast with each other, a common trait of the sections of a fantasia.^[7] Lastly, the appearance of a quotation from one movement within another (here, from the third movement within the fourth) is a form of freedom not ordinarily employed in classical sonatas.^[8]

Several of these patterns are mentioned in Lewis Lockwood's discussion of the aesthetics of Beethoven's "quasi una fantasia" works:

The result of the "attacca" principle [i.e. performance of all movements without pause] is the blurring of the concept of each movement as an autonomous whole ... Instead, the "attacca" connections force attention on to

the totality of the entire composition, with its transitions from movement to movement, and thus from one sharply defined affect to another. ... This is even more true when, as in [the present sonata], there is also a cyclic return of earlier material later in the sonata, which thus aims to integrate its movements into a unified cycle.

—Lockwood 1996, 11

Movements

The Op. 27 No. 1 sonata is laid out in four movements:

1. *Andante – Allegro – Andante* in ternary form (ABA); in E-flat major, middle section in C major.
2. *Allegro molto e vivace* in C minor.
3. *Adagio con espressione* in A-flat major.
4. *Allegro vivace* in E-flat major

The first movement is in ternary form instead of sonata form, unusual for Beethoven. The tempo is slow, interrupted by fast medial section.

The second movement is a scherzo and is in ternary form (the norm for scherzi) like the first movement. The main theme consists of mostly quarter notes in parallel octaves. When it returns following the trio section, the left hand plays staccato and the notes of the right hand part (still legato) are offset half a beat later. The movement includes a brief coda and concludes abruptly on the chord C major, a Picardy third.

The third movement is slow in tempo and features a lyrical, noble theme, set against an eighth note accompaniment (in a later appearance, 16ths). The movement does not conclude in its tonic key, but instead reaches a final cadenza that leads directly to the finale. The movement is brief and thus might be heard by some listeners as an introduction to the final movement rather than as an independent movement.

The finale is the most extended movement of the work; Charles Rosen notes, "With this movement, Beethoven began an experiment, to which he continued to return and develop through the years, of displacing some of the weight of the work from the opening movement to the finale".^[9] The work is in fast tempo and in sonata rondo form.^[10] In the coda section, the main theme of the slow movement briefly returns, followed by a brief cadenza. There follows a short final section, marked *Presto*, based on a tightly compressed version of the main theme.

A typical performance of the work lasts 15 minutes.

Notes

[1] Gordon (2005, 5)

[2] Gordon (2005, 114)

[3] Rosen (2002, 156)

[4] *Quasi* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/22660>). Grove Music Online (Oxford Music Online). Retrieved 7 January 2012.

[5] Jones (1999, 55–65 ([http://books.google.co.uk/books?id=FP811Di5F5gC&lpg=PA55&dq=sonata quasi una fantasia&pg=PA55#v=onepage&q&f=false](http://books.google.co.uk/books?id=FP811Di5F5gC&lpg=PA55&dq=sonata+quasi+una+fantasia&pg=PA55#v=onepage&q&f=false)))

[6] Marston (2000, 93)

[7] Quoted in Sisman (1998, 70)

[8] Beethoven would return to this procedure in the Fifth Symphony, the piano sonata Opus 101, the cello sonata Opus 102 No. 1 (Marston 2000, 93) and the Ninth Symphony. There are precedents from Haydn; his 31st and 46th symphonies.

[9] Some later instances of the same procedure include the companion piano sonata Op. 27 No. 2 (Marston 2000, 93), the piano sonatas Op. 101 (Marston 2000, 93), and Opus 111, the cello sonata Op. 102 No. 1 (Marston 2000, 93), and the Eighth Symphony.

[10] Steward (2005, 114)

References

- Gordon, Steward (2005) Editorial matter to his edition of the Beethoven piano sonatas, Volume II. Alfred Music Publishing.
- Jones, Timothy (1999) *The "Moonlight" and other sonatas, Op. 27 and Op. 31*. Cambridge: Cambridge University Press.
- Lockwood, Lewis (1996) "Reshaping the genre: Beethoven's piano sonatas from Op. 22 to Op. 28 (1799–1801)". *Israeli Studies in Musicology* 6: 1–16.
- Marson, Nicholas (2000) "The sense of an ending": goal directedness in Beethoven's music. In Glenn Stanley, ed., *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press.
- Rosen, Charles (2002) *Beethoven's Piano Sonatas: A Short Companion*. New Haven: Yale University press.
- Sisman, Elaine (1998) After the heroic style: "fantasias" and the characteristic sonatas of 1809. In Stanley, Glenn (1998) *Beethoven Forum VI*. University of Nebraska Press.

External links

- Piano Sonata No. 13: Free scores at the International Music Score Library Project, including the first edition (<http://erato.uvt.nl/files/imglnks/usimg/5/53/IMSLP51036-PMLP01457-Op.27-1.pdf>).
- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/22/02_13EFlatMaj.mp3) by András Schiff on Beethoven's piano sonata Op. 27, No. 1
- Piano Sonata No. 13 in E-flat major, Op. 27, No.1 (<http://musopen.org/music/piece/719>), Musopen
- European Archive (http://europarchive.org/item.php?id=lp-01180_BeG) Copyright free LP recording of the Sonata No. 13, Op. 27, No.1 in E-flat major by Hugo Steurer, piano at the European Archive (for non-American viewers only).

Piano Sonata No. 14

The **Piano Sonata No. 14 in C-sharp minor "Quasi una fantasia"**, Op. 27, No. 2, popularly known as the *Moonlight Sonata*, is a piano sonata by Ludwig van Beethoven. Completed in 1801 and dedicated in 1802 to his pupil, Countess Giulietta Guicciardi,^[2] it is one of Beethoven's most popular compositions for the piano.

Names

The first edition of the score is headed *Sonata quasi una fantasia*, a title this work shares with its companion piece, Op. 27, No. 1. Grove Music Online translates the Italian title as "sonata in the manner of a fantasy". Translated more literally, this is "sonata almost a fantasy".



Title page of the first edition of the score, published in 1802 in Vienna by Gio. Cappi e Comp.^[1]

The name "Moonlight Sonata" comes from remarks made by the German music critic and poet Ludwig Rellstab. In 1832, five years after Beethoven's death, Rellstab likened the effect of the first movement to that of moonlight shining upon Lake Lucerne. Within ten years, the name "Moonlight Sonata" ("*Mondscheinsonate*" in German) was being used in German^[3] and English^[4] publications. Later in the nineteenth century, the sonata was universally known by that name.^[5]

Many critics have objected to the subjective, Romantic nature of the title "Moonlight", which has at times been called "a misleading approach to a movement with almost the character of a funeral march"^[6] and "absurd".^[7] Other critics have approved of the sobriquet, finding it evocative^[8] or in line with their own interpretation of the work.^[9] *Gramophone* founder Compton Mackenzie found the title "harmless", remarking that "it is silly for austere critics to work themselves up into a state of almost hysterical rage with poor Rellstab", and adding, "what these austere critics fail to grasp is that unless the general public had responded to the suggestion of moonlight in this music Rellstab's remark would long ago have been forgotten."^[10]

Form

	1st movement
	2nd movement
	3rd movement
	All performed by Paul Pitman, from Musopen
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Although no direct testimony exists as to the specific reasons why Beethoven decided to title both the Op. 27 works as *Sonata quasi una fantasia*, it may be significant that the layout of the present work does not follow the traditional movement arrangement in the Classical period of fast–slow–[fast]–fast. Instead, the sonata possesses an end-weighted trajectory, with the rapid music held off until the third movement. In his analysis, German critic Paul Bekker states that "The opening sonata-allegro movement gave the work a definite character from the beginning... which succeeding movements could supplement but not change. Beethoven rebelled against this determinative quality in the first movement. He wanted a prelude, an introduction, not a proposition."^[11]

The sonata consists of three movements:

1. *Adagio sostenuto*
2. *Allegretto*
3. *Presto agitato*

Adagio sostenuto

Adagio sostenuto
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini
sempre pp e senza sordini



The first movement,^[12] in C# minor, is written in an approximate truncated sonata form. The movement opens with an octave in the left hand and a triplet figuration in the right. A melody that Hector Berlioz called a "lamentation",

mostly by the right hand, is played against an accompanying ostinato triplet rhythm, simultaneously played by the right hand. The movement is played *pianissimo* or "very quietly", and the loudest it gets is *mezzo forte* or "moderately loud". The *adagio sostenuto* has made a powerful impression on many listeners; for instance, Berlioz said of it that it "is one of those poems that human language does not know how to qualify". Beethoven's student Carl Czerny called it "a nocturnal scene, in which a mournful ghostly voice sounds from the distance".^[13] The movement was very popular in Beethoven's day, to the point of exasperating the composer himself, who remarked to Czerny, "Surely I've written better things."^[14]

Allegretto



The second movement is a relatively conventional scherzo and trio, a moment of relative calm written in D-flat major, the more easily-notated enharmonic equivalent of C# major, the parallel major of the first movement's key, C# minor. Franz Liszt is said to have described the second movement as "a flower between two chasms".^[15] The slight majority of the movement is in *piano*, but a handful of *sforzandos* and *forte-pianos* helps to maintain the movement's cheerful disposition.

Presto agitato



The stormy final movement (C# minor), in sonata form, is the weightiest of the three, reflecting an experiment of Beethoven's (also carried out in the companion sonata, Opus 27, No. 1 and later on in Opus 101) placement of the most important movement of the sonata last. The writing has many fast arpeggios and strongly accented notes, and an effective performance demands lively and skillful playing.

Of the final movement, Charles Rosen has written "it is the most unbridled in its representation of emotion. Even today, two hundred years later, its ferocity is astonishing."

Beethoven's heavy use of *sforzando* notes, together with just a few strategically located *fortissimo* passages, creates the sense of a very powerful sound in spite of the predominance of *piano* markings throughout.

Beethoven's pedal mark

See also: Piano history and musical performance, Mute (music) and Piano pedals § Beethoven and pedals

At the opening of the work, Beethoven included the following direction in Italian: "Si deve suonare tutto questo pezzo delicatissimamente e senza sordino" ("This whole piece ought to be played with the utmost delicacy and without damper[s]."^[16]). Some pianists interpret this instruction literally, believing that the sustain pedal should be depressed for the entire duration of the first movement. A more conservative interpretation is simply that this movement should be played with pedal, allowing for the customary practice of changing the pedal together with the harmony.

The modern piano has a much longer sustain time than the instruments of Beethoven's day. Therefore, the literal interpretation cannot be followed by pianists playing modern instruments (and some argue historical pianos as well) without creating an unpleasantly dissonant sound.

One option for dealing with this problem is to perform the work on an original, restored or replicated piano of the kind Beethoven knew. Proponents of historically informed performance using such pianos sometimes play this movement with the sustain pedal fully depressed.

For performance on the modern piano, some performers today try to achieve a similar effect by using pedal changes only where necessary to avoid excessive dissonance. For instance, Casa Ricordi has a publication of the score that includes pedal marks throughout the first movement.^[17]

Half pedaling—a technique involving a partial depression of the damper pedal—is also often used to simulate the shorter sustain of the early nineteenth century pedal. Charles Rosen suggests both half-pedaling and releasing the pedal a fraction of a second late.

Banowetz offers a further suggestion: to pedal cleanly while allowing sympathetic vibration of the low bass strings to provide the desired "blur". This is accomplished before beginning the movement by silently depressing the piano's lowest bass notes and then holding these dampers up with the sostenuto pedal for the duration of the movement.^[18]

Influences

The C-sharp minor sonata, particularly the third movement, is held to have been the inspiration for Frédéric Chopin's *Fantaisie-Impromptu*, and that the *Fantaisie-Impromptu* was actually a tribute to Beethoven.^[19] It manifests the key relationships of the sonata's three movements, chord structures, and even shares some passages. Ernst Oster writes: "... With the aid of the *Fantaisie-Impromptu* we can at least recognize what particular features of the C♯ minor Sonata struck fire in Chopin. We can actually regard Chopin as our teacher as he points to the coda and says, 'Look here, this is great. Take heed of this example!' ... The *Fantaisie-Impromptu* is perhaps the only instance where one genius discloses to us — if only by means of a composition of his own — what he actually hears in the work of another genius."^[20]

References

Notes

- [1] The title page is in Italian, and reads *SONATA quasi una FANTASIA per il Clavicembalo o Piano=forte composta e dedicata alla Damigella Contessa Giulietta Guicciardi da Luigi van Beethoven Opera 27 No. 2. In Vienna presso Gio. Cappi Sulla Piazza di St. Michele No. 5.* (In English, "Sonata, almost a *fantasia* for harpsichord or pianoforte. Composed, and dedicated to Mademoiselle Countess Giulietta Guicciardi, by Ludwig van Beethoven. Opus 27 No. 2. Published in Vienna by Giovanni Cappi, Michaelerplatz No. 5.") The suggestion that the work could be performed on the harpsichord reflected a common marketing practice of music publishers in the early 19th century (Siepmann 1998, 60).
- [2] This dedication was not Beethoven's original intention, and he did not have Guicciardi in mind when writing the *Moonlight* Sonata. Thayer, in his *Life of Beethoven*, states that the work Beethoven originally intended to dedicate to Guicciardi was the Rondo in G, Op. 51 No. 2, but circumstances required that this be dedicated to Countess Lichnowsky. So he cast around at the last moment for a piece to dedicate to Guicciardi. See
- [3] See, e.g., *Allgemeiner musikalischer Anzeiger* (<http://books.google.com/books?id=dSFDAAAcAAJ&pg=PA41&dq=mondscheinsonate&hl=en&sa=X&ei=7owMT9e7EJOA2AWAq9WdBw&ved=0CEYQ6AEwAw#v=onepage&q=mondscheinsonate&>)

- f=false). Vol. 9, No. 11, Tobias Haslinger, Vienna, 1837, p. 41.
- [4] See, e.g., Ignace Moscheles, ed. *The Life of Beethoven*. (http://books.google.com/books?id=CfAoAAAAYAAJ&pg=PA109&dq=moonlight+sonata&hl=en&sa=X&ei=CYoMT_b2CaKg2gXVqIT0Dw&ved=0CEoQ6AEwAw#v=onepage&q=moonlight+sonata&f=false) Henry Colburn pub., vol. II, 1841, p. 109.
- [5] *Aunt Judy's Christmas Volume* (http://books.google.com/books?id=XigOAAAAQAAJ&pg=PA60&dq=moonlight+sonata+universally&hl=en&sa=X&ei=7JIMT42TG8zy2gXP_JyXBw&ved=0CD0Q6AEwAQ#v=onepage&q=moonlight+sonata+universally&f=false). H.K.F. Gatty, ed., George Bell & Sons, London, 1879, p. 60.
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- [13] Jones, Timothy. *Beethoven, the Moonlight and other sonatas, op. 27 and op. 31* (<http://books.google.com/books?id=FP811Di5F5gC&pg=PA43&dq=beethoven+moonlight+mournful&hl=en&sa=X&ei=7HYDT6eGL9PtggfL5s3-AQ&ved=0CD0QuwUwAA#v=onepage&q=mournful&f=false>). Cambridge University Press, Cambridge, p. 43.
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External links



Wikimedia Commons has media related to *Piano Sonata No. 14 (Beethoven)*.

- Detailed analysis and recordings review of Beethoven's *Moonlight Sonata* (<http://classicalmusicblog.com/2007/09/beethoven-sonata.html>)
- 1st movement for piano and orchestra (<https://www.youtube.com/watch?v=Hu7hscHkfPw>) on YouTube, arranged by Georgii Cherkin
- Beethoven's Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 (<http://www.moonlightpianosonata.com/listen-to-moonlight-sonata/>), performed by Artur Schnabel
- Lecture and performance of the work (https://www.youtube.com/watch?v=fW_Dv_GNQAo) on YouTube by András Schiff

- Recording of "Moonlight Sonata" No. 14 in C-sharp minor, published by 1stpiano.com (<http://1stpiano.com/beethoven-moonlight-sonata/>)
- Third movement (<https://www.youtube.com/watch?v=oqSulR9Fymg>) on YouTube by Wilhelm Kempff
- Learn How To Play Moonlight Sonata (piano tutorial with fingering) (<https://www.youtube.com/watch?v=kUKpCty22mA>) on YouTube

Scores

- Piano Sonata No. 14: Free scores at the International Music Score Library Project
- Sonata No. 14 (<http://www.mutopiaproject.org/cgi-bin/piece-info.cgi?id=276>) at the Mutopia Project
- Free sheet music ([http://cantorion.org/pieces/303/Piano_Sonata_No._14_\"Moonlight\"](http://cantorion.org/pieces/303/Piano_Sonata_No._14_\)) of *Moonlight Sonata* from *Cantorion.org*
- Ricordi edition (<http://www.dlib.indiana.edu/variations/scores/aek3910/index1.html>), The William and Gayle Cook Music Library at the Indiana University School of Music

Piano Sonata No. 15

Piano Sonata No. 15 in D major, Op. 28, is a piano sonata by Ludwig van Beethoven. It was named *Pastoral* or *Pastorale* by Beethoven's publisher at the time, A. Cranz. While not as famous as its immediate predecessor, Piano Sonata No. 14, it is generally admired for its intricate technicality as well as for its beauty. The sonata takes roughly twenty-five minutes to play with its intended repeats.

Published in 1801, the work is dedicated to the Count Joseph von Sonnenfels.

Structure

The sonata is in D major, and follows the typical four-movement form of the classical sonata.

1. Allegro, 6/8
2. Andante, 2/4
3. Scherzo: Allegro vivace, 3/4
4. Rondo: Allegro ma non troppo, 6/8

The first movement, *Allegro*, begins in the tonic major with a repetitive and monotone bass line sometimes described as "timpanic." This droning theme continues in various forms throughout the sonata. On top is the simple primary theme of the movement. It is very simple and quiet, yet cunning. Eventually, the work introduces a second, more tense melody in F-sharp minor, which builds up into a passage of constant quavers, on which is laid a rather simple, yet elegant melody. The development of the movement runs through various minor keys, ever becoming more dramatic and angst-filled as it compresses the main theme into a repeated one-bar rhythm, which gradually fades away. It then recapitulates back into the sweet and easy-going themes of the beginning.

The *Andante* movement is more forlorn and subdued. It is in D minor. The primary feature is the staccato semiquaver bass, giving the sense of a march. There is a slight diversion in the tonic major involving dialogue between a dotted, staccato rhythm and a gentle, rather playful set of semiquaver triplets. It then returns to the sombre tune with graceful harmonisation and variations of the primary melody. There is a sense of quiet solitude to it, but it is never menacing or overemotional.

The *Scherzo* is rather playful, and certainly humorous. The tune is joyous and cheerful yet straightforward. Its most important feature is the contrast between four long notes, each an octave apart, and a fast quaver melody. The frenetic trio, in B minor, repeats a simple four-bar melody eight times over, with a relentless broken octave/chord bass figuration adding harmonic, rhythmic, and dynamic intensity as the repeats progress. It provides a diversion to the blithe scherzo, contrasting sharply in tone and adding gravity to the prevailing humor. The movement as a whole

provides an interesting comparison with the interlude of the second.

The final movement is a lilting *rondo*, and is probably the movement which comes closest to the sense of the word 'pastoral'. It sways and moves. Interestingly, out of not only his piano sonatas but all of his published works up to this point, this is the first time that Beethoven decides to write *ma non troppo*, therefore this instruction clearly means a lot to him. Some critics attribute the repeating bass line to a bagpipe, others to a dancing gigue. Wikipedia:Citation needed Beethoven employs various amusing, interesting and very adventurous episodes, all with different moods, rhythms, and harmonic texture. The finale, played a little faster than the allegro (*Più allegro*), can be termed as the only 'virtuoso' passage in the whole sonata. This exciting, brilliant ending rounds off what is generally a calm sonata.

Shortly after Beethoven wrote this piece, he pledged to take on a new path and direction.

“Pastoral”

It has been debated whether the title 'pastoral' refers to the sense of countryside and nature (the 6th symphony pastoral sense), or to its sense of calm, simplicity and lightness. Beethoven's publishers had a tendency to name his sonatas without consulting Beethoven himself. Beethoven wrote most of his works with greatly contrasting parts, and behaves no differently in this sonata. Though its first and last movements can well be described as “pastorale,” the inner two movements do not partake of those qualities at all.

Media

	Sonata No. 15 in D major, Op. 28 'Pastorale' - I. Allegro Performed by Karine Gilanyan. Courtesy of Musopen
	Sonata No. 15 in D major, Op. 28 'Pastorale' - II. Andante Performed by Jennifer Castellano. Courtesy of Musopen
	Sonata No. 15 in D major, Op. 28 'Pastorale' - III. Scherzo. Allegro Vivace Performed by Karine Gilanyan. Courtesy of Musopen
	Sonata No. 15 in D major, Op. 28 'Pastorale' - IV. Rondo. Allegro ma non Troppo Performed by Karine Gilanyan. Courtesy of Musopen
Problems playing these files? See media help.	

External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 28
- Good informative site with plenty of detail on this sonata, as well as other sonatas ^[2]
- Online score, posted by Indiana University School of Music ^[3]. Each page is a 200kB gif image, so some loading time may be required.
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 15 (Beethoven): Free scores at the International Music Score Library Project

Articles

- Sonate für Klavier (D-Dur) op. 28 ^[4] (www.beethoven-haus-bonn.de)
- Beethoven Sonata Pastorale (op. 28) ^[5] Analysis and commentary by *Frederic Horace Clark* - Music (Volume 15: Nov 1898 to Apr 1899) edited by W.S.B. Mathews; published by Music Magazine Publishing Company

References

- [1] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/22/04_15DMaj.mp3
- [2] <http://www.raptusassociation.org/sonindexe.html>
- [3] <http://www.dlib.indiana.edu/variations/scores/aek3910/large/sco10283.html>
- [4] http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=15248&template=werkseite_digitaes_archiv_en&_eid=1510&_ug=Pieces%20for%20two%20hands&_werkid=28&_mid=Works%20by%20Ludwig%20van%20Beethoven&_seite=1
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Piano Sonata No. 16

Ludwig van Beethoven's **Piano Sonata No. 16 in G major**, Op. 31 No. 1, was composed between 1801 and 1802. Although it was numbered as the first piece in the trio of piano sonatas which were published as Opus 31 in 1803, Beethoven actually finished it after the Op. 31 No. 2, the *Tempest Sonata*.

Due to his dissatisfaction with the classical style of music, Beethoven pledged to take a new path of musical composition and style. The Opus 31 works are the first examples of Beethoven's new and unconventional ideas, an attempt to make a name for himself in the annals of music history. It is important to take into account that these pieces were written after the famous Heiligenstadt Testament of 1802.

This sonata is light, breezy and has touches of humour and irony in its movements.^[1] Critics say that the Opus 31 works show now a more pronounced "Beethovenian" sense of style that will become more evident in later, mature works.

Structure

The sonata consists of three movements. A typical performance lasts about 20 minutes.

1. *Allegro vivace*
2. *Adagio grazioso*
3. *Rondo, allegretto – presto*

Allegro vivace

The first movement begins in a great animated fashion. Almost comical, the main theme is littered with brisk, semiquaver passages, and chords written in a stuttering fashion, suggesting that the hands are unable to play in unison with one another. Episodes suggest a more sensitive or romantic feeling, but overall, the piece is light, elegant and entertaining. The beginning of the piece is reminiscent of the Courante from J. S. Bach's French Suite No. 5, which is in the same key.

Rather unorthodoxly, the second subject in the exposition alternates between B major and minor. This is one of the earlier manifestations of Beethoven's tendency, especially later in his career, to place the second subject of a major-key work in more remote keys, usually the mediant major or minor, for instance, (Symphony no. 7 in A major, Op. 92 (movement 4); Sonata no. 21 in C major, Op. 53 (*Waldstein*) or submediant major (Piano Trio No. 7 in B-flat major, Op. 97 (*Archduke*); Piano Sonata no. 29 in B-flat major, Op. 106 (*Hammerklavier*)).

Adagio grazioso

With long, drawn out trills and reflective pauses, the second movement in C major is the more sentimental movement. The heavy ornamentation almost suggests a grotesque parody, but the several graceful melodies in the piece save it from merely being a joke. The movement is full of quick, shimmering right hand passages that should be played as quick as possible, with a fairy-like glitter. Apart from the *Hammerklavier Sonata's Adagio* and the 32nd sonata's second movement, this is the longest slow movement of Beethoven in the piano sonatas (ca. 11 minutes).

According to many great pianists (e.g. Edwin Fischer and András Schiff), this movement is a parody of Italian opera and Beethoven's contemporaries, who were much more popular than Beethoven at the beginning of the 19th century. Schiff explained this theory in his master class of this sonata;^[2] he said it is totally uncharacteristic of Beethoven because it is not economical, it is incredibly long, everything is too much ornamented, it is filled with "show-off cadenzas (...) who are trying to make a cheap effect" and bel canto-like elements and rhythms (on them Schiff said "it's very beautiful, but it's alien to Beethoven's nature"). But there are also "very profound moments, because Beethoven cannot really jump out of his own skin".

Rondo

The last movement is similar in character to the first movement: light, enthusiastic, and youthful. This rondo is considered by critics to be one of the finest rondos to be written by Beethoven. Here, a single simple theme is varied, ornamented, syncopated, modulated throughout the piece. But Beethoven's creativity never makes us bore of it. All the ideas are fresh, inviting, and intriguing, a delectable piece. Beethoven eventually pulls the movement into a brief adagio, but when it seems the piece has finished, a presto erupts, bringing this vibrant sonata to an ebullient conclusion.

References

- [1] "Musicians with a literary bent – Honourable failures" (<http://www.themonthly.com.au/issue/2013/october/1380549600/anna-goldsworthy/musicians-literary-bent>) by Anna Goldsworthy, *The Monthly*, October 2013. Goldsworthy quotes Jeremy Denk and Alfred Brendel's "Must Classical Music be Entirely Serious?" in his *Music Sounded Out* (1990).
- [2] Andras Schiff's lectures on the 32 Beethoven piano sonata (audio only). (<http://music.guardian.co.uk/classical/page/0,,1943867,00.html>)

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/30/16_gmaj_op31-1.mp3) by András Schiff on Beethoven's piano sonata Op. 31, No. 1
- In-depth information (<http://www.raptusassociation.org/son16e.html>) of this sonata, with critical musical analysis and creation history
- Piano Sonata No. 16: Free scores at the International Music Score Library Project

Piano Sonata No. 17

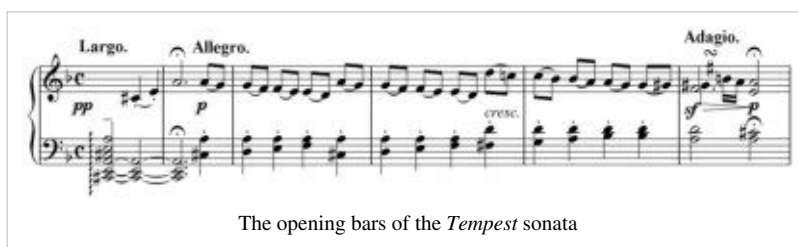
The **Piano Sonata No. 17 in D minor**, Op. 31, No. 2, was composed in 1801/02 by Ludwig van Beethoven. It is usually referred to as "The Tempest" (or *Der Sturm* in his native German), but the sonata was not given this title by Beethoven, or indeed referred to as such during his lifetime. The name comes from a claim by his associate Anton Schindler that the sonata was inspired by the Shakespeare play. However, much of Schindler's information is distrusted by classical music scholars. The British music scholar Donald Francis Tovey says in *A Companion to Beethoven's Pianoforte Sonatas*:

With all the tragic power of its first movement the D minor Sonata is, like Prospero, almost as far beyond tragedy as it is beyond mere foul weather. It will do you no harm to think of Miranda at bars 31-38 of the slow movement... but people who want to identify Ariel and Caliban and the castaways, good and villainous, may as well confine their attention to the exploits of Scarlet Pimpernel when the *Eroica* or the C minor Symphony is being played (pg. 121).

Structure

The piece consists of three movements and takes approximately twenty-five minutes to perform:

1. *Largo - Allegro*
2. *Adagio*
3. *Allegretto*



Each of the movements is in sonata form, though the second lacks a substantial development section. The first movement alternates brief moments of seeming peacefulness with extensive passages of turmoil, after some time expanding into a haunting "storm" in which the peacefulness is lost. This musical form is unusual among Beethoven sonatas to that date. Concerning the time period and style, it was thought of as an odd thing to write; a pianist's skills were demonstrated in many ways, and showing changes in tone, technique and speed efficiently many times in one movement was one of them. The development begins with rolled, long chords, quickly ending to the tremolo theme of the exposition. There is a long recitative section at the beginning of this movement's recapitulation, again ending with fast and suspenseful passages.

The second movement in B-flat major is slower and more dignified. It mirrors the opening of the first movement both through use of a rolling recitative-like arpeggio on the first chord, and the rising melodic ideas in the opening six measures, which are reminiscent of the first movement's recitative. Other ideas in this movement mirror the first, for instance, a figure in the eighth measure and parallel passages of the second movement are similar to a figure in the sixth measure of the first.

The third movement is a sonata-rondo hybrid in the key of D minor. It is at first flowing with emotion and then reaching a climax, before moving into an extended development section which mainly focuses on the opening figure of the movement, reaching a climax at measures 169-173. The recapitulation, which is preceded by an extensive cadenza-like passage of sixteenth notes for the right hand, is followed by another transition and then another statement of the primary theme. The refrain undergoes phrase expansion to build tension for the climax of the movement at measure 381, a fortissimo falling chromatic scale.

External links

- A lecture ^[1] by András Schiff on Beethoven's Piano sonata op. 31 no. 2
- Recording of this Sonata by Alberto Cobo ^[2]
- Recording of this Sonata by Serg van Gennip ^[3]
- Recording of this sonata by Paavali Jumppanen ^[4] from the Isabella Stewart Gardner Museum
- For a public domain recording of this sonata visit Musopen ^[5]
- Piano Sonata No. 17: Free scores at the International Music Score Library Project

References

[1] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/30/17_dmin_op31-2.mp3

[2] <http://www.superopera.com/mp3/thetempest/thetempest.htm>

[3] <http://www.serg.vangennip.com/www/piano.html>

[4] http://cdn3.libsyn.com/gardnermuseum/beethoven_op31no2.mp3

[5] <http://www.musopen.com/music.php?type=piece&id=316>

Piano Sonata No. 18

The **Piano Sonata No. 18 in E-flat major**, Op. 31, No. 3, is a sonata for solo piano by Ludwig van Beethoven, the third and last of his Op. 31 piano sonatas. The work dates from 1802. A playful jocularly is maintained throughout the piece, earning it the occasional nickname of *The Hunt*, although like many of Beethoven's early works, the 'jocular' style can be heard as a facade, concealing profound ideas and depths of emotion.

Roger Kamien has performed a Schenkerian analysis of facets of chords of the sonata.

The sonata consists of four movements:

1. *Allegro*: Beethoven's progressive harmonic language is apparent from the very first chord of the piece (3rd inversion of the 11th on dominant B $\flat$), the stability of a tonic chord in root position delayed until bar 8. The expressive harmonic colour, coupled with the changes of tempi in the introduction (1-18), creates an evocative opening, reminiscent of the improvisatory style of C. P. E. Bach's piano sonatas. This opening cell is repeated extensively throughout the movement - at the start of the development (89), in the recapitulation (137), and also during the coda (transposed into the subdominant (220), and then at its original pitch (237)). The codetta (33-45) explores this opening chord in a minor variation (with a C flat, implying ii $\flat$ 7 of E $\flat$ minor), even appearing in bar 36 in the exact spacing (albeit with different spelling) of the 'Tristan chord', written by Richard Wagner some 55 years later.
2. *Scherzo. Allegretto vivace*: This scherzo is different from regular scherzos, as it is written in 2/4 time as opposed to 3/4, and because it is in sonata form. However, it still contains many characteristics of a scherzo, including unexpected pauses and a playful nature. The theme is in the right hand while the left-hand contains staccato accompaniment. This wasn't the first time Beethoven wrote a scherzo that wasn't in ternary form; the scherzo in the Op. 14, No. 2 sonata has a scherzo as its third movement, which is in rondo form.
3. *Menuetto. Moderato e grazioso*: It is surprisingly the most serious of the movements, with a sweet and tender nature presented in the piece, with both the minuet and the trio presented in E flat major.
4. *Presto con fuoco*: A very vigorous and rolling piece, suspended by continuous, rollicking eighth notes in the bass.

The form of the sonata is unusual because it does not have a slow movement, which is instead replaced with a scherzo and followed by a minuet, before launching into the spirited finale.

Adaptations

- Camille Saint-Saëns used the Trio section of the Menuetto as the theme for his 1874 *Variations sur un thème de Beethoven*, Op. 35, for two pianos.

References

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/30/18_eflatmaj_op31-3.mp3) by András Schiff on Beethoven's piano sonata op. 31 no. 3
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 18: Free scores at the International Music Score Library Project

Piano Sonatas No. 19 and 20

The **Piano Sonata No. 19 in G minor**, Op. 49, No. 1, and **Piano Sonata No. 20 in G major**, Op. 49, No. 2, are short (and are considered relatively simple sonatas by some pianists) by Ludwig van Beethoven, published in 1805 (although the works were likely composed several years earlier). Both works are approximately eight minutes in length, and are split into two movements. These sonatas are referred to as the *Leichte Sonaten* to be given to his friends and students.

The Piano Sonata No. 20 was possibly written around the time Beethoven composed the Third and Fourth sonatas, but because it was published in Vienna in 1805, nearly a decade after it was actually written, it was assigned then-current opus and sonata numbers, which classified it alongside works from the composer's middle period. Very similar circumstances caused Beethoven's B-flat Piano Concerto to appear as his second, even though it predated the first.

Beethoven often suppressed works in his early years, either revising them later for publication or determining that they were not fit. In fact, he withheld many early works from publication for life. In the case of these two sonatas, it was Caspar van Beethoven, the composer's brother, who decided they were worthy of publication. Against the composer's will, he presented them to a publishing house, thus allowing posterity to hear works that might otherwise have been lost or destroyed.

Sonata No. 19, Op. 49 No. 1 in G minor

Movements

1. *Andante*
2. *Rondo: Allegro*

The first movement is written in standard sonata-allegro form. After the first and second theme, it moves into the recapitulation with very little development. After restating the theme in the bass with new counterpoint in the treble, the work closes with a brief coda, ending with a Picardy third. Beethoven skips the slow movement and dance movement and moves directly to the finale, which is simply a brief rondo in G major. They have been notably performed by Sviatoslav Richter and Daniel Barenboim.

Sonata No. 20, Op. 49 No. 2 in G Major

This sonata is a relatively simple work, featuring less sophistication than most of the other piano sonatas. Wikipedia:Citation needed Strangely, there are no dynamic indications in the autograph or first edition. It is considered the easier of the two "Easy Sonatas", and is also considered the easiest of all the Beethoven piano sonatas.^[1]

Movements

1. *Allegro ma non troppo*
2. *Tempo di Menuetto*

The first movement features a stately theme. It, and a more playful second theme (that resembles to the first theme of the first movement of Mozart's concerto for two pianos) undergo only minimal development before recapitulating at the end, making for a simplified sonata form, with its main theme based heavily on a G Major triad.

The second movement of the Piano Sonata No. 20 shares a melodic theme with the Minuet of the Op. 20 Septet. Because the Septet was the later piece (1799–1800), Beethoven's suppression of the sonata and reuse of one of its themes suggests that he perhaps planned to scrap the piano work altogether. But the composer was known to recycle melodies, in some instances several times.^[2] This movement is cast in the form of a rondo, with the main rondo theme being, essentially, a minuet; the minuet features a charming melody that, along with its accompanying material, is repeated several times, varying somewhat in appearance, but remaining simple and unsophisticated.

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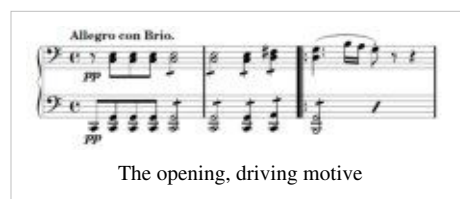
- Woodstra, Chris; Gerald Brennan; Allen Schrott (2005). *All music guide to classical music: The Definitive Guide to Classical Music*^[3] at Google Books, p. 111. Hal Leonard Corporation. ISBN 0-87930-865-6.
- [1] Bülow/Lebert's list of the sonatas by difficulty (http://imslp.org/wiki/List_of_Piano_Sonatas_by_Ludwig_van_Beethoven#By_Difficulty_.28ascending.2C_B.C3.BClow.2FLebert.29)
- [2] See Eroica Variations
- [3] <http://books.google.com/books?id=n29DHVKhZggC>

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/16/01_19gminop491.mp3) by András Schiff on Beethoven's piano sonata op. 49 no. 1
- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/16/02_20gmajop492.mp3) by András Schiff on Beethoven's piano sonata op. 49 no. 2
- A public-domain recording of these sonatas at Musopen (<http://musopen.com>)
- Recording of Piano Sonata No. 20 by Paavali Jumppanen, piano (http://cdn1.libsyn.com/gardnermuseum/beethoven_op49no2.mp3) from the Isabella Stewart Gardner Museum
- European Archive (http://europarchive.org/item.php?id=lp-01182_BeG) Copyright free LP recording of the Sonata No. 19, Op. 49, No. 1, in G minor by Hugo Steurer, piano at the European Archive (for non-American viewers only).
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- Piano Sonata No. 19, Piano Sonata No. 20: Free scores at the International Music Score Library Project

Piano Sonata No. 21

Beethoven's **Piano Sonata No. 21** in C major, Op. 53, known as the **Waldstein**, is one of the three most notable sonatas of his middle period (the other two being the *Appassionata*, Op. 57, and *Les Adieux*, Op. 81a). Completed in summer 1804 and surpassing Beethoven's previous piano sonatas in its scope, the "Waldstein" is a key early work of Beethoven's 'Heroic' decade (1803–1812) and set a standard for piano composition in the grand manner.



The sonata's name derives from Beethoven's dedication to his close friend and patron Count Ferdinand Ernst Gabriel von Waldstein of Vienna. Like the *Archduke* Trio (one of many pieces dedicated to Archduke Rudolph), it is named for Waldstein even though other works are dedicated to him. It is also known as 'L'Aurora' (The Dawn) in Italian, for the sonority of the opening chords of the third movement, thought to conjure an image of daybreak.

One of his greatest and most technically challenging piano sonatas, the first section of the Rondo requires a simultaneous pedal trill, high melody and rapid left hand runs while its coda's glissando octaves, written in dialogue between the hands, compel even advanced performers to play in a simplified version since it is more demanding to play on the heavier action of a modern piano than on an early 19th Century instrument.

Movements

The *Waldstein* has three movements:

1. Allegro con brio
2. Introduzione: Adagio molto - attacca (in F major)
3. Rondo. Allegretto moderato - Prestissimo

The first and last movements of the sonata are the most substantial, each taking about 11 minutes to perform.

First movement: *Allegro con brio*

	Sonata No. 21 in C major 'Waldstein', Op. 53. I. allegro con Brio Performed by Michael Hawley. Courtesy of Musopen
Problems playing this file? See media help.	

The sonata opens with repeated pianissimo chords in a straightforward but anxious rhythm, devoid of melody for two bars. It then swiftly ascends, followed by a three-note descent in the middle register and a four-note descent in the upper. The rhythm rumbles on until the notes seem almost to stumble over themselves.

The second subject group, marked *dolce*, is a chordal theme in E major, the mediant key. Though the first movement of the Op. 31 No. 1 sonata has a similar second subject modulation, this was the first major work in which Beethoven moves to a comparatively distant key. Later he employed the same shift again (in the Hammerklavier Sonata, for example).

For the recapitulation, Beethoven transposes the second subject into A major, quickly changing into A minor and then back to C major for the coda.

Second movement: *Introduzione. Adagio molto - attacca*

	Sonata No. 21 in C major 'Waldstein', Op. 53. II. Introduzione- Adagio molto Performed by Michael Hawley. Courtesy of Musopen
Problems playing this file? See media help.	

The *Introduzione* is a short Adagio in 6/8 time that serves as an introduction to the third movement. This replaced an earlier, longer middle movement, later published as the Andante favori, WoO 57. The music gradually gets more agitated before calming down to segue into the Rondo.

Third movement: *Rondo. Allegretto moderato - Prestissimo*


Opening bars of final movement

	Sonata No. 21 in C major 'Waldstein', Op. 53. III. Rondo- Allegretto Moderato Performed by Michael Hawley. Courtesy of Musopen
Problems playing this file? See media help.	

The Rondo begins with a pianissimo melody played with crossed hands that soon returns fortissimo, over daringly fast scales in the left hand and a continuous trill on the dominant in the right, as described above. The second theme, a series of broken chords in triplets, is soon interrupted by a turbulent section in A minor that foreshadows the central episode.

The music returns to C major, and the sweet theme is repeated, followed by a series of staccato octaves in C minor that mark the start of the central episode, one of the few cases where such a melodic change is seen, a tactic repeated in larger works like the Emperor Piano Concerto. Soon the octaves are accompanied by swirling triplets in the left and then the right hand. The music grows more tense and eventually reaches a cadence in C minor. The next section brings back the opening theme in chords and further develops it: it appears in A-flat major (bars 221 - 224), then F minor (bars 225 - 228) and then D-flat major (bars 229 - 232), when it is fragmented into shorter phrases (233 pickup - 238) and then transits into a quiet section with major 7th arpeggios, returning after much drama to the C major theme played fortissimo.

The second theme reappears, followed by another characteristic long line of beautiful dance-like music. Another series of fortissimo chords announces a short, delicate pianissimo section: the movement seems to die away but then unexpectedly segues into a Prestissimo coda that plays with the various themes of the movement, ending in a triumphant rush of grandeur.

In popular culture

This piece is played by Jane Fairfax in BBC's *Emma*, Episode 2.

Helena Bonham Carter plays excerpts from the 2nd and 3rd movements of this piece in James Ivory's film adaptation of E. M. Forster's *A Room with a View*.

The third-season *House* episode "Half-Wit" opens with Dave Matthews' character Patrick performing the first movement and later has him mimicking playing the third as he gets a CAT scan.

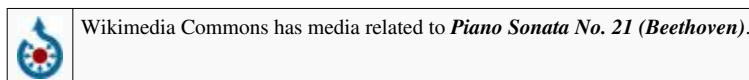
It is used in the soundtrack for *SimCopter*.

In the third season of *Seinfeld* episode 14 "The Pez Dispenser", Jason Alexander's character George attempts to sing the opening bars of the first movement during a conversation about his girlfriend, the pianist.

A version of the piece played by Lisa Nakazono-Węłowska was used as background music in the anime television series *Occult Academy*.

In Peanuts animation special *Play It Again, Charlie Brown*, Schroeder is playing part from the 3rd movement when Lucy comes to kiss him on the nose.

External links



- Piano Sonata No. 21: Free scores at the International Music Score Library Project
- Lecture with clips of performance ^[1] by András Schiff and why he thinks it is "one of the greatest pieces of music there is".

References

[1] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/11/30/21_gmaj_op53-w.mp3

Piano Sonata No. 22

Ludwig van Beethoven's **Piano Sonata No. 22 in F major**, Op. 54, was written in 1804. It is contemporary to the first sketches of the Symphony No. 5 in C Minor. It is one of Beethoven's lesser known sonatas, overshadowed by its widely known neighbours, the *Waldstein* and the *Appassionata*. [Wikipedia:Citation needed](#)

1. **In tempo d'un menuetto**: A Minuet in 3/4 time, with a modulating Trio. Anton Kuerti refers to this piece as a parody of uncreative composers. The melody commences, but grinds to a halt, and after doing this again, it decides to suddenly end the phrase in an attempted friendly way, which is anything but friendly, and nothing but awkward. This piece gradually redeems itself (but not much) when it garners variations for its main theme. This first movement is in ABABA form where A and B are strongly contrasted themes. Theme A is of minuet dance type that one might find in Haydn. In contrast, theme B is a succession of triplets played by both hands staccato or legato; the triplets are in octaves or 6ths and with a dialogue between the left and right hands and with many sforzandi to interrupt the meter. The two contrasted themes A and B are partly reconciled in the last few bars of the movement with a repeated diminished 7th chord which begins in triplets (*B* rhythm) and changes to duplets (*A* rhythm).
2. **Allegretto - Più allegro**: A fast sonata form movement in 2/4 time with a single theme. "If the first movement was constipated, then the second movement suffers from the opposite ailment." (Anton Kuerti) This is shown in the piece, as the main melody has a non-stop continuous, sixteenth-note pattern that does not stop for even a second in this piece. The piece gradually gets more and more agitated in the coda, keeping a forward motion, unwilling to close.

The Sonata is remarkable in its concision, a precursor in some ways to the Sonata in E Major, Opus 109. The two movements present opposite faces on many levels: [Wikipedia:Citation needed](#)

1. In tempo: the first movement is relaxed, the second, agitated.
2. In meter: the first movement is in triple time, the second, double.
3. In rhetoric: the first movement is improvisatory and wandering in its unfolding, the second is a relentless moto perpetuo.
4. In thematic material: the first movement develops two distinct themes, the second develops one thematic idea.
5. In harmonic development: the first movement follows a classic Tonic-Dominant schema, the second includes abrupt harmonic shifts.

Donald Tovey writes:

[T]he whole work is profoundly humorous, with a humour that lies with the composer rather than with the childlike character portrayed by the music. No biographical details are known as to whether Beethoven thought of any person or household divinity in connection with this sonata; but its material is childlike, or even dog-like, and those who best understand children and dogs have the best chance of enjoying an adequate reading of this music; laughing with, but not at its animal spirits; following in strenuous earnest its indefatigable pursuit of its game whether that be its own tail or something more remote and elusive; and worthily requiring the wistful affection that is shown so insistently in the first movement and even in one long backward glance during the perpetuum mobile of the finale.

—Donald Tovey, Notes on the Associated Board of the Royal Schools of Music edition

References

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/05/01_22fmajop54.mp3) by András Schiff on Beethoven's piano sonata op. 54
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 22: Free scores at the International Music Score Library Project

Piano Sonata No. 23

"Appassionata" redirects here. For the 1974 Italian film, see *Appassionata* (film). For the album by Maksim Mrvica, see *Appassionata* (album).

Ludwig van Beethoven's **Piano Sonata No. 23 in F minor**, Op. 57 (colloquially known as the *Appassionata*, meaning "passionate" in Italian) is among the three famous piano sonatas of his middle period (the others being the *Waldstein*, Op. 53 and *Les Adieux*, Op. 81a); it was composed during 1804 and 1805, and perhaps 1806, and was dedicated to Count Franz von Brunswick. The first edition was published in February 1807 in Vienna.

Unlike the early Sonata No. 8, *Pathétique*,^[1] the *Appassionata* was not named during the composer's lifetime, but was so labeled in 1838 by the publisher of a four-hand arrangement of the work.

One of his greatest and most technically challenging piano sonatas, the *Appassionata* was considered by Beethoven to be his most tempestuous piano sonata until the twenty-ninth piano sonata (known as the *Hammerklavier*), being described as a "brilliantly executed display of emotion and music".^{Wikipedia:Citation needed 1803} was the year Beethoven came to grips with the irreversibility of his progressively deteriorating hearing.

An average performance of the entire *Appassionata* sonata lasts about twenty-three minutes.

Form

The sonata, in F minor, consists of three movements:

1. Allegro assai
2. Andante con moto
3. Allegro ma non troppo - Presto

Allegro assai

A sonata-allegro form in 12/8 time, the first movement progresses quickly through startling changes in tone and dynamics, and is characterized by an economic use of themes.

The main theme, in octaves, is quiet and ominous. It consists of a down-and-up arpeggio in dotted rhythm that cadences on the tonicized dominant, immediately repeated a semitone higher (in G flat). This use of the Neapolitan chord (e.g. the flatted supertonic) is an important structural element in the work, also being the basis of the main theme of the finale. The rhythm of the theme may be based on the English folk song *On the Banks of Allen Water*^{Wikipedia:Citation needed}. (British folk songs were well known in Vienna at that time, and Beethoven, like Haydn, wrote many arrangements for British publishers. However, the first assignment of that sort to Beethoven were by the Edinburgh publisher George Thomson as late as 1809,^[2] so there is no support in that fact for the claim that the rhythm is based on a folk song.)



The beginning of the first movement

The second subject is a direct quotation of the first two lines of the folk song, reworked to fit the 12/8 time (the folk song is in 3/4). As in Beethoven's *Waldstein* sonata, the coda is unusually long, containing quasi-improvisational arpeggios which span most of the [early 19th-century] piano's range. The choice of F-minor becomes very clear when one realizes that this movement makes frequent use of the deep, dark tone of the lowest F on the piano, which was the lowest note available to Beethoven at the time.

The total performance time of this movement is about 10 minutes.

Andante con moto

A set of variations in D flat major, on a theme remarkable for its melodic simplicity combined with the use of unusually thick voicing and a peculiar counter-melody in the bass. Its sixteen bars (repeated) consist of nothing but common chords, set in a series of four- and two-bar phrases that all end on the tonic. (See image.) The four variations follow:

- Var. I: similar to the original theme, with the left hand playing on the off-beats.
- Var. II: an embellishment of the theme in sixteenth notes.
- Var. III: a rapid embellishment in thirty-second notes. A double variation, with the hands switching parts.
- Var. IV: a reprise of the original theme without repeats and with the phrases displaced in register.

The fourth variation cadences deceptively on a soft diminished-7th chord, followed by a much louder diminished-7th that serves as a transition to the finale.

The total performance time of this movement is about 6 minutes.

Allegro ma non troppo - Presto

A sonata-allegro in near-perpetual motion in which, very unusually, only the second part is directed to be repeated. It has much in common with the first movement, including extensive use of the Neapolitan sixth chord and several written-out cadenzas. The movement climaxes with a faster coda introducing a new theme which in turn leads into an extended final cadence in F minor. According to Donald Francis Tovey this is one of only a handful of Beethoven's works in sonata form that *ends* in tragedy (the others being the C minor Piano Trio, Piano Sonata Op. 27 no. 2 ("Moonlight"), Violin Sonata Op. 30 no. 2, and the C# minor Quartet.)

The total performance time of this movement is about seven minutes with the repeats and about five minutes without them.

References

- [1] Schindler, A. (1970). *Biographie von Ludwig van Beethoven*. Reprografischer Nachdruck der Ausgabe Münster 1871. Georg Olms Verlag. p. 66
- [2] Cooper, Barry (ed.)(1991) *The Beethoven compendium* Thames and Hudson Ltd., Fromes and London. p. 267

Media

	Piano Sonata No. 23, 1st movement
Problems playing this file? See media help.	

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/05/02_23fminop57.mp3) by András Schiff on Beethoven's piano sonata op. 57
- Creation History and Discussion of Musical Content (<http://www.raptusassociation.org/son23e.html>)
- Analysis of Beethoven's Appassionata (<http://www.all-about-beethoven.com/apasionata.html>) Sonata on the All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>) Page
- Further analysis at BBC Radio 3 (<http://www.bbc.co.uk/radio3/classical/pizarro/sonata23.shtml>)
- Recording of this Sonata by Serg van Gennip (<http://www.vangennip.nl/recordings/recordings.php>)
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)

Sheet music

- Piano Sonata No. 23: Free scores at the International Music Score Library Project
- Public domain score and midi file of the 2nd movement (<http://www.mutopiaproject.org/cgi-bin/make-table.cgi?searchingfor=passionata>) on Mutopia

Piano Sonata No. 24

The **Piano Sonata No. 24 in F-sharp major**, Op. 78, nicknamed "**à Thérèse**" (because it was written for Countess Thérèse von Brunswick) was written by Ludwig van Beethoven in 1809. It consists of two movements:

1. *Adagio cantabile - Allegro ma non troppo*
2. *Allegro vivace*

A typical performance takes 10 minutes. The common practice of leaving out long repeated sections, such as the development and recapitulation in the first movement, would make two or three minutes' difference to the total duration.

Maynard Solomon notes that this and the "Appassionata" sonata, op.57, were Beethoven's favorite of his piano sonatas prior to the "Hammerklavier." ^[1]

External links

- A lecture ^[2] by András Schiff on Beethoven's piano sonata op. 78
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 24: Free scores at the International Music Score Library Project

Notes

[1] Beethoven, Maynard Solomon, Shirmer Books, 1977

[2] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/05/03_24fshmajop78.mp3

Piano Sonata No. 25

The **Piano Sonata No. 25 in G major**, Op. 79, was written by Ludwig van Beethoven in 1809. It consists of three movements:

1. *Presto alla tedesca*
2. *Andante*
3. *Vivace*

It is one of Beethoven's shorter sonatas with an approximate performance time of only eleven minutes, if Beethoven's prescribed repeats are all observed. It is also the shortest of his sonatas with more than two movements.

The first movement opens forcefully with a three-note motive (G, B, G) heard frequently throughout the movement. The second theme group in D major is based on fast scale and arpeggio passages and leads very swiftly into the forceful codetta. A few hesitant octave notes are played before the exposition repeats. The entire exposition is but 35 seconds long (without the repeat).

The development section dominates this movement, being approximately 60 seconds long. It features frequent modulation as well as themes borrowed and fragmented from the exposition including the opening three note motive which is heard in the form of left-hand crossovers. This motive starts on E major, then moves on to B 7th and later moves in C minor followed by G 7th, ending in almost strange E-flat major, B Flat 7th combination. The recapitulation snaps the listener back to the home key forcefully with its opening three note motive, then proceeds to repeat the exposition entirely in the home key.

The development and recapitulation together are enclosed in a second, longer repeat mark.

As a final touch to this sonata, the coda features the main theme played in G Major in the left hand with treble, then the theme again in A minor in the right hand with bass accompaniment, then the same thing again except with comedic acciaccatura inserted. The recapitulation and coda together take up approximately another minute.

The whole movement (with the exposition repeated) lasts approximately three minutes. If the second repeat prescribed by Beethoven, encompassing the development and recapitulation, is observed, this brings the total performance time to around four and a half minutes.

The andante movement, in G minor, uses a tranquil theme in 9/8 time (quite uncommon in Beethoven's works) and gentle, light atmosphere to present contrast to the ecstatic first movement. It is about two and a half minutes long.

The finale movement is the most playful sounding as well as being the shortest at barely two minutes long. The movement is constructed in rondo form (ABACA' and a Coda), with a two-part theme in parts A and contrasting episodes in key (section B) and in rhythm (section C) in the other sections. A very brief coda brings this quick, light-hearted sonata to a brisk end. Beethoven later uses the chord progression found at the beginning of the A section to start his Op. 109 sonata. (A comparison of the two pieces gives a dramatic illustration of how Beethoven's piano-writing developed in the 11 years that intervened between the two sonatas. The Opus 109 theme is altogether subtler and subject to dramatic twists that lead the listener into quite unexpected harmonic territory.)

External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 79
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 25: Free scores at the International Music Score Library Project

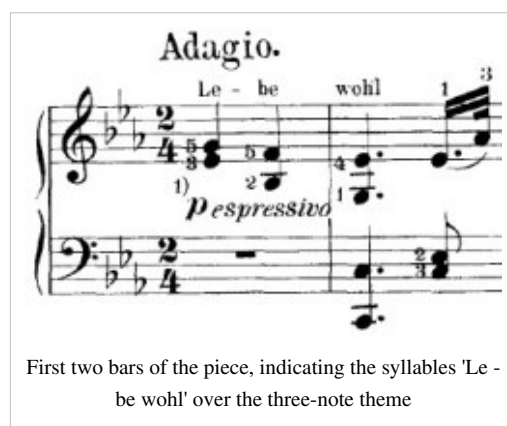
References

- [1] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/05/04_25gmajop79.mp3

Piano Sonata No. 26

Ludwig van Beethoven's **Piano Sonata No. 26 in E-flat major**, Op. 81a, known as the *Les Adieux* sonata, was written during the years 1809 and 1810.

The title *Les Adieux* implies a programmatic nature. The French attack on Vienna, led by Napoléon Bonaparte in 1809, forced Beethoven's patron, Archduke Rudolph, to leave the city. Yet, there is some uncertainty about this nature of the piece — or at least, about the degree to which Beethoven wished this programmatic nature would be known. He titled the three movements "Lebewohl," "Abwesenheit," and "Wiedersehen," and reportedly regarded the French "Adieux" (said to whole assemblies or cities) as a poor translation of the feeling of the German "Lebewohl" (said heartfully to a single person) (Kolodin, 1975). Indeed, Beethoven had written the syllables "Le-be-wohl" over the first three chords.^[1]



On the first 1811 publication, a dedication was added reading "On the departure of his Imperial Highness, for the Archduke Rudolph in admiration".

An average performance of the piece lasts about 17 minutes. The sonata is one of Beethoven's most challenging sonatas because of the mature emotions that must be conveyed throughout it. It is also the bridge between his middle period and his later period and is considered the third great sonata of the middle period. The last movement is technically very challenging.

Form

Three movements of this sonata originally written in German and French, and the last two movements are described in German because of the unusual tempo. The translation in English shown in italic as below:

1. Das Lebewohl (Les Adieux - *The Farewell*): Adagio - Allegro
2. Abwesenheit (L'Absence - *The Absence*): Andante espressivo (In gehender Bewegung, doch mit viel Ausdruck - *In walking motion, but with much expression*)
3. Das Wiedersehen (Le Retour - *The Return*): Vivacissimamente (Im lebhaftesten Zeitmaße - *The liveliest time measurements*)

Das Lebewohl



The sonata opens in a 2/4 time Adagio with a short, simple motif of three chords, over which are written the three syllables Le-be-wohl ('Fare-thee-well'). This motif is the basis upon which both the first and the second subject groups are drawn. As soon as the introduction is over and the exposition begins, the time signature changes to split C (alla breve) and the score is marked Allegro. The first movement oscillates between a turbulent first subject which portrays deep disturbance and a second subject which is more lyrical in nature and gives the impression of reflections. The rhythmic figure of two short notes and a longer note which is used repeatedly in the first subject is developed inexorably through the 'development' section with rich harmonies and discords which are harmonically closer to the later period of Beethoven's compositions than the middle for their intellectual penetration. The movement has a surprisingly long coda which occupies about three-tenths of the movement's length. The coda encompasses both the subjects in a display of powerful mastery over composition. Typically the movement played properly with repeats lasts a little over 7 minutes.

Abwesenheit



The Andante Espressivo is harmonically built on variations of the diminished chord and the appoggiatura. The movement is very emotional and is often played with a lot of rubato. A lot of the subject matter is rhythmically repeated consecutively as well as sectionwise. This seems to be for emphasizing the feelings of uncomfortable solitude with a fear that there will be no return. The arrival of the dominant seventh chord at the end of movement signals the return to the tonic key, but remains unresolved until the triumphant appearance of the main theme in the final movement. Typically the movement lasts just under 4 minutes.

Das Wiedersehen



The finale, also in sonata form, starts joyfully on the dominant, B flat, in 6/8 time. After the startling introduction, the first subject shows up in the right hand and is immediately transferred to the left hand, which is repeated twice with an elaboration of the arrangement in the right hand. Before the second subject group arrives, there's one remarkable bridge passage, introducing a phrase that goes from G flat major to F major, first through distinctive forte arpeggios, then in a more delicate, fine piano arrangement.

References

[1] <http://bayes.wustl.edu/etj/music/m7h.pdf>

Notes

- Kolodin, Irving (1975). *The Interior Beethoven*. New York: Alfred A. Knopf. ISBN 978-0-394-46626-2.

External links

- A lecture (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/05/05_26eflop81a.mp3) by András Schiff on Beethoven's piano sonata op. 81a
- Piano Sonata No. 26: Free scores at the International Music Score Library Project

Articles

- Sonate für Klavier (Es-Dur) op. 81a ([http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=15248&template=werkseite_digiales_archiv_en&eid=1510&_ug=Pieces for two hands&_werkid=81&_mid=Works by Ludwig van Beethoven&_seite=1](http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=15248&template=werkseite_digiales_archiv_en&eid=1510&_ug=Pieces%20for%20two%20hands&_werkid=81&_mid=Works%20by%20Ludwig%20van%20Beethoven&_seite=1)) (www.beethoven-haus-bonn.de)
- Sonate Characterisque (op. 81) (<http://www.archive.org/stream/music04unkngoog#page/n372/mode/1up>) Analysis and commentary by *Frederic Horace Clark* - Music (Volume 15: Nov 1898 to Apr 1899) edited by W.S.B. Mathews; published by Music Magazine Publishing Company
- Joshua B. Mailman, "Agency, Determinism, Focal Time Frames, and Processive Minimalist Music (http://columbia.academia.edu/JoshuaMailman/Papers/770197/Agency_Determinism_Focal_Time_Frames_and_Narrative_in_Processive_Minimalist_Music)," *Musical Narrative After 1900*, ed. Michael Klein and Nicholas Reyland) (Bloomington: Indiana University Press, 2012).

Piano Sonata No. 27

Ludwig van Beethoven's **Piano Sonata No. 27 in E minor, Op. 90** was written in the summer of 1814 —Beethoven's late Middle period— and was dedicated to Count Moritz von Lichnowsky.

Form

Unlike a typical sonata, this piece consists of two highly contrasting movements:

1. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (With liveliness and with feeling and expression throughout)
2. Nicht zu geschwind und sehr singbar vorgetragen (Not too swiftly and conveyed in a singing manner) (*cantabile*)

The first movement is written in a 3/4 tempo, sounding mysteriously agitated and restless, described by Beethoven as 'a contest between the head and heart', based on the situation of the Count deciding whether he should marry a young Viennese dancer. It starts out with powerful chords, responded by more subdued material. The falling semitone, particularly the G-F sharp, dominates the first and second subject groups, and most of the episodic work between.^[1]

The second movement, a rondo in the tonic major, however, quiets down into a beautiful melody with a 2/4 rhythm. The two contrasting movements suggest an agitated situation calmed by restful contentness. Notably, Beethoven uses German tempo marks for both movements.

English composer Bramwell Tovey characterized the movement as one 'full of passionate and lonely energy'. This contrasting gesticulation of emotion is especially evident in the piece's discernible dialogical form, where the *head* exposes an idea which is thereafter disputed by the *heart*.

Media

	Piano Sonata 27, Op. 90 - 1. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck Performed by Randolph Hokanson
	Piano Sonata 27, Op. 90 - 2. Nicht zu geschwind und sehr singbar vorgetragen Performed by Randolph Hokanson
	<i>Problems playing these files? See media help.</i>

External links

- A lecture^[2] by András Schiff on Beethoven's piano sonata op. 90
- Piano Sonata No. 27: Free scores at the International Music Score Library Project

[1] BBC, <http://www.bbc.co.uk/radio3/classical/pizarro/sonata27.shtml>

[2] http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/13/01-27_emin_op90.mp3

Piano Sonata No. 28

Ludwig van Beethoven's **Piano Sonata No. 28 in A major**, Op. 101, was written in 1816 and was dedicated to the pianist Baroness Dorothea Ertmann, née Graumen. This sonata marks the beginning of what is generally regarded as Beethoven's final period, where the forms are more complex, ideas more wide-ranging, textures more polyphonic, and the treatment of the themes and motifs even more sophisticated than before. Op.101 well exemplified this new style, and Beethoven exploits the newly expanded keyboard compass of the day.

Op. 101.
Der Frau Dorothea Ertmann gewidmet.
Etwas lebhaft und mit der innigsten Empfindung.
Allegretto, ma non troppo.

28.

poco ritard. *a tempo* *cresc.* *dimin.* *cresc.* *dimin.*

Opening of Beethoven's Piano Sonata No. 28 in A major, Op. 101

This piano sonata runs consists of four movements:

1. *Etwas lebhaft und mit der innigsten Empfindung.* (Somewhat lively and with innermost sensibility.) Allegretto ma non troppo
2. *Lebhaft, marschmäßig.* (Lively, march-like.) Vivace alla marcia
3. *Langsam und sehnsuchtsvoll.* (Slow and longingly.) Adagio ma non troppo, con affetto
4. *Geschwind, doch nicht zu sehr und mit Entschlossenheit.* (Swiftly, but not overly and with determination.) Allegro

History

As with the previous sonata, it is unclear why Beethoven wrote Op. 101. The earliest known sketches are on leaves that once formed the parts of the Scheide Sketchbook of 1815-16. It shows the first movement already well developed and notated as an extended draft in score, and there are also a few preliminary ideas for the final Allegro.

Beethoven himself described this sonata, composed in the town of Baden, just south of Vienna, during the summer of 1816, as "a series of impressions and reveries." The more intimate nature of the late sonatas probably has some connection with his deafness, which by this stage was almost total, isolating him from society so completely that his only means of communicating with friends and visitors was by means of a notebook.

Beethoven offered for publication in a letter to Breitkopf and Härtel of July 19, 1816, when it is still far from complete. Eventually it was sold to the local Viennese publisher Sigmond Anton Steiner, after its completion. It was published in January 1817, and appear in public the following month after delays.

Composition

The Piano Sonata No. 28, Op. 101 is the first of the series of Beethoven's "Late Period" sonatas, when his music moved in a new direction toward a more personal, more intimate, sometimes even an introspective, realm of freedom and fantasy. In this period he had achieved a complete mastery of form, texture and tonality and was subverting the very conventions he had mastered to create works of remarkable profundity and beauty. Wikipedia:Citation needed It is also characteristic of these late works to incorporate contrapuntal techniques (e.g. canon and fugue) into the sonata form.

For the first time Beethoven used the German term *Hammerklavier* to refer to the piano (although it was the next of his sonatas, Op. 106, that became widely known as the *Hammerklavier* sonata).

This was the only one of his 32 sonatas that Beethoven ever saw played publicly; this was in 1816, and the performer was a bank official and musical dilettante.^[1]

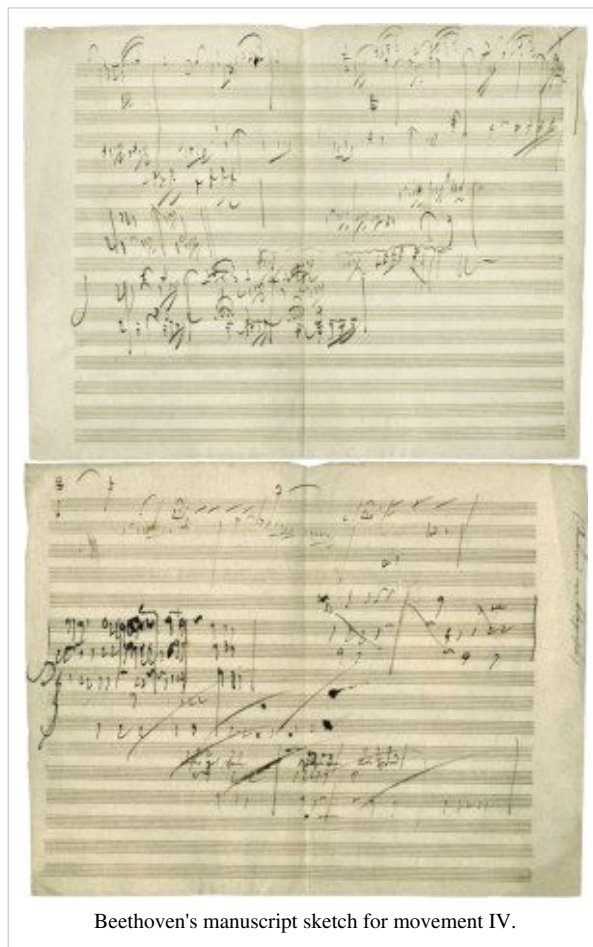
Music

First movement

This movement is in A major, 6/8 time, in sonata form.

The tempo marking for the opening movement, *Etwas Lebhaft und mit innigsten Empfindung* is roughly translated as "rather lively and with the warmest feeling."

Four-part harmony and contrapuntal texture is used throughout the movement. Though the sonata is marked as being in A major, Beethoven does not write any cadences on the tonic key; the exposition and development do not include a single root position A major chord. The first tonic chord in root position appears towards the end of the recapitulation. It appears once more at the end of the recapitulation, but even then is blunted by the omission of the fifth scale degree.



Beethoven's manuscript sketch for movement IV.

	Piano Sonata No. 28, Movement I Performed by Daniel Veese. From Musopen.com ^[2].
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Second movement

The second movement is in F major, 4/4 time. It takes the form of a march in ternary form, and is characterized by dotted rhythms, harmonic dislocation and alternation between static and accelerando.

	Piano Sonata No. 28, Movement II Performed by Daniel Veesey.
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Third and fourth movements

This slow movement is in A Minor, 2/4 time. The opening melody of the first movement is recalled just as the third movement nears its conclusion in original tempo and meter. A group of trills lead directly to the fourth movement. This movement is a grande complex fugal movement which Beethoven explored the newest keyboard set in his command. He used the lowest E (contra E) on the piano at the climax of the fugue (mm. 192-200) and near the end. More than 330 measures in length, the fourth movement is the longest and the most technically challenging movement in this sonata, and one of the most difficult single movement in Beethoven's sonatas.

This piano sonata takes approximately 20-25 minutes to perform, while the fourth movement alone takes up about half length.

	Piano Sonata No. 28, Movements III and IV Performed by Daniel Veesey.
<i>Problems playing this file? See media help.</i>	

References

- [1] Joseph Braunstein, Liner notes to the Michael Ponti recording of Clara Schumann's Piano Concerto in A minor, Op. 7
- [2] <http://www.musopen.com/view.php?type=piece&id=292>

External links

- A lecture (http://audio.theguardian.tv/sys-audio/Arts/Culture/2006/12/13/02-28_amaj_op101.mp3) by András Schiff on Beethoven's piano sonata op. 101
- Beethoven Piano Sonata No. 28, Op. 101, Creation history and discussion of musical content (<http://raptusassociation.org/son28e.html>) at Raptus Association
- Piano Sonata No. 28: Free scores at the International Music Score Library Project

Piano Sonata No. 29

Ludwig van Beethoven's **Piano Sonata No. 29 in B-flat major**, Op. 106 (known as the *Große Sonate für das Hammerklavier*, or more simply as the *Hammerklavier*) is a piano sonata widely considered to be one of the most important works of the composer's third period and among the greatest piano sonatas. It is widely considered to be Beethoven's technically most challenging piano composition and one of the most challenging solo works in the classical piano repertoire.

Composition

Dedicated to his patron, the Archduke Rudolf, the sonata was written primarily from the summer of 1817 to the late autumn of 1818, towards the end of a fallow period in Beethoven's compositional career. It represents the spectacular emergence of many of the themes that were to recur in Beethoven's late period: the reinvention of traditional forms, such as sonata form; a brusque humour; and a return to pre-classical compositional traditions, including an exploration of modal harmony and reinventions of the fugue within classical forms.

The *Hammerklavier* also set a precedent for the length of solo compositions (performances typically take about 45 minutes). While orchestral works such as symphonies and concerti had often contained movements of 15 or even 20 minutes for many years, few single movements in solo literature had a span such as the *Hammerklavier*'s Adagio sostenuto.

The sonata's name comes from Beethoven's later practice of using German rather than Italian words for musical terminology. (*Hammerklavier* literally means "hammer-keyboard", and is still today the German name for the fortepiano, the predecessor of the modern pianoforte.) It comes from the title page of the work, "Große Sonate für das Hammerklavier", which means "Grand sonata for the fortepiano". The more sedate Sonata No. 28 in A, Op. 101 has the same description, but the epithet has come to apply to the Sonata No. 29 only.

The work also makes extensive use of the *una corda* pedal, with Beethoven giving for his time unusually detailed instructions when to use it.

Structure

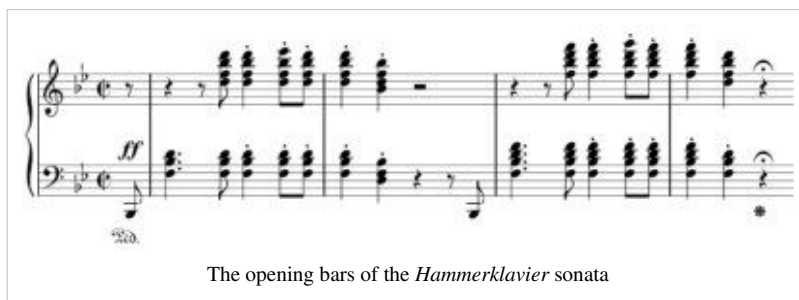
The piece contains four movements, a structure often used by Beethoven, and imitated by contemporaries such as Schubert, in contrast to the more usual three or two movements of Mozart's and Haydn's sonatas.

In addition to the thematic connections within the movements and the use of traditional Classical formal structures, Charles Rosen has described how much of the piece is organized around the motif of a descending third (major or minor). This descending third is quite ubiquitous throughout the work, but most clearly recognizable in the following sections: the opening fanfare of the Allegro; in the Scherzo's imitation of the aforementioned fanfare, as well as in its trio theme; in bar two of the Adagio; and in the Fugue in both its introductory bass octave-patterns and in the main subject, as the seven-note runs which end up on notes descended by thirds. It is perhaps Wikipedia:No original research the first major piano work (if not work of any instrumentation) to so thoroughly incorporate a Baroque contrapuntal style (the fugue) within an originally Classical structure (the sonata form).

I. Allegro

Duration of roughly 9–13 minutes.

The first movement opens with a series of fortissimo B-flat major chords, which form much of the basis of the first subject. After the first subject is spun out for a while, the opening set of fortissimo chords are stated again, this time followed by a similar rhythm on



The opening bars of the *Hammerklavier* sonata

the unexpected chord of D major. This ushers in the more lyrical second subject in the submediant (that is, a minor third below the tonic), G major. A third and final musical subject appears after this, which hints at G minor by chromatic alterations of the third scale degree, as well as the minor subdominant C minor. The exposition ends with a largely stepwise figure in the treble clef in a high register, while the left hand moves in an octave-outlining accompaniment in eighth notes. The development section opens with a statement of this final figure, except with alterations from the major subdominant to the minor, which fluidly modulates to E-flat major. Directly after, the exposition's first subject is composed in fugato and features an incredible display of musical development. The fugato ends with a section featuring non-fugal imitation between registers, eventually resounding in repeated D major chords. The final section of the development begins with a chromatic alteration of D natural to D-sharp. The music progresses to the alien key of B major, in which the third and first subjects of the exposition are played. The retransition is brought about by a sequence of rising intervals that get progressively higher, until the first theme is stated again in the home key of B-flat, signalling the beginning of the recapitulation. In keeping with Beethoven's exploration of the potentials of sonata form, the recapitulation avoids a full harmonic return to B-flat until long after the return to the first theme. The movement ends with a coda, and the final notes feature one of the rare fortississimo (*fff*) indications in Beethoven's work.

II. Scherzo: Assai vivace

Duration of 2.5–3.0 minutes.

The brief second movement includes a great variety of harmonic and thematic material. The scherzo's theme – which Rosen calls a humorous form^[1] of the first movement's first subject – is at once playful, lively, and pleasant. The scherzo, in B-flat major, maintains the standard ternary form by repeating the sections an octave higher in the treble clef. The trio, marked "semplice", is in the parallel minor, B-flat minor, but the effect is more shadowy than dramatic. Following this dark interlude, Beethoven inserts a more intense presto section in 2/4 meter, still in the minor, which eventually segues back to the scherzo. After a varied reprise of the scherzo's first section, a coda with a meter change to cut time follows. This coda plays with the semitonal relationship between B-flat and B-natural, and briefly returns to the first theme before dying away.

III. Adagio sostenuto

Duration of 13¾–25 minutes.

	Piano Sonata No. 29 in B-flat Major, Op. 106: III. Adagio sostenuto Performed by Paul Pitman

The sonata-form slow movement, centered on F-sharp minor, has been called, among other things, a "mausoleum of collective sorrow,"^[2] and is notable for its ethereality and great length as a slow movement (e.g. Wilhelm Kempff played for approximately 16 minutes and Christoph Eschenbach 25 minutes) that finally ends with a Picardy third. Paul Bekker called the movement "the apotheosis of pain, of that deep sorrow for which there is no remedy, and which finds expression not in passionate outpourings, but in the immeasurable stillness of utter woe".^[3] Wilhelm Kempff described it as "the most magnificent monologue Beethoven ever wrote".^[4]

Structurally, it follows traditional Classical-era sonata form, but the recapitulation of the main theme is varied to include extensive figurations in the right hand that anticipate some of the techniques of Romantic piano music. NPR's Ted Libbey writes, "An entire line of development in Romantic music—passing through Schubert, Chopin, Schumann, Brahms, and even Liszt—springs from this music."^[5]

IV. Introduzione: Largo...Prestissimo - Fuga: Allegro risoluto

Duration of roughly 12 minutes.

The movement begins with a slow introduction that serves to transition from the third movement. To do so, it modulates from B-flat minor to B major to A major, which modulates to B-flat major for the fugue. Dominated by falling thirds in the bass line, the music three times pauses on a pedal and engages in speculative contrapuntal experimentation, in a manner foreshadowing the quotations from the first three movements of the Ninth Symphony in the opening of the fourth movement of that work.

After a final modulation to B-flat major, the main substance of the movement appears: a titanic three-voice fugue in triple meter. The subject of the fugue can be divided itself into three parts: (i) a tenth leap followed by a trill to the tonic, (ii) a 7-note scale figure repeated descending by a third, and (iii) a tail semiquaver passage marked by many chromatic passing tones, whose development becomes the main source for the movement's unique dissonance. Marked "with some licenses" ("con alcune licenze"), the fugue, one of Beethoven's greatest contrapuntal achievements, as well as making incredible demands on the performer, moves through a number of contrasting sections and includes a number of "learned" contrapuntal devices, often, and significantly, wielded with a dramatic fury and dissonance inimical to their conservative and academic associations. Some examples: augmentation of the fugue theme and countersubject in a sforzando marcato at bars 96-117, the massive stretto of the tenth leap and trill which follows, a contemplative episode beginning at bar 152 featuring the subject in retrograde, leading to an exploration of the theme in inversion at bar 209.^[6]

A second, contrasting idyllic subject is introduced at bar 250, which becomes a bass cantus firmus, heard against parts of the first theme. The penultimate episode investigates the implications of sounding the main subject, countersubject and their inversions simultaneously in stretto. A lengthy coda in B-flat ends the work, the tenth leap and trill rising up the B-flat scale to arrive at two conventional dominant-tonic cadences which sound nevertheless strangely unstable. Wikipedia:No original research

This fugue, which Stravinsky called both inexhaustible and exhausting Wikipedia:Citation needed, ranks alongside the last movement of Piano Sonata No. 31, Op. 110, the "Et Vitam Venturi" fugue in the *Missa solemnis*, Op. 123, and the Große Fuge, Op. 133, as Beethoven's most daring and extensive late explorations of the contrapuntal art.

Influence

The work, particularly the last movement, had more or less to wait until the twentieth century before its significance was realised (possibly due to the difficulty of gaining a technically competent performance). Even as progressive a musician as Richard Wagner, who appreciated the work and fully admired the late string quartets, held reservations for what he perceived as a lack of succinctness in its composition.

In the twentieth century, Pierre Boulez's Piano Sonata No. 2 applies a serial syntax to the playing style of a Beethoven piano sonata.

Orchestration

The composer Felix Weingartner produced an orchestration of the sonata. In 1878, Nietzsche had suggested such an orchestration:

In the lives of great artists, there are unfortunate contingencies which, for example, force the painter to sketch his most significant picture as only a fleeting thought, or which forced Beethoven to leave us only the unsatisfying piano reduction of a symphony in certain great piano sonatas (the great B flat major). In such cases, the artist coming after should try to correct the great men's lives after the fact; for example, a master of all orchestral effects would do so by restoring to life the symphony that had suffered an apparent pianistic death.^[7]

References

- [1] The Classical Style, Expanded Edition, p. 423
- [2] Wilhelm von Lenz, quoted in *The NPR Guide to Building a Classical CD Collection*. Ted Libbey. ISBN 0-7611-0487-9. p. 379.
- [3] Bekker, Paul (1925). *Beethoven* (translated and adapted by Mildred Mary Bozman). J.M. Dent & Sons, Ltd. p. 134.
- [4] Schumann, Karl. *Beethoven's Viceroy at the Keyboard In Celebration of Wilhelm Kempff's Centenary: His 1951-1956 Recordings of Beethoven's 32 Piano Sonatas*.
- [5] Libbey, Ted. *The NPR Guide to Building a Classical CD Collection*. ISBN 0-7611-0487-9.
- [6] Willi Apel, "Retrograde," *Harvard Dictionary of Music* (Cambridge, Harvard University Press, 1969), p. 728.
- [7] *Human, All Too Human*, § 173

Further reading

Extensive discussion and analysis is given in Charles Rosen's book *The Classical Style* (2nd ed., 1997, New York: Norton): ISBN 0-393-31712-9).

External links

- Part 1 (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/13/03-29_bflatmaj_op106.mp3) and part 2 (http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/13/04-29_bflatmaj_106_2.mp3) of a lecture by András Schiff on Beethoven's piano sonata op. 106
- The William and Gayle Cook Music Library at the Indiana University School of Music has posted the score (<http://www.dlib.indiana.edu/variations/scores/ae3910/index2.html>) for the sonata.
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 29: Free scores at the International Music Score Library Project

Piano Sonata No. 30

Ludwig van Beethoven's **Piano Sonata No. 30 in E major**, Op. 109, composed in 1820, is the antepenultimate of his piano sonatas. In it, after the huge *Hammerklavier sonata*, Op. 106, Beethoven returns to a smaller scale and a more intimate character. It is dedicated to Maximiliane Brentano, the daughter of Beethoven's long-standing friend Antonie Brentano, for whom Beethoven had already composed the short piano trio in B flat major WoO 39 in 1812. Musically, the work is characterised by a free and original approach to the traditional sonata form. Its focus is the third movement, a set of variations that interpret its theme in a wide variety of individual ways.

History

Work on Op. 109 can be traced back to early in 1820, even before Beethoven's negotiations with Adolf Schlesinger, the publisher of his last three sonatas. Recent research suggests that Friedrich Starke had asked Beethoven for a composition for his piano anthology *The Vienna Pianoforte School*, and that Beethoven had interrupted work on the *Missa Solemnis*. In the end, though, he offered Starke numbers 7-11 of the *Bagatelles*, Op. 119.

Genesis

There is an April entry in Beethoven's conversation book describing a "small new piece" that is, according to William Meredith, identical to the first movement of Op. 109. In fact, the outline of the movement makes the idea of a Bagatelle interrupted by fantasia-like interludes seem very plausible. Beethoven's secretary Franz Oliva then allegedly suggested the idea of using this "small piece" as the beginning of the sonata that Schlesinger wanted.^[1] Sieghard Brandenburg has put forward the theory that Beethoven had originally planned a two-movement sonata, omitting the first movement. Apparently some of the motivic characteristics that link the first movement with the others were only introduced later.^[2] Alexander Wheelock Thayer, on the other hand, put forward the view that the beginning of a sonata in E minor by Beethoven was not developed further and had nothing to do with Op. 109.^[3]

For the third movement, Beethoven first sketched a set of about six variations, then a set of nine, and finally a continuity draft for a set of six.^[4] The differences in character between the individual variations seem to be smaller in the nine-variation version than in the final printed edition,^(p226) but according to Kay Dreyfus this already indicates a "process of exploration and re-discovery of the theme".^(p194)



Beethoven's studio (Johann Nepomuk Hoechle, 1827)



Manuscript of Op. 109 (start of the first movement)

Publication

It has not been conclusively established whether Beethoven completed the sonata in the Autumn of 1820 or only in 1821. In letters to his publisher in 1820, he was already speaking of "Fertigstellung" (completion); but it is unclear whether Beethoven meant completed concepts, drafts or a fair copy that could be dispatched. The first edition was published by Schlesinger in Berlin in November 1821. It contained many errors, since Beethoven was prevented by illness from undertaking adequate proof-reading. The sonata is dedicated to Maximiliane Brentano, the musically gifted daughter of Franz and Antonie Brentano.

First performances

The date of the first performance is unknown. The first pianists to undertake to bring Beethoven's last sonatas, including Op. 109, to public attention were Franz Liszt, who regularly included them in his programs between 1830 and 1840, and Hans von Bülow, who even included several of the late sonatas in one evening.

General considerations

With regard to Beethoven's late work, and especially to his late piano sonatas, Op. 109 is particularly noteworthy for its divergence from the norms of sonata form and for its harmonic, formal and other innovations, or even revolutions.

Beethoven's last sonatas

Opus 109 is one of Beethoven's last three, five or six sonatas that are counted among his late works. The different cut-off points arise from the fact that the sonatas from Opus 90 on are varied and contradictory in form and in their predominant musical tendencies. The pianistic means are reduced to leaner, chamber music-like voice leading, as in the first movement of Opus 110, or dissolved into recitative-like passages, as in the third movement of the same work. These procedures contrast with a heightened virtuosity, a broadening of the form and an increase in overall length, as for example in the *Hammerklavier sonata*, Op. 106.^[5] In Op. 109, reminiscences of the straightforward style of the early, Haydn-influenced sonatas contrast with harmony that is sometimes harsh, anticipating the music of the 20th century.^(p169) This gives special importance to the principles of polyphonic variation, as in the second movement of Op. 109, and consequently the use of baroque forms, especially fugue and fugato. Very wide intervals between the outer voices, a process of breaking the music into ever shorter note values (as in the sixth variation in Op. 109), use of trills to resolve the music into layers of sound (the same variation in Op. 109 and again in Op. 111), arpeggios, ostinati and tremolos gain increased significance.^(p138)

General characteristics

This sonata seduces the listener with its intimate, less dramatic character and distinguishes itself by its special lyricism, "melodic and harmonic beauties" and ornaments and arabesques hinting at Chopin.^(p192 ff.) In this sonata, as in many of Beethoven's late works, one interval is significant throughout. Here it is the interval of a third.^(p140) It shares with other late Beethoven sonatas the shift of focus to the last movement, the dissolution into "pure sound" and the references to old baroque forms.^(pp14–15) Some similarities to the opening of the Sonata in A, Op. 101 have been noted.^(p401)

Key

Throughout the history of music there has been much philosophy and speculation about the character of the individual keys. In Beethoven, E major (frequently described as bright and radiant) and E minor (sad, lamenting) often appear together, as in Op. 14 No. 1, the second Razumovsky quartet and Op. 90. The combination has been said to mitigate both the light and the dark aspects of the music.^(p401)

Differences from the standard model

Opus 109 differs from the "standard model" in several ways. Although written in three movements, it feels more like "two balanced movements",^(p163) since the first movement is linked to the scherzo-like Prestissimo by holding down the pedal. The internal form of the first movement is based less on elaboration than on the contrasting juxtaposition of fast and slow, loud and soft, and major and minor. Hence the second movement takes on even more of the function usually assigned to the first movement, which would be in sonata-allegro form. Then the third movement is – most unusually for a sonata – a theme and variations. Thus the theme in the third movement takes on the role of the slow movement, which is usually the second movement in the standard model. Although the sonata is formally in three movements, many leading musicians^[6] and recordings make it sound like two movements by going into the second movement without a pause and then clearly separating the third movement. However, musicologists Jürgen Uhde, Richard Rosenberg, Udo Zilkens and Carl Dahlhaus divide the work into three movements in their detailed analyses.

Analysis

The three movements of this sonata are:

- *Vivace ma non troppo / Adagio espressivo*, E major, 2/4 time
- *Prestissimo*, E minor, 6/8 time
- *Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo*, E major, 3/4 time.

A performance lasts about twenty minutes, of which the third movement takes more than half. Overall, the sonata is endowed with abundant melody and interesting, complex harmony.^(pp192–3)

First movement

The first movement reflects the strong interest that Beethoven developed during this period in structures in which contrasting sections are included parenthetically. The same tendency is manifest in the *Missa Solemnis*, composed at almost the same time, and in the piano sonatas following this one.^(p163) A quiet, lyrical, rapid *Vivace* is contrasted, after only eight bars, with a forte *Adagio* full of arpeggios. Even from a purely harmonic point of view, the contrast between the clear major in the first part and the extremely tense diminished seventh chords in the second could hardly be more obvious.

Bar 8 does not complete the cadence in the dominant (B major) that was conventional when progressing to the second subject in sonata-allegro form. Bars 9–15 continue to avoid the cadence, which only appears in bar 15. Charles Rosen and others analyse the first movement as being in sonata form, in which the two opening sections form the first and second subjects, and bars 66–end as a coda.

Richard Rosenberg confirms the three-part structure of sonata form, but cannot identify any thematic duality within the exposition. Rather, he sees a correspondence between the upper voices of the *Vivace* and the *Adagio* together with the bass of the *Vivace* on the one hand (E-D#-C#-B-A-G#-B-E) and the middle voice in the left hand of the *Adagio* on the other (D#-E-F#-G#-A-C#-D#-E).^(pp402–3)

Jürgen Uhde^(pp475–6) and Richard Rosenberg^(p402) point out a similarity between the opening theme of the present sonata and that of the *Vivace* movement of the Sonata in G major, Op. 79.

Second movement

The stormy *Prestissimo* in E minor has been described as one of Beethoven's most tuneful prestissimo movements.^(p195)

This movement is also in sonata form, although the usual contrast between the first subject (E minor) and the second subject (B minor) is completely absent here because of the nature of the thematic material.^[7]

Third movement

This movement consists of a theme with variations of differing character and piano technique.

Theme

The dotted notes emphasise the second beat of the bar, giving this song-like theme something of the character of a Sarabande.^[8] Its "dignified, meditative feel is strengthened by emphasis on the tonic E",^(p166) which is reached through the falling third in bars 1 and 3, and later through other, wider intervals such as the falling fifth in bar 5 and the rising minor sixth in bar 7. Bars 1-2 are present in various shapes throughout the first eight bars. Bars 1-2 and 5-6 are based on a common thematic shape: G♯-E-D♯-B; bars 3-4 and 7-8 are based similarly on G♯-E-F♯-A♯-B.^(p467)

Variation 1

This variation keeps the tempo of the theme. Compared with the quartet-like theme, it is more pianistic.^(p491) The melody is an octave higher, thereby becoming more emotional. It is formed like a "ceremonial Waltz".^(p140) With its accompanying formulae in the left hand, its ornamentation and its nuanced dynamics, it calls to mind many later compositions, such as bars 16-20 of Chopin's Waltz Op.34, No. 2.^(pp409-410) or Debussy's Prelude *Dansueses de Delphe*.^(p490)

Variation 2

This variation is marked *leggiermente*. Whereas the theme and first variation were a binary phrase structure, here we have three variations collated, and presented as one. The first texture is a call and response which strongly recalls the beginning of the first movement. The second is a two voice canon in the right hand over a steady quaver accompaniment. The two textures are then combined to form a third, with alternating semiquavers between the left and right hands, as in the beginning, with a steady quaver chordal pulse as in the second part. This pattern is then repeated for the second half of the theme.

Variation 3

This variation breaks away from the original tempo and is marked *allegro vivace*. It also replaces the theme's 3/4 time signature with 2/4. It is a virtuosic Allegro in a two-part contrapuntal texture reminiscent of a two-part invention.

Variation 4

This variation is a little slower than the theme ("*etwas langsamer, als das thema. un poco meno andante cioè è un poco più adagio come it tema.*"). It is in 9/8 time. The first half (repeated) is a contrapuntal texture varying between two and four voices. In the second half, between zero and two voices continue in the same vein over an accompaniment of broken chords.

Variation 5 (*allegro ma non troppo*)

After variation 4, Beethoven abandons numbering the variations and just provides tempo indications at the head of the remaining ones. The reasons are unknown. In spite of this, it is usual to refer to the remaining variations as numbers 5 and 6.

The driving rhythmic energy of the fifth variation gives the impression, at least to begin with, of a complex, many-voiced Chorale-like fugue.^(p138)

The Schenker edition gives three different bar numberings for this variation, two of which imply the omission of some of the bars. Neither preface identifies the sources leading to these numberings.^[9]

Variation 6 (*tempo primo del tema*)

In extreme contrast to the energy and speed of the previous variation, this one begins with a four-bar passage marked *cantabile*, in quiet, slow crotchets at the tempo of the theme. Its peaceful, static character is emphasised by the repeated B in the top voice. As the sonata progresses to its conclusion, Beethoven intensifies almost every musical parameter to the maximum. Note values intensify the rhythm by decreasing from crotchets through quavers, triplet quavers and semiquavers to demisemiquavers. Contrast of register is increased by alternating very prominent high notes and deep bass notes. From bar 12, long-drawn-out trills in both hands and from bar 17, raging arpeggios and sequences in the top voice build further towards a climax.^(pp138–9) Then the last sixteen bars repeat the simple theme – just as if nothing had happened.

The work as a whole

Already in the first two movements, many musicologists see motifs, scale passages, rhythmic models and characteristic idioms that reach their full potential only in the third movement. Jürgen Uhde does not consider the first two movements to be completely self-sufficient constructions in their own right. Rather, often in concealed ways, they already foreshadow the theme of the third movement as the goal of the whole sonata.^(pp465 and 471ff.)

Richard Rosenberg, in his "reductions", concentrates more on the commonalities among the bass and middle voices of the movements. Starting with the first eight bars of the first movement, he reduces the bass progressions of each movement to a fundamental model of a stepwise descent followed by an ascent in leaps.^(pp404–407)

This approach – recalling Heinrich Schenker's determination of an *Ursatz* through his technique of reductive analysis – is nevertheless often only possible by means of several simplifications and elimination of inconvenient notes. Uhde and others often point out the danger of too much interpretative license indicating parallels between passages that are scarcely related.^(p126)

References

- [1] Barry Cooper: *Beethoven*. pp. 279-280. Cited by [www.raptusassociation.org](http://www.raptusassociation.org/son30e.html) (<http://www.raptusassociation.org/son30e.html>)
- [2] Sieghard Brandenburg: *Die Skizzen zur neunten Symphonie*, p. 105.
- [3] Alexander Wheelock Thayer, cited in [www.raptusassociation.org](http://www.raptusassociation.org/son30e.html) (<http://www.raptusassociation.org/son30e.html>)
- [4] See especially pp 210-211.
- [5] Zilkens, *op. cit.* pp. 128, 130 & 230
- [6] Arnold Werner-Jensen: *Reclams Musikführer Ludwig van Beethoven*, Reclam, 1998, pp. 92ff. ISBN 3-15-010441-6
- [7] Alfred Brendel: *Der späte Stil*. In: *Nachdenken über Musik*. München 1982, p. 82
- [8] Hugo Riemann, cited in Richard Rosenberg: *op. cit.* pp. 408-9
- [9] Heinrich Schenker (ed.) translated with new preface by Carl Schachter (1975): *Ludwig van Beethoven: Complete Piano Sonatas*, vol. 2, Dover Publications Inc., New York, ISBN 0-486-23135-6, pp. 570-1

Further reading

- Blom, Eric (1968). *Beethoven's Pianoforte Sonatas Discussed*. New York: Da Capo Press.
- Reti, Rudolph (31 Dec 1992). *Thematic Patterns in the Sonatas of Beethoven*. Da Capo Press Inc. ISBN 978-0-306-79714-9.
- Tovey, Donald Francis (2004). *A Companion to Beethoven's Pianoforte Sonatas – Complete Analyses (Revised edition)*. ABRSM Publishing. ISBN 1-86096-086-3.

External links

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/20/01-30emajop109.mp3>) by András Schiff on Beethoven's piano sonata op. 109
- Piano Sonata No.30, Op.109: Free scores at the International Music Score Library Project
- Alfred Brendel: Notes on a Complete Recording of Beethoven's Piano Works (<http://www.reocities.com/vienna/2192/essays1.html>)
- Manuscript of Op. 109 (<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.200033155/contactsheet.html>) at the Library of Congress. (Note: although the title of this web page and Beethoven's own title page read "Sonate für das Hammerklavier", it is Op. 109.)

Piano Sonata No. 31

The **Piano Sonata No. 31 in A-flat major, Op. 110**, by Ludwig van Beethoven was composed in 1821. It is the central piano sonata in the group of three opp. 109–111 which he wrote between 1820 and 1822, and the thirty-first of his published piano sonatas.

The sonata is in three movements. The *moderato* first movement in sonata form, marked *con amabilità*, is followed by a fast scherzo. The finale comprises a slow recitative and *arioso dolente*, a fugue, a return of the *arioso* lament, and a second fugue that builds to an affirmative conclusion.

Composition

In the summer of 1819 Moritz Schlesinger, from the Schlesinger firm of music publishers based in Berlin, met Beethoven and asked to purchase some compositions. After some negotiation by letter, and despite the publisher's qualms about Beethoven's retaining the rights for publication in England and Scotland, Schlesinger agreed to purchase 25 songs for 60 ducats and three piano sonatas at 90 ducats (Beethoven had originally asked 120 ducats for the sonatas). In May 1820 Beethoven agreed, the songs (op. 108) already being available, and he undertook to deliver the sonatas within three months. These three sonatas are the ones now known as opp. 109–111.

Beethoven was prevented from completing all three of the promised sonatas on schedule by factors including an attack of jaundice; Op. 109 was completed and delivered in 1820, but correspondence shows that Op. 110 was still not ready by the middle of December 1821, and the completed autograph score bears the date December 25, 1821. Presumably the sonata was delivered shortly thereafter, since Beethoven was paid the 30 ducats for this sonata in January 1822.

Form

Alfred Brendel characterizes the main themes of the sonata as all derived from the hexachord - the first six notes of the diatonic scale - and the intervals of the third and fourth that divide it. He also points out that contrary motion is a feature of much of the work, particularly prominent in the scherzo second movement.

First movement

	Sonata No. 31 in A flat major, Op. 110 - I. Moderato Cantabile Molto Espressivo Performed by Carlos Gardels. Courtesy of Musopen
	Sonata No. 31 in A flat major, Op. 110 - I. Moderato Cantabile Molto Espressivo Performed by Donald Betts . Courtesy of Musopen
Problems playing these files? See media help.	

The first movement is marked *Moderato cantabile molto espressivo* ("at a moderate speed, in a singing style, very expressively"). Denis Matthews describes the first movement as in "orderly, predictable, sonata form", and Charles Rosen calls the movement's structure Haydnesque. Its opening is marked *con amabilità* ("amiably"). After a pause on the dominant seventh the opening is extended in a *cantabile* theme. This leads to a light arpeggiated demisemiquaver transition passage. The second group of themes in the dominant Eb includes appoggiatura figures, and a bass which descends in steps from Eb to G three times while the melody rises by a sixth. The exposition ends with a semiquaver cadential theme. Beethoven does not ask for the exposition to be repeated.

The development section (which Rosen calls "radically simple") consists of restatements of the movement's initial theme in a falling sequence, with underlying semiquaver figures. Tovey compares the artful simplicity of the development with the entasis of the Parthenon's columns.

The recapitulation begins conventionally with a restatement of the opening theme in the tonic (Ab major), Beethoven combining it with the arpeggiated transition motif. The cantabile theme gradually modulates via the subdominant to E major (a seemingly remote key which both Matthews and Tovey rationalise by viewing it as a notational convenience for Fb major). The harmony soon modulates back to the home key of Ab major. The movement closes with a cadence over a tonic pedal.

Second movement

	Sonata No. 31 in A flat major, Op. 110 - II. Allegro Molto Performed by Donald Betts . Courtesy of Musopen
Problems playing this file? See media help.	

The scherzo is marked *allegro molto*. Matthews describes it as "terse", and Kinderman as "humorous", even though it is in the minor. The rhythm is complex with many syncopations and ambiguities. Tovey observes that this ambiguity is deliberate: attempts to characterise the movement as a Gavotte are prevented by the short length of the bars implying twice as many accented beats - and had he wanted to, Beethoven could obviously have composed a Gavotte.

Beethoven uses antiphonal dynamics (four bars of *piano* contrasted against four bars of *forte*), and opens the movement with a six-note falling-scale motif. Cooper finds that Beethoven here indulged the rougher side of his humour by using two folk songs, *Unsa kätz häd kaz'ln g'habt* (Our cat has had kittens) and *Ich bin lüderlich, du bist*

lüderlich (lüderlich translates roughly as "dissolute" or "slob"). However, Tovey earlier decided that such theories of the themes' origins were "unscrupulous", since the first of these folk songs was arranged by Beethoven some time before this work's composition in payment for a publisher's trifling postage charge - the nature of the arrangement making it clear that the folk songs were of little importance to the composer.

The trio in D $\flat$ major juxtaposes "abrupt leaps" and "perilous descents" (Matthews), ending quietly and leading to a modified reprise of the scherzo with repeats, the first repeat written out to allow for an extra *ritardando*. After a few syncopated chords the movement's short coda comes to rest quietly but uneasily in F major via a long broken arpeggio in the bass.

Third movement

	Sonata No. 31 in A flat major, Op. 110 - III. Adagio, ma non Troppo Performed by Donald Betts . Courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

The third movement's structure alternates two slow *arioso* sections with two faster fugues. In Brendel's analysis there are *six* sections - recitative, *arioso*, first fugue, *arioso*, fugue inversion, homophonic conclusion.

The movement uses the scherzo's concluding ritardando bass arpeggio in F major to resolve to B $\flat$ minor, forming a seamless bridge between the rough humour of the scherzo and the doleful meditation of the Arioso, in A $\flat$ minor. Commentators (including Rosen and Kinderman cited) have seen the initial recitative and arioso as "operatic". The recitative, whose tempo changes frequently, leads to an extended *arioso dolente*, a lament whose initial melodic contour is similar to the opening of the scherzo (although Tovey dismisses this as insignificant). The lament is supported by repeated left hand chords.

The arioso leads into a three-voice fugue, whose subject is constructed from three parallel rising fourths. The opening theme of the first movement carried within it elements of this fugue subject (the motif A $\flat$ –D $\flat$ –B $\flat$ –E $\flat$) and Matthews sees a foreshadowing of it also in the alto part of the first movement's antepenultimate bar. The countersubject moves by smaller intervals. Kinderman finds a parallel between this fugue and the *fughetta* of the composer's later *Diabelli Variations*, also finding similarities with the *Agnus Dei* and *Dona Nobis Pacem* movements of the contemporaneous *Missa Solemnis* (sketches of this work and the *Missa Solemnis* are to be found interspersed in the same notebook).

The subject of this fugue ( Listen) opens with three ascending fourths (A $\flat$ → D $\flat$; B $\flat$ → E $\flat$; C → F) and then goes downwards in gestures outlining fourths (i.e. F - E $\flat$ - D $\flat$ - C). The counterpoint has two themes working together to highlight the fourth.

Opening of the fugue from the third movement of Beethoven's Piano Sonata Op. 110

At the point where Beethoven introduces a diminution of the subject's rising figure the piece comes to rest on the dominant seventh, which resolves enharmonically onto a G minor chord in second inversion, leading into a reprise of the *arioso dolente* in G minor marked "ermattet" (exhausted). Kinderman contrasts the perceived "earthly pain" of the lament with the "consolation and inward strength" of the fugue - which Tovey points out had not reached a conclusion. Rosen finds that G minor, the tonality of the leading note, gives the arioso a flattened quality befitting exhaustion, and Tovey describes the broken rhythm of this second arioso as being "through sobs".

The arioso ends with repeated G major chords of increasing strength, repeating the sudden minor-to-major device that concluded the scherzo - now a second fugue emerges with the subject of the first inverted, marked "wieder auflebend" (again reviving) ("poi a poi di nuovo vivente" - little by little with renewed vigour - in the traditional Italian). There are many performance instructions in this passage that begin *poi a poi* and *nach und nach* (little by little). Initially the pianist is instructed to play *una corda* (i.e. to use the "soft pedal"); Brendel ascribes an unreal, illusory quality to it. The final fugue gradually increases in intensity and volume. After all three voices have entered, the bass introduces a diminution of the first fugue's subject (whose accent is also altered), while the treble augments the same subject with the rhythm across the bars. The bass eventually enters with the augmented version of the fugue subject in C minor, and this ends on Eb, the work's dominant. During this statement of the subject in the bass the pianist is instructed to gradually raise the *una corda* pedal. Beethoven here relaxes the tempo and introduces a truncated double-diminution of the fugue subject; after statements of the first fugue subject and its inversion surrounded by what Tovey calls this "flame" motif, the contrapuntal parts lose their identity. Brendel sees the following, final section as a "shaking off" of the constraints of polyphony, while Tovey goes so far as to label it a *peroration*, calling the closing passage "exultant". It leads to a final four-bar tonic arpeggio and a last emphatic chord of A flat major.

Matthews writes that it is not fanciful to see the final movement's second fugue as a "gathering of confidence after illness or despair", a theme which can be discerned in other late works by Beethoven (Brendel compares it with the *Cavatina* from the String Quartet Op. 130). Cooper describes the coda as "passionate" and "heroic", but not out of place after the arioso's distress or the fugues' "luminous verities". Rosen states that this movement is the first time in the history of music where the academic devices of counterpoint and fugue are integral to a composition's drama, and observes that Beethoven in this work does not "simply represent the return to life, but persuades us physically of the process."

References

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External links

- A lecture ^[1] by András Schiff on Beethoven's piano sonata op. 110
- For a public domain recording of this sonata visit Musopen ^[3]
- Piano Sonata No. 31: Free scores at the International Music Score Library Project

References

- [1] <http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/20/02-31aflmajop110.mp3>

Second Movement

The final movement, in C major, is a set of 9 variations on a 16-bar theme, with a brief modulating interlude and final coda. The last two are famous for introducing small notes which constantly divide the bar in 36 beats (as heard, albeit not as written), which is very uncommon. Beethoven eventually introduces a trill which gives the impression of a further acceleration.

Beethoven's markings indicate that he wished variations 2-4 to be played to the same basic pulse as the theme, first variation and subsequent sections (that is, each of the three intra-bar groupings move at the same speed regardless of time signature; Beethoven uses the direction "*L'istesso tempo*" at each change of time signature).^[1] The incorrect time signatures (6/16 for 18/32 and 12/32 for 36/64) support this. However, in performance, the theme and first variation sound much slower, with wide spaces between the chords, and the second variation (and much more so, the third variation) faster, because of the shorter note values that create a doubling (and re-doubling) of the effective compound time groupings. The third variation has a powerful, stomping, dance-like character with falling 32-part notes, and with heavy syncopation. Mitsuko Uchida has remarked that this variation, to a modern ear, has a striking resemblance to cheerful boogie-woogie,^[2] and the closeness of it to jazz and ragtime, which were still eighty years into the future at the time, has often been pointed out. Jeremy Denk, for example, describes the second movement using terms like "proto-jazz" and "boogie-woogie".

The work is one of the most famous compositions of the composer's "late period" and is widely performed and recorded. The pianist Robert Taub has called it "a work of unmatched drama and transcendence ... the triumph of order over chaos, of optimism over anguish." John Lill sees Beethoven's struggle that permeates the first movement as physically challenging pianists performing this work; even in the opening of the sonata, for instance, there is a downward-octave leap of a 7th in the left hand – Beethoven is making his pianists physically struggle to reach the notes. Alfred Brendel commented of the second movement that "what is to be expressed here is distilled experience" and "perhaps nowhere else in piano literature does mystical experience feel so immediately close at hand".^[3]

Asked by Anton Schindler why the work has only two movements (this was unusual for a classical sonata but not unique among Beethoven's works for piano), the composer is said to have replied "I didn't have the time to write a third movement." However, according to Robert Greenberg, this may have just as easily been the composer's prickly personality shining through, since the balance between the two movements is such that it obviates the need for a third.^[4] Jeremy Denk points out that Beethoven "whittles away everything down to the absolute difference of the two movements", "an Allegro and an Adagio, two opposed poles", and suggests that "as with the greatest Beethoven pieces, the structure itself becomes a message".

History of the work

Beethoven conceived of the plan for his final three piano sonatas (Op. 109, 110 and 111) during the summer of 1820, while he worked on his *Missa Solemnis*. Although the work was only seriously outlined by 1819, the famous first theme of the *allegro ed appassionato* was found in a draft book dating from 1801–1802, contemporary to his Second Symphony.^[5] Moreover, the study of these draft books implies that Beethoven initially had plans for a sonata in three movements, quite different from that which we know: it is only thereafter that the initial theme of the first movement became that of the String Quartet No. 13, and that what should have been used as the theme with the adagio—a slow melody in A-flat major—was abandoned. Only the motif planned for the third movement, the famous theme mentioned above, was preserved to become that of the first movement.^[6] The *Arietta*, too, offers a considerable amount of research on its themes; the drafts found for this movement seem to indicate that as the second movement took form, Beethoven gave up the idea of a third movement, the sonata finally appearing to him as ideal.^[7]

Legacy

Chopin greatly admired this sonata. Wikipedia: Citation needed In two of his works, the second piano sonata and the Revolutionary Etude, he alluded to the opening and ending of the sonata's first movement, respectively^[8] (compare the opening bars of the two sonatas, and bars 77-81 of Chopin's Etude with bars 150-152 in the first movement of Beethoven's sonata).

Prokofiev based the structure of his Symphony No. 2 on this sonata.

In 2009, the Italian composer Lorenzo Ferrero wrote a composition for piano solo entitled *Op. 111 - Bagatella su Beethoven*, which is a blend of themes from this sonata and Dmitri Shostakovich's musical monogram DSCH.

The work is commemorated in chapter 8 of *Doctor Faustus* by Thomas Mann. Kretschmar, the town organist and music teacher, delivers a lecture on the sonata to a bemused audience, in the fictional town of Kaisersachern on Saale, playing the piece on an old piano while declaiming his lecture over the music:

He sat on his revolving stool,... and in a few words brought to an end his lecture on why Beethoven had not written a third movement to op. 111. We had only needed, he said, to hear the piece to answer the question ourselves. A third movement? A new approach? A return after this parting - impossible! It had happened that the sonata had come, in the second, enormous movement, to an end, an end without any return. And when he said 'the sonata', he meant not only this one in C minor, but the sonata in general, as a species, as traditional art-form; it itself was here at an end, brought to its end, it had fulfilled its destiny, resolved itself, it took leave - the gesture of farewell of the D G G motif, consoled by the C sharp, was a leave-taking in this sense too, great as the whole piece itself, the farewell of the sonata form.

References

- [1] Tovey, Donald Francis, Annotations to the Beethoven Piano Sonatas. London: Associated Board of the Royal Schools of Music, 1932
- [2] comment by Uchida in a cd booklet
- [3] Liner notes on a Philips LP with Brendel playing Op. 111 and the *Appassionata*, c. 1970.
- [4] Greenberg, Robert, "The Piano Sonatas of Beethoven" Lecture 24. The Teaching Company
- [5] *Zwei Skizzenbücher von B. aus den Jahren 1801 bis 1803*, Breitkopf, p. 19 and 14 - cited by R. Rolland, in *Beethoven: Les grandes époques créatrices: Le chant de la résurrection* - Sablier editions, Paris, 1937, p. 517
- [6] Rolland R, *Beethoven: Les grandes époques créatrices: Le chant de la résurrection* - Sablier editions, Paris, 1937, p. 518-520
- [7] Rolland R, *Beethoven: Les grandes époques créatrices: Le chant de la résurrection* - Sablier editions, Paris, 1937, p. 513
- [8] for the allusion in Chopin's second piano sonata, see

External links

- A lecture (<http://download.guardian.co.uk/sys-audio/Arts/Culture/2006/12/20/03-32cminop111.mp3>) by András Schiff on Beethoven's piano sonata Op. 111
- Recordings of this Sonata by Alberto Cobo (<http://www.superopera.com/mp3/therecital/therecital.htm>)
- For a public domain recording of this sonata visit Musopen (<http://musopen.com>)
- Piano Sonata No. 32: Free scores at the International Music Score Library Project

Violin sonatas

Violin Sonata No. 1

Ludwig van Beethoven's **Violin Sonata No. 1** in D major is a violin sonata from his Opus 12 set, along with his Violin Sonata No. 2 and Violin Sonata No. 3. It was written in 1798 and dedicated to Antonio Salieri. It has three movements:

1. *Allegro con brio*
2. *Tema con variazioni: Andante con moto*
3. *Rondo: Allegro*

A typical performance lasts approximately 20 minutes.

Media

	Violin Sonata No. 1 in D major, 3rd movement Performed by Carrie Rehkopf
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External links

- Violin Sonata No. 1: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 1 ^[1] by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum in MP3 format
- List of works by Beethoven ^[2] with dates, keys and internal movement keys including for example that for opus 12/2.

References

[1] http://cdn2.libsyn.com/gardnermuseum/beethoven_op12no1.mp3

[2] <http://www.quebec.ca/musique/catal/beethoven/beelvc1.html>

Violin Sonata No. 2

The **Violin Sonata No. 2** of Ludwig van Beethoven in A major, the second of his Opus 12 set (along with his Violin Sonata No. 1 and Violin Sonata No. 3), was written in 1797-8 and dedicated to Antonio Salieri. It has three movements:

- 1. *Allegro vivace*
- 2. *Andante, più tosto allegretto*
- 3. *Allegro piacevole*

A typical performance lasts approximately 18 minutes.

Media

	Violin Sonata No. 2 in A major, 1st movement
	Performed by Carrie Rehkopf
	Violin Sonata No. 2 in A major, 2nd movement
	Performed by Carrie Rehkopf
Violin Sonata No. 2 in A major, 3rd movement	
Performed by Carrie Rehkopf	
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External links

- Violin Sonata No. 2: Free scores at the International Music Score Library Project
- List of works by Beethoven^[2] with dates, keys and internal movement keys including for example that for opus 12/2.

Violin Sonata No. 3

The **Violin Sonata No. 3** of Ludwig van Beethoven in E-flat major, the third of his Opus 12 set, was written in 1798 and dedicated to Antonio Salieri. It has three movements:

1. *Allegro con spirito*
2. *Adagio con molta espressione*
3. *Rondo: Allegro molto*

The work takes approximately 18 minutes to perform.

External links

- Violin Sonata No. 3: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 3 ^[1] by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum
- List of works by Beethoven ^[2] with dates, keys and internal movement keys including for example that for opus 12/2.

References

- [1] http://traffic.libsyn.com/gardnermuseum/beethoven_o12n3.mp3

Violin Sonata No. 4

The **Violin Sonata No. 4** of Ludwig van Beethoven in A minor, his Opus 23, was composed in 1801, published in October that year, and dedicated to Count Moritz von Fries. It followed by one year the composition of his first symphony, and was originally meant to be published alongside Violin Sonata No. 5, however it was published on different sized paper, so the opus numbers had to be split. Unlike the three first sonatas, Sonata No. 4 received a favourable reception from critics.

It has three movements:

1. *Presto*
2. *Andante scherzoso, più allegretto* (in A major)
3. *Allegro molto*

The work takes approximately 19 minutes to perform.

Presto

The first movement, Presto, is in sonata form, and uses small fragments as opposed to two longer themes. The exposition modulates to E minor, before returning to A minor prior to heading into the development. In the development, the themes are passed through all three parts - Violin and both hands of the piano. In Bar 136, a new theme is introduced, similar to previous themes but different. This is a technique that Beethoven later used in the first movement on Symphony No. 5. This theme leads directly into the recapitulation, but returns in the coda. The recapitulation is highly condensed, with the first bars of the second subject entering in C major before abruptly sinking back to the minor. The exposition, as well as the development and recapitulation, are repeated.

Andante scherzoso, più allegretto

This movement contains many distinct themes that follow roughly in Sonata Form. It includes a fugal theme, showcasing Beethoven's ability to write fugally (which is later showcased in his *Große Fuge*). This movement should have a light edge to it, scherzoso meaning "jokingly".

Allegro molto

This final movement, in Rondo, with a thematic outline of ABACADABCDA. Each theme has many fantastic elements. The "A" theme features Beethoven's scalar writing. The "B" theme rapidly moves through a cycle of diminished 7th chords, outlining all three possible diminished chords in an arpeggiated manner, before settling into E minor as a secondary key area. In theme "C", Beethoven moves into the parallel key of A Major, in a chordal theme in which the two instruments are eerily out of sync. Theme "D" is a long and luxurious F major episode that closely resembles the theme from the Finale of Mozart's Jupiter Symphony. All three of the intermediate sections are briefly touched upon at the end, before the final repeat of theme "A" in which Beethoven places the theme in the left hand of the piano, whilst placing an inversion in the violin part.

External links

- Violin Sonata No. 4: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 4 ^[1] by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum

References

- [1] http://traffic.libsyn.com/gardnermuseum/beethoven_op23.mp3

Violin Sonata No. 5

The **Violin Sonata No. 5** in F major, Opus 24, is a violin sonata by Ludwig van Beethoven. It is often known as the "Spring" sonata (Frühlingssonate), and was published in 1801. Its dedicatee was Count Moritz von Fries, a patron to whom the fourth violin sonata, the string quintet of the same year, and the seventh symphony were also dedicated.

The work is in four movements:

1. *Allegro*
2. *Adagio molto espressivo*
3. *Scherzo: Allegro molto*
4. *Rondo: Allegro ma non troppo*

The Scherzo and its trio are particularly brief. The entire sonata takes approximately 22 minutes to perform.

The Allegro movement is featured in stage show "Fame".

External links

- Violin Sonata No. 5: Free scores at the International Music Score Library Project
- Free sheet music ^[1] of Violin Sonata No. 5 from *Cantorion.org*
- Performance of Violin Sonata No. 5 ^[2] by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum
- List of works and their dedicatees ^[3]

References

[1] <http://cantorion.org/pieces/3394/Violin-Sonata-No.-5>

[2] http://traffic.libsyn.com/gardnermuseum/beethoven_o24.mp3

[3] <http://www.lvbeethoven.com/Oeuvres/ListOpus.html>

Violin Sonata No. 6

The **Violin Sonata No. 6** of Ludwig van Beethoven in A major, the first of his Opus 30 set, was composed between 1801 and 1802, published in May 1803, and dedicated to Tsar Alexander I of Russia. It has three movements:

1. *Allegro*
2. *Adagio molto espressivo*
3. *Allegretto con variazioni*

The work takes approximately 22 minutes to perform.

External links

- Violin Sonata No. 6: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 6 ^[1] by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum in MP3 format

References

- [1] http://cdn2.libsyn.com/gardnermuseum/beethoven_op30no1.mp3

Violin Sonata No. 7

The **Violin Sonata No. 7** in C minor by Ludwig van Beethoven, the second of his opus 30 set, was composed between 1801 and 1802, published in May 1803, and dedicated to Tsar Alexander I of Russia. It has four movements:

1. *Allegro con brio*
2. *Adagio cantabile*
3. *Scherzo: Allegro*
4. *Finale: Allegro; Presto*

The work's opening movement is the first of Beethoven's sonata first movements that does not repeat the exposition.^[1] The development section contains a theme not found in the exposition (this happens in earlier compositions such as the fourth violin sonata also)^[2]

The second movement was originally sketched out in G major before taking its current form.

The autograph to the sonata turned up in a collection built up by H. C. Bodmer in Zurich, discovered in the mid-20th century.

The work takes approximately 26 minutes to perform.

References

- [1] Basil Lam, 'Beethoven String Quartets' (1979 edition, BBC publications; p.47)
- [2] As the author notes, the practice of including new material in the central section of a ternary-form (sonata) movement is not a Beethoven innovation- there are examples in and preceding Mozart's music.

External links

- Violin Sonata No. 7: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 7 (http://traffic.libsyn.com/gardnermuseum/beethoven_op30no2.mp3) by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum in MP3 format
- Violin Sonata No. 7 (Beethoven) (<http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=945>) at the Mutopia Project - this is for the Allegro con brio
- Violin Sonata No. 7 (Beethoven) (<http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=946>) at the Mutopia Project - this is for the Finale

Violin Sonata No. 8

The **Violin Sonata No. 8** in G major of Ludwig van Beethoven, the third of his Opus 30 set, was written between 1801 and 1802, published in May 1803, and dedicated to Tsar Alexander I of Russia. It has three movements:

1. *Allegro assai*
2. *Tempo di minuetto, ma molto moderato e grazioso*
3. *Allegro vivace*

This sonata is characteristic of early/middle Beethoven in its solid sonata structure, just beginning to get adventurous in syncopation, with some extraordinary off beat sforzandi.

The work takes approximately 18 minutes to perform.

Famous recordings of the sonata include one by Fritz Kreisler with Sergei Rachmaninoff at the piano.

External links

- Violin Sonata No. 8: Free scores at the International Music Score Library Project
-

Violin Sonata No. 9

The **Violin Sonata No. 9** of Ludwig van Beethoven, commonly known as the **Kreutzer Sonata**, was published as Beethoven's Opus 47. It is known for its demanding violin part, unusual length (a typical performance lasts slightly less than 40 minutes), and emotional scope — while the first movement is predominantly furious, the second is meditative and the third joyous and exuberant.

Composition

The sonata was originally dedicated to the violinist George Bridgetower (1778–1860), who performed it with Beethoven at the premiere on 24 May 1803 at the Augarten Theatre at a concert that started at the unusually early hour of 8:00 am. Bridgetower sight-read the sonata; he had never seen the work before, and there had been no time for any rehearsal. However, research indicates that after the performance, while the two were drinking, Bridgetower insulted the morals of a woman whom Beethoven cherished. Enraged, Beethoven removed the dedication of the piece, dedicating it instead to Rodolphe Kreutzer, who was considered the finest violinist of the day.^[1] However, Kreutzer never performed it, considering it "outrageously unintelligible". He did not particularly care for any of Beethoven's music, and they only ever met once, briefly.^[2]

Sources suggest the work was originally titled "Sonata mulattica composta per il mulatto Brischdauer [Bridgetower], gran pazzo e compositore mulattico" (Mulatto Sonata composed for the mulatto Brischdauer, big wild mulatto composer), and in the composer's 1803 sketchbook, as a "Sonata per il Pianoforte ed uno violino obbligato in uno stile molto concertante come d'un concerto".^[3]

Key

Beethoven gave no key designation (see front page above). Although the work is usually titled as being in A-major, the Austrian composer and music theoretician Gerhard Präsent has published articles indicating that the main key is



Front page of an original edition of the *Kreutzer Sonata*



Kreutzer Sonata, painting by René François Xavier Prinnet (1901), based on Tolstoy's novella, *The Kreutzer Sonata*

in fact A-minor. Präsent has revealed interesting connections to the 6th violin sonata op.30/1, for which the third movement was originally composed, and he believes that the unusual opening bars for solo violin form a kind of transition from the earlier sonata (or from its structural material), supporting the belief that the acquisition of the finale of op.30/1 for the "Kreutzer" was a compositional intention — and not a result of lack of time, as long suspected.

Structure

The piece is in three movements, and takes approximately 43 minutes to perform:

1. *Adagio sostenuto - Presto - Adagio* (about 15 minutes in length)
2. *Andante con variazioni* (about 18 minutes)
3. *Presto* (about 10 minutes)

The sonata opens with a slow 18-bar introduction, of which only the first four bars of the solo violin are in the A-Major-key. The piano enters, and the harmony begins to turn darker towards the minor key, until the main body of the movement — an angry A-minor *Presto*— begins. Here, the piano part matches the violin's in terms of difficulty. Near the end, Beethoven brings back part of the opening *Adagio*, before closing the movement in an anguished coda.

There could hardly be a greater contrast with the second movement, a placid tune in F major followed by five distinctive variations. The first variation transliterates the theme into a lively triple meter while embellishing it with trills, while in the second the violin steals the melody and enlivens it even further. The third variation, in the minor, returns to a darker and more meditative state. The fourth recalls the first and second variations with its light, ornamental, and airy feel. The fifth and final variation, the longest, caps the movement with a slower and more dramatic feel, nevertheless returning to the carefree F major.

The calm is broken by a crashing A major chord in the piano, ushering in the virtuosic and exuberant third movement, a 6/8 tarantella in rondo form. After moving through a series of slightly contrasting episodes, the theme returns for the last time, and the work ends jubilantly in a rush of A major.

This finale was originally composed for another, earlier, sonata for violin and piano by Beethoven, the Op. 30, no. 1, in A major.^[4]

Literature

- ESTA-Nachrichten (European String Teachers Association) No.51, March 2004, p. 13ff, Stuttgart
- "Mitteilungen des Steirischen Tonkünstlerbundes" No. 1/2 - June 2003, Graz
- "THE STRAD" Oct.1999, p. 1023: „The 'Kreutzer' was not written in A major"/Gerhard Präsent, London

Media

	Violin Sonata No. 9
	First movement
	Second movement
	Third movement
	Performed by Paul Rosenthal (violin) and Edward Auer (piano)
Problems playing these files? See media help.	

- European Archive ^[5] Copyright free LP recording of the Kreutzer sonata Max Rostal (violin) and Franz Osborn (piano) at the European Archive (for non-American viewers only).

References

- [1] Thayer, *Thayer's Life of Beethoven*, ed. Elliot Forbes, Princeton University Press, 1993, 332-333.
- [2] "The Power and the Passion." *Strings Magazine*, January 2009, p. 42
- [3] <http://chevalierdesaintgeorges.homestead.com/Bridge.html>
- [4] Johnson, Douglas and Scott G. Burnham. "Beethoven, Ludwig van: Works - Chamber Music with Piano." *Oxford Music Online* (http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/40026pg19#S40026.20.3)
- [5] http://www.europarchive.org/item.php?id=lp-00944_BeG

External links

- Story about the Dedication of Kreutzer Sonata (http://www.madaboutbeethoven.com/pages/people_and_places/people_patrons/people_patrons_bridgetower.htm)
- Violin Sonata No. 9: Free scores at the International Music Score Library Project
- Performance of Violin Sonata No. 9 (http://cdn4.libsyn.com/gardnermuseum/beethoven_op47.mp3) by Corey Cerovsek (violin) and Paavali Jumppanen (piano) from the Isabella Stewart Gardner Museum
- Sonata Mulattica. A Life in Five Movements and a Short Play. Poems by Rita Dove. 230 pages. W.W. Norton, spring 2009. (<http://books.wwnorton.com/books/detail.aspx?ID=12211>) The story of George Polgreen Bridgetower reimagined in the poetry of Pulitzer Prize-winner and former U.S. poet laureate Rita Dove, who was inspired to write her lyrical narrative by Bridgetower's short but intense relationship to Beethoven, especially Bridgetower's premiere performance of Violin Sonata No. 9.

Violin Sonata No. 10

The **Violin Sonata No. 10** of Ludwig van Beethoven in G major, his Opus 96, was written in 1812, published in 1816, and dedicated to Beethoven's pupil Archduke Rudolph Johannes Joseph Rainier of Austria, who gave its first performance, together with the violinist Pierre Rode. It has four movements:

1. *Allegro moderato*
2. *Adagio espressivo*
3. *Scherzo: Allegro*
4. *Poco allegretto*

The final movement was written with Pierre Rode's style in mind. Shortly before completing the work, Beethoven wrote to the Archduke Rudolph "... I did not make great haste in the last movement for the sake of mere punctuality, the more because, in writing it, I had to consider the playing of Rode. In our finales we like rushing and resounding passages, but this does not please R and — this hinders me somewhat."^[1] As a result, the finale was a set of seven variations and a short coda on a cheerful theme.

The work takes approximately 27 minutes to perform.

It is described as the loveliest of his violin sonatas, with "calm, ethereal beauty" and "a searching test for the players. Everything must be right, from the very first trill".^[2] The opening trill is an integral part of the subject.

Notes and references

[1] Letter No 96 (http://www.archive.org/stream/beethovensletter001beet/beethovensletter001beet_djvu.txt)

[2] *The Master Musicians: Beethoven* by Marion Scott (1934) revised by Sir Jack Westrup JM Dent 1974

External links

- Violin Sonata No. 10: Free scores at the International Music Score Library Project
- Performance (http://traffic.libsyn.com/gardnermuseum/beethoven_op96.mp3) by Corey Cerovsek (violin) and Paavali Jumppanen (piano)] from the Isabella Stewart Gardner Museum in MP3 format

String quartets

String Quartets Nos. 1–6, Op. 18

Ludwig van Beethoven's opus 18, published in 1801 by T. Mollo et Comp in Vienna in two books of three quartets each,^[1] consisted of his first six string quartets. They were composed between 1798 and 1800 to fulfill a commission for Prince Joseph Franz Maximilian Lobkowitz, who was the employer of Beethoven's friend, the violinist Karl Amenda. They are thought to demonstrate his total mastery of the classical string quartet as developed by Joseph Haydn and Wolfgang Mozart. The order of publication (numbering within the opus) does not correspond to the order of composition. Beethoven composed these quartets in the sequence 3, 1, 2, 5, 6, 4. See:

- String Quartet No. 1 in F major
- String Quartet No. 2 in G major
- String Quartet No. 3 in D major
- String Quartet No. 4 in C minor
- String Quartet No. 5 in A major
- String Quartet No. 6 in B♭ major

Beethoven in a letter to Hofmeister in Leipzig (April 8, 1802) refers to the Mollo edition of nos. 4-6 as filled with errors - "has again let us say filled with faults and errata, great and small"^[2] and Kerman makes a similar comment, leaving one to conclude that the poor Mollo edition of nos.4-6 - which incited at least strong private protests from the composer - may also at the same time be the best existing primary source for those three works, unless manuscripts or sketches for them have been discovered. This applies only to quartets 4, 5 and 6; the situation for the first quartet in F, especially, is different, since an entire earlier version is preserved, has been published and even recorded.^[3]

References

- [1] Kerman, Joseph (1967). *The Beethoven Quartets*. New York: Knopf.
- [2] . (1926 edition, Dent/Shedlock/Kalischer editing/translating.) "again" means, as Kerman corroborates in his discussion of the quartets, that this is a reference to the 2nd book - nos.4-6 - not necessarily all 6 quartets, despite the editors' footnote in this edition of his letters.
- [3] That said, the early version of quartet no.1 - an autograph-copy sent to, and kept by, Karl Amenda before the composer gave the quartet a thorough overhaul - is little-known and has been recorded, as of July 2014, less than a half-dozen times.
-

String Quartet No. 1

The **String Quartet No. 1 in F major**, Op. 18, No. 1, was written by Ludwig van Beethoven between 1798 and 1800 and published in 1801. It is actually the second string quartet that Beethoven composed.

The quartet consists of four movements:

1. Allegro con brio
2. Adagio affettuoso ed appassionato
3. Scherzo: Allegro molto
4. Allegro

According to Beethoven's friend Karl Amenda, the second movement was inspired by the tomb scene from William Shakespeare's *Romeo and Juliet*. The quartet was heavily revised between the version that Amenda first received and the one that was sent to the publisher a year later, including changing the second movement's marking from *Adagio molto* to the more specific *Adagio affettuoso ed appassionato*. Of these modifications, Beethoven wrote: "Be sure not to hand on to anybody your quartet, in which I have made some drastic alterations. For only now have I learnt to write quartets; and this you will notice, I fancy, when you receive them."^[1]

The theme of the finale is almost directly borrowed from the finale of his earlier string trio, Op. 9, No. 3 in C minor; the themes are very closely related.

The "Amenda" manuscript, as it is sometimes known, was edited by Paul Mies and published by Bärenreiter around 1965, and by Henle-Verlag of Munich (perhaps also edited by Mies) in 1962.^[2] This early version of one of Beethoven's best-known works has been recorded perhaps less than a half-dozen times as of July 2014.^[3]

Notes

[1] Winter & Martin, p. 151

[2] See , .

[3] The first movement by the Juilliard String Quartet in 2008- but before that, the premiere was given by the Pro Arte Quartet on a *Laurel Records* cassette/long-playing record in 1981 - (with notes by musicologist Lewis Lockwood.) ("Original version" in the title of that record should perhaps be recast as earliest *surviving* version.) There is another complete recording - listed as Hess 32 - here: , played by the Quartetto Paolo Borciani, released 2007; also by the Hagen Quartet on a Deutsche Grammophon set () ;

References

- Robert Winter; Robert Martin, eds. (1994). *The Beethoven Quartet Companion*. University of California Press. ISBN 0-520-08211-7. (Especially the essay by Michael Steinberg, pp. 150–155.)

External links

- String Quartet No. 1: Free scores at the International Music Score Library Project
-

String Quartet No. 2

The **String Quartet No. 2 in G major**, op. 18, No. 2, was written by Ludwig van Beethoven between 1798 and 1800 and published in 1801.

It consists of four movements:

1. Allegro
2. Adagio cantabile – Allegro – Tempo I
3. Scherzo: Allegro
4. Allegro molto, quasi presto

Of the Op. 18 string quartets, this one is the most grounded in 18th-century musical tradition.^[1] According to Steinberg, "In German-speaking countries, the graceful curve of the first violin's opening phrase has earned the work the nickname of *Komplimentier-Quartett*, which might be translated as 'quartet of bows and curtseys'."^[2]

The nickname may have originated from one of Haydn's last string quartets written about the same time (Op. 77, No. 1; 1799), which was also known as the *Komplimentier-Quartett*. Haydn was Beethoven's teacher at the time, and there are similarities in style between the two quartets. They are also both in the key of G major.^[3]

After he finished the quartet, Beethoven was not satisfied with the second movement and wrote a replacement. Sketches of the original slow movement survive and a complete version has been reconstructed by musicologist Barry Cooper.^[4] It was performed publicly, possibly for the first time, by the Quatuor Danel in the Cosmo Rodewald Concert Hall at the Martin Harris Centre, University of Manchester, on 30 September 2011.

Notes

[1] Winter + Martin, p. 155

[2] Winter + Martin, p. 156

[3] The string quartets of Joseph Haydn. (<http://www.banatblog.eu/streichquartette-von-joseph-haydn>) Banat Blog (*in German*), 19 April 2009. Retrieved 10 September 2011.

[4] 'Lost' Beethoven work to be aired (<http://www.bbc.co.uk/news/entertainment-arts-15073541>) BBC News, 28 September 2011, Retrieved 12 October 2011.

References

- Robert Winter, Robert Martin *eds.* (1994). *The Beethoven Quartet Companion*. University of California Press. ISBN 0-520-08211-7.; especially the essay by Michael Steinberg (pp. 155–159)

External links

- String Quartet No. 2: Free scores at the International Music Score Library Project
-

String Quartet No. 3

The **String Quartet No. 3 in D major**, op. 18, No. 3, was written by Ludwig van Beethoven between 1798 and 1800 and published in 1801. Although it is numbered third, it was the first quartet Beethoven composed. It consists of four movements:

1. Allegro
2. Andante con moto
3. Allegro
4. Presto

According to Steinberg, this is "the gentlest, most consistently lyrical work [within Beethoven's Op. 18]",^[1] except for the fourth movement, in which "Beethoven first explores the idea of shifting the center of gravity toward the end of a multimovement work."^[2]

Notes

[1] Steinberg, p. 159

[2] Steinberg, p. 163

References

- Robert Winter, Robert Martin *eds.* (1994). *The Beethoven Quartet Companion*. University of California Press. ISBN 0-520-08211-7.; especially the essay by Michael Steinberg (pp. 159–163)

External links

- String Quartet No. 3: Free scores at the International Music Score Library Project
 - Performance of String Quartet no. 3 (http://traffic.libsyn.com/gardnermuseum/beethoven_op18no3_borromeostringquartet.mp3) by the Borromeo String Quartet from the Isabella Stewart Gardner Museum in MP3 format
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String Quartet No. 4

Ludwig van Beethoven's **String Quartet No. 4**, Op. 18, No. 4 in C minor (1798–1800) was published in 1801. It consists of four movements:

1. Allegro ma non tanto
2. Andante scherzoso quasi allegretto
3. Menuetto: Allegretto
4. Allegro – Prestissimo

It is thought that this quartet may be in part based upon earlier material.^[1]



The opening measures of the first movement from a 19th-century publication

Notes

[1] <http://www.hyperion-records.co.uk/tw.asp?w=W11617>

External links

- Sleeve notes to the Hyperion recording of the Beethoven quartets (<http://www.hyperion-records.co.uk/tw.asp?w=W11617>)
- String Quartet No. 4: Free scores at the International Music Score Library Project
- Performance (http://traffic.libsyn.com/gardnermuseum/beethoven_op18.mp3) by the Orion String Quartet from the Isabella Stewart Gardner Museum in MP3 format

String Quartet No. 5

Ludwig van Beethoven's **String Quartet No. 5** in A major was published in 1801 as opus 18, no. 5, and was written between 1798 and 1800. Beethoven modeled this quartet directly on Mozart's quartet in the same key (K. 464).^[1]

Movements

It consists of four movements:

1. Allegro
2. Menuetto
3. Andante cantabile (Theme with variations)
4. Allegro

Notes

[1] Winter R. and Martin R., 165-170.

References

- Robert Winter, Robert Martin *eds.* (1994). *The Beethoven Quartet Companion*. University of California Press. ISBN 0-520-08211-7.; especially the essay by Michael Steinberg (pp. 150–155)

External links

- String Quartet No. 5: Free scores at the International Music Score Library Project
-

String Quartet No. 6

	I. Allegro con brio (4:41)
	II. Adagio ma non troppo (7:02)
	III. Scherzo: Allegro (4:13)
	IV. <i>La Malinconia</i> : Adagio - Allegretto quasi Allegro (8:13)
	All files courtesy of Musopen
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Ludwig van Beethoven's **String Quartet No. 6** in B♭ major was published in 1801 as opus 18, no. 6, and was written between 1798 and 1800.

Movements

There are four movements:

1. Allegro con brio
2. Adagio ma non troppo
3. Scherzo: Allegro
4. *La Malinconia*: Adagio - Allegretto quasi Allegro

The first movement is in sonata form. The first theme starts in B♭ with a conversation between the first violin and the cello. After a while the second violin takes over the conversation from the cello. It then modulates to the dominant of F major and then F minor for the second theme at around m. 45. After a repeat of the first and second themes, the development section starts in F major. It starts by focusing on the "turn" figure of the first theme. It then shifts to D major and on to G minor and eventually returns to F major before shifting to B♭ for the recapitulation. This time around the second theme stays in B♭. The movement ends without a coda.

The second movement is in E♭ major and starts with the first violin playing a lyrical melody in 2/4 time. The mood shifts with the move to a minor key and unexpected accents and silences. The viola and cello interject with an odd motif marked "queste note ben marcate".

The Scherzo returns to B♭ major and is a "tour de force of syncopation" and "an explosion of rhythmic eccentricity".^[1] "It depends on rhythmic effects of 3 x 2 as against 2 x 3 within the 6 eighth-notes to the bar in a moderate 3/4 meter."^[2]

The fourth movement is the crux of the piece and possibly the highlight of Op. 18. It is marked "Questo pezzo si deve trattare colla più gran delicatezza" ("This piece is to be played with the greatest delicacy").^[3] The first section, in 2/4 time is marked Adagio and on one reading matches the "Melancholy" of the title. The second section marked "Allegretto quasi allegro" is in 3/8 time and is more sanguine. It is a fast and simple evocation of a Viennese ballroom or German country dance. This proceeds in contrast to the first section but eventually grinds to a halt on a fortissimo diminished chord. There follows a brief return of section 1 (10 bars) followed by a briefer return of section 2 (5 bars) (in a minor) followed by an ever briefer return of section 1 (only 2 bars). This is followed by section 3, which is really a lengthier return of section 2, which starts in G and moves back to B♭.

Notes

- [1] Lewis Lockwood, *Beethoven The Music and The Life* p. 166
- [2] Joseph Kerman *The Beethoven Quartets* p. 75
- [3] Joseph Kerman *The Beethoven Quartets* p. 76

References and further reading

- *The Beethoven Quartets*, Joseph Kerman. New York, W.W. Norton & Co., 1966. ISBN 0-393-00909-2
- *Beethoven The Music and The Life*, Lewis Lockwood. New York, W.W. Norton & Co., 2003
- *The Beethoven Quartet Companion*, edited by Robert Winter and Robert Martin. (1994: University of California Press)

External links

- String Quartet No. 6: Free scores at the International Music Score Library Project
- Performance of String Quartet No. 6 (http://traffic.libsyn.com/gardnermuseum/beethoven_op18no6_belcea.mp3) by the Belcea Quartet from the Isabella Stewart Gardner Museum in MP3 format

String Quartets Nos. 7 - 9, Opus 59 - Rasumovsky

The three "Rasumovsky" (or "Razumovsky") string quartets, opus 59, are the quartets Ludwig van Beethoven wrote in 1806, as a result of a commission by the Russian ambassador in Vienna, Count Andreas Razumovsky:

- String Quartet No. 7 in F major, Op. 59, No. 1
- String Quartet No. 8 in E minor, Op. 59, No. 2
- String Quartet No. 9 in C major, Op. 59, No. 3

They are the first three of what are usually known as the "Middle Period" string quartets, or simply the "Middle Quartets." The other two are opus 74 and opus 95. Many quartets record all five as a set.

Beethoven uses a characteristically "Russian" theme in the first two quartets in honor of the prince who gave him the commission. In Op. 59 No. 1, the "Thème russe" is the principal theme of the last movement. In Op. 59 No. 2, the "Thème russe" is in the B section of the third movement, the scherzo, this theme being based on a Russian folk song which was also utilized by Modest Mussorgsky in the coronation scene of his opera Boris Godunov, by Sergei Rachmaninoff in the sixth movement of his 6 Morceaux for Piano Duet, Op.11 "Glory" ("Slava"), and by Igor Stravinsky in his ballet *The Firebird*.^{Wikipedia:Citation needed} In the quartet Op. 59 No. 3, there is no "Thème russe" explicitly named in the score, but many commentators have heard a "Russian" character in the subject of the Andantino movement.

All three quartets were published as a set in 1808 in Vienna.

References and further reading

- Joseph Kerman, *The Beethoven Quartets*. New York, W.W. Norton & Co., 1966. ISBN 0-393-00909-2
 - Robert Winter and Robert Martin, ed., *The Beethoven Quartet Companion*. Berkeley, University of California Press, 1994. ISBN 0-520-08211-7
-

String Quartet No. 7

Ludwig van Beethoven's **String Quartet No. 7 in F major** was published in 1808 as opus 59, No. 1. It consists of four movements:

1. Allegro in F major
2. Allegretto vivace e sempre scherzando in B♭ major
3. Adagio molto e mesto in F minor - attacca
4. Thème Russe: Allegro in F major

Overview

This work is the first of three quartets commissioned by prince Andrey Razumovsky, then the Russian ambassador to Vienna. This quartet is the first of Beethoven's middle period quartets and departs in style from his earlier Op. 18 quartets. The most apparent difference is that this quartet is over forty minutes long in a typical performance, whereas most of Beethoven's earlier quartets lasted twenty-five to thirty minutes. Furthermore, this quartet notoriously requires a greatly expanded technical repertoire. By 1806, while Beethoven was a known quantity in many elite circles, his universal popularity as a composer had not been established. Scholars posit that the greater demands on technical ability served not only to widen the ever-increasing gap, as it were, between amateurs and professionals but also to propel Beethoven into the public eye as a composer of "serious music." Other scholars claim that the delay of public performance due to Count Razumovsky being granted exclusive rights to these quartets for several years invalidates the theory of popular image promotion.

Form

The first movement is in an expansive sonata form, including a fugato in the development and lasting nearly twelve minutes even though it forgoes the then-customary repeat of the exposition. The opening cello melody is tonally ambiguous, with the first cadence establishing the key of F major only occurring several bars into the movement.

Another feature of the first movement is the delayed emotional recapitulation. As became one of Beethoven's many tools for emotional manipulation, delaying the grandiosity of the recapitulation for several bars after the establishment of the tonic key allowed Beethoven to heighten expectation of a definitive statement.

While both the majestic slow third movement and the fourth are also in sonata form, the second movement scherzo is formally one of the most usual movements of Beethoven's middle period, easily classifiable as a sonata form.^[1]

The final movement is built around a popular Russian theme, likely an attempt to ingratiate the work to its Russian commissioner.

Masonic Symbol

On the last leaf of the sketches for the Adagio, Beethoven wrote, "A weeping willow or acacia tree on my brother's grave" (Einen Trauerwidien oder Akazien-Baum aufs Grab meines Bruders). Both of his brothers were alive when this work was written so these words are interpreted as having a masonic significance, for the acacia is widely considered the symbolic plant of Freemasonry.

References

[1] Mauricio Hewitt is quite positive about this in his foreword to the score published by Heugel (1951)

Further reading

- Joseph Kerman. *The Beethoven Quartets*. New York, W.W. Norton & Co., 1966. ISBN 0-393-00909-2
- Orga, Ates. Programme Note, 1995. <http://www.cadenza.org/library/atesorga.php>

External links

- String Quartet No. 7: Free scores at the International Music Score Library Project
- Performance of String Quartet No. 7 (http://traffic.libsyn.com/gardnermuseum/Beethoven_StringQuartetNo7_Borromeo.mp3) by the Borromeo String Quartet from the Isabella Stewart Gardner Museum in MP3 format

String Quartet No. 8

The **String Quartet No. 8** in E minor by Ludwig van Beethoven, opus 59, no. 2, was the second of three of his "Razumovsky" cycle of string quartets, and is a product of his "middle" period. He published it in 1808.^[1]
Wikipedia:Citation needed

It is in four movements:

1. Allegro, 6/8
2. Molto adagio (Si tratta questo pezzo con molto di sentimento), common time in E major
3. Allegretto (second section "Maggiore – Theme russe"), 3/4, E minor - Maggiore - Minore
4. Finale, Presto, alla breve, starting in C major and finishing in E minor

According to Carl Czerny, the second movement of the quartet occurred to Beethoven as he contemplated the starry sky and thought of the music of the spheres (Thayer, *Life of Beethoven*); it has a hymnlike quality reminiscent of a much later devotion, the "Heiliger Dankgesang" hymn to the Divine in the Quartet Op. 132.

The scherzo movement of the quartet, the third movement (Allegretto), uses a Russian theme also used by Modest Mussorgsky in *Boris Godunov*, by Anton Arensky in his String Quartet No. 2 in A Minor, and by Sergei Rachmaninoff in his 6 Morceaux for Piano Duet, Op. 11. The original song, *Glory to the Sun*, was recorded by Nikolay Lvov and Jan Prac; sheet music was published in 1790 (second edition 1806), verses in the 1770s.^[2] However, Beethoven used it in an ungente way. According to Kerman, "It sounds as though Count Razumovsky had been tactless enough to hand Beethoven the tune, and Beethoven is pile-driving it into the ground by way of revenge." In an extremely unusual example of melodic setting prior to the 20th century, portions of the tune with strong tonic harmonic leanings are harmonized with the dominant, and vice versa; the harmonic clash is harsh, and many listeners have found this portion of the quartet to be quite amusing, especially as contrasted with the prosaic, almost "exercise-book" counterpoint which precedes it (another example of Beethoven parodying a student counterpoint exercise can be found in the scherzo of the Quartet No. 10, opus 74).

References

- [1] Grove, G. p. 244, and p.270 under the heading "*Original Publisher.*": "Bureau des Arts et d'Industrie of Schreyvogel & Co., Pesth, 1808."
[2] Emerson, Oldani p. 41

Sources

- Caryl Emerson, Robert Oldani (2006). *Modest Musorgsky and Boris Godunov: Myths, Realities, Reconsiderations* (<http://books.google.com/?id=7Eaf5PGrFh4C&pg=PA41&dq=Nikolay+Lvov#v=onepage&q=NikolayLvov&f=false>). Cambridge University Press. ISBN 978-0-521-36976-3.
- Joseph Kerman, *The Beethoven Quartets*. New York, W.W. Norton & Co., 1966. ISBN 0-393-00909-2
- Alexander Wheelock Thayer, *Life of Beethoven*. Princeton, rev. 1964.
- Sir George Grove, "Beethoven" *Grove's Dictionary of Music and Musicians*. Volume I. New York: Macmillan. 1904.

External links

- String Quartet No. 8: Free scores at the International Music Score Library Project

String Quartet No. 9

Ludwig van Beethoven's **String Quartet No. 9** in C major was published in 1808 as opus 59, no. 3. It consists of four movements:

1. Andante con moto - Allegro vivace (C major)
2. Andante con moto quasi allegretto (A minor)
3. Menuetto (Grazioso) (C major)
4. Allegro molto (C major)

This work is the last of three quartets commissioned by prince Andrey Razumovsky, then the Russian ambassador to Vienna.

References and further reading

- Joseph Kerman, *The Beethoven Quartets*. New York, W.W. Norton & Co., 1966. ISBN 0-393-00909-2

External links

- String Quartet No. 9: Free scores at the International Music Score Library Project
 - Free recording by the Jerusalem Quartet ^[1] (archived on the Wayback Machine)
 - Recording of quartet by the Amadeo Modigliani Quartet ^[2] from the Isabella Stewart Gardner Museum in MP3 format
 - Beethoven Quartet No. 9 in C major ^[3], lecture by Roger Parker with a performance by the Badke quartet, 6 May 2008 at Gresham College (available for download as text, audio or video file)
-

References

- [1] <http://web.archive.org/web/20060831220648/http://www.jmc.co.il/musicfile.asp?mid=9>
- [2] http://cdn3.libsyn.com/gardnermuseum/beethoven_op59no3.mp3
- [3] <http://www.gresham.ac.uk/event.asp?PageId=45&EventId=684>

String Quartet No. 10

Ludwig van Beethoven's **String Quartet No. 10 in Eb major**, nicknamed the "Harp", was published in 1809 as opus 74.

Naming

The nickname "Harp" refers to the characteristic pizzicato sections in the Allegro of the first movement, where pairs of members of the quartet alternate notes in an arpeggio, reminiscent of the plucking of a harp. Like many nicknames for Beethoven's works, this was created by the publisher.

Formal analysis of movements

Movement I (Poco adagio; Allegro)

This movement is in sonata form.

Intro

Exposition (mm. 25–77)

1st tonal area, Eb (mm. 1–29)

Pizzicati lead transition to tonal area 2

2nd tonal area, Bb (mm. 52–)Wikipedia:Please clarify

Closing (mm. 70–77)

In keeping with tradition, there is a repeat of this short exposition.

Development (mm. 78–139)

Recapitulation (mm. 140–205)

Coda (mm. 206–262)

Movement II (Adagio ma non troppo)

This movement is in rondo form.

Movement III (Presto)

This movement is in Scherzo form.

Scherzo (mm. 1–76) C minor

Trio (mm. 77–169) C major

Scherzo (mm. 170–245)

Trio (mm. 246–338)

Scherzo (mm. 339–467)

Movement IV (Allegretto con Variazioni)

This movement returns to the home key of E♭ major. It is a set of ornamental variations on a theme. Its coda begins at m. 142.

Discussion

The first movement, of about ten minutes duration, is one of the best examples of Beethoven's management of musical tension. The short Adagio introduction (24 bars long) is not tightly thematically integrated with the rest of the movement; it serves a similar function to the Introduzione of the first movement of Op 59 No 3. The main motifs of the Allegro are the lyrical melody appearing several bars from the beginning, and the pizzicato arpeggios played by two instruments accompanied by repeating quavers played by the other two. At first, these two themes appear thematically and rhythmically unrelated. It is only the last fifty bars that the listener discovers that Beethoven's true purpose is for them to be played simultaneously, beneath a frenetic violin part, to generate the climax of the movement.

The Harp Quartet parallels many facets of the Fifth Symphony. The Heroic quality pervading Beethoven's Middle Period is heard extensively in the first movement. Both the Fifth Symphony and Harp quartet have intense scherzi. Nevertheless, the grand entrance to the opening of the Finale of the Fifth is noticeably absent in the opening of Op. 74. The fourth movement of the Harp quartet follows a highly traditional theme and variations form. The Classical style of the fourth movement juxtaposed against the Heroic nature of the first movement frustrates Beethoven scholars who seek to contextualize this piece in Beethoven's stylistic trajectory.

Further reading

- Kerman, Joseph, *The Beethoven Quartets*. New York, W.W. Norton & Co., 1966, pp. 155–168 ISBN 0-393-00909-2
- Marliave, Joseph de., trans. Hilda Andrews. *Beethoven's Quartets* New York: Dover, 1961, pp. 146–173.
- Marston, Nicholas. "Analysing Variations: The Finale of Beethoven's String Quartet Op. 74." from *Music Analysis* 8, no.3 (October 1989): pp. 303–324.
- Radcliffe, Philip. *Beethoven's String Quartets* New York: E.P. Dutton, 1968, pp. 82–89.
- Shepherd, Arthur. *The String Quartets of Ludwig Van Beethoven*. Cleveland: The Printing Press, 1935, pp. 37–39.
- Thakar, Markand. *Looking for the 'Harp' Quartet: An Investigation into Musical Beauty*. University of Rochester Press, 2011.
- Robert Winter and Robert Martin, eds. *The Beethoven Quartet Companion*. Berkeley, CA: University of CA Press, 1994, pp. 196–203.

External links

- String Quartet No. 10: Free scores at the International Music Score Library Project
- Performance of String Quartet No. 10^[1] by the Borromeo String Quartet from the Isabella Stewart Gardner Museum in MP3 format

References

[1] http://traffic.libsyn.com/gardnermuseum/beethoven_op74_borromeo.mp3

String Quartet No. 11

Ludwig van Beethoven's opus 95, his **String Quartet No. 11** in F minor, is his last before his late string quartets. It is commonly referred to as the "Serioso," stemming from his title "Quartett[o] Serioso" at the beginning and the tempo designation for the third movement.

It is one of the shortest and most compact of all the Beethoven quartets, and shares a tonality (F) with the first and last quartets Beethoven published (Op. 18, no. 1, and Op. 135). In character and key, as well as in the presence of a final frenetic section in the parallel major, it is related to another composition of Beethoven's middle period — the overture to his incidental music for Goethe's drama *Egmont*, which he was composing in the same year he was working on this quartet.

The autograph manuscript for this quartet is inscribed "October 1810", but the paper on which it appears does not match the variety Beethoven is known to have used at that time. It is more likely that he finished it several months later. It premiered in 1814 and did not appear in print until two years later. Beethoven was quoted [Wikipedia:Manual of Style/Words to watch](#) as saying "The Quartet [Op. 95] is written for a small circle of connoisseurs and is never to be performed in public." Upon listening to the piece, it becomes apparent why he made that assertion. This piece would have been quite out of character in 1810: it is an experiment on compositional techniques the composer would draw on later in his life. (Techniques such as shorter developments, interesting use of silences, metric ambiguity, seemingly unrelated outbursts, and more freedom with tonality in his sonata form.)

The historical picture of this time period helps to put the piece in context. Napoleon had invaded Vienna earlier that year [Wikipedia:Manual of Style/Dates and numbers](#) [Chronological items](#) [Wikipedia:Citation needed](#), and this upset Beethoven greatly. All of his aristocratic friends had fled Vienna, but Beethoven stayed and dramatically complained about the loud bombings.

Movements

The Quartet is in four movements:

1. Allegro con brio common time
2. Allegretto ma non troppo 2/4 D major attacca subito:
3. Allegro assai vivace ma serioso; Più allegro 3/4 F minor - D major - F minor - D major - C minor - F minor
4. Larghetto espressivo; Allegretto agitato; Allegro 2/4 F minor - 6/8 - cut time

Movement I (Allegro con brio)

This movement is in sonata form.

Exposition (mm. 1-59)

TG I, fm (mm. 1-21)

Neapolitan (G $\flat$ chord) important (m. 6, 19); the Neapolitan appears in root position, not its normal first inversion, and the large-scale tritone motion of the bass voice (from G $\flat$ in m.6 to C in m.10) again emphasizes the strident nature of this movement. Ends on a half-cadence on the downbeat of measure 21.

Transition (m. 21-23)

The unison C on the downbeat of measure 21 (V in F minor) is reinterpreted immediately as the leading tone to the second tonal area, D $\flat$ major. A very short transitional phrase solidifies the move to D $\flat$ Major.

2nd tonal area, D $\flat$ M (mm. 24-57)

This is signified by a 2-measure long lyrical melody first stated in the viola, then passing through the cello and second violin, then cello again. A long V of D $\flat$ (mm. 32-37) is unexpectedly resolved to A major, which is simply a deceptive V-bVI cadence (bVI of D $\flat$ major would be B $\flat\flat$, here enharmonically respelled as A). The A major chord is

also V of the Neapolitan ($\flat$ II in Db major would be Ebb, enharmonically respelled as D). This V-I motion of the Neapolitan is explicitly stated by the quartet in unison in measure 39. Measures 40-43 return to the lyrical nature of the second theme and solidify Db major. A modified counterstatement of this entire gesture occurs, landing us on an even more explicit use of the Neapolitan, again enharmonically respelled as D-natural, in measures 49-50.

Closing (mm. 58-59)

Note: There is no repeat of this already very short exposition. This adds to the startling nature of this piece as a whole.

Development (mm. 60-81)

FM	cm	CM
m. 60	?	m. 77

The expected dominant pedal occurs beginning in m. 77, but the C prolongation is in the first violin.

Recapitulation (mm. 82-128)

1st theme is shorter this time (4 measures is all).

The 3-measure transitional phrase reappears (mm. 86-88), but is not recomposed as would be expected. We are again taken to Db Major.

2nd theme begins in DbM again (it does not need to be in the primary key like one would ordinarily expect in the recap because the second theme is not in the dominant or relative major). However, it does occur in the tonic major (F Major) beginning in measure 93. The move to a D Major chord in measure 107 corresponds to the similar passage in measure 49, but here the D Major chord functions as a V/ii, which initiates a circle-of-fifths progression (D - G - C - F), arriving on F in measure 112.

Coda (mm. 129-end)

Begins in $\flat$ VI (Db Major). Primary scalar motive of the beginning is developed. This coda is shorter than one might expect considering the already short development.

As Arnold Schoenberg notes in an essay reprinted in the collection *Style and Idea*, most of the themes and events of this movement - and the main theme of the second movement - contain some form of the motive Db - C - D - E found in the second bar, even if transposed and changed in some way.

Movement II (Allegretto ma non troppo)

A B | B A form. This movement is in D major, a startling and remote key from the f minor first movement.

A (mm. 1-34)

B (mm. 35-64) Fugato section. This eventually falls apart.

| The descending scalar cello leads through ever modulating tonalities starting a tritone away from the opening scale!

B' (mm. 77-112) Fugato is back to give it another try.

A' (mm. 112-183) Melody is now an octave higher

Movement III (*Allegro assai vivace ma serio*)

This movement is in scherzo form, as typical in the third movement position. Although because of the very odd tempo marking Maynard Solomon warns against calling it a scherzo, preferring the phrase "march-trio."

Scherzo (mm. 1-40, with a repeat)

Trio (mm. 41-102)

Scherzo (mm. 103-144)

Trio (mm. 145-182)

Scherzo (mm. 183-206) This time the tempo increases (*Più Allegro*)

Movement IV (*Larghetto espressivo; Allegretto agitato; Allegro*)

This is in the sometimes misunderstood sonata rondo form. In a sonata-rondo, the piece follows the thematic outline of a rondo (ABACABA), and the tonal outline of a sonata (I V I or i III i, etc.)

Beethoven uses Mozart's favorite rondo form for this movement (ABACBA). The absence of the A theme in between the C and second B is a surprise, and adds interest by reducing the repetition of the A theme.

Intro (mm. 1-9) fm (*Larghetto espressivo*)

A (10-32) fm (*Allegretto agitato*) *It might be prudent to note that the "missing A" from the typical rondo-sonata form could be analyzed as being shifted from its "rightful" place after "C" to a more intriguing place in m. 23.

B (32, 50) cm

A' (51-64) fm

C (65-82)

B' (82-97) Here's where the sonata part of sonata-rondo comes in. This time it's in fm instead of cm.

A' (98-132) fm

Coda (133-175) FM! (*Allegro*) This fantastically light and bouncy ending is in sharp contrast to the dark, stormy, introspective mood of the rest of the quartet. As Basil Lam said: this "comic-opera ending, [is] absurdly and deliberately unrelated to the 'quartett serio' - the true Shakespearean touch that provides the final confirmation of the truth of the rest."

Beethoven's Tempo Markings: I. half note = 92 II. quarter = 66 III. dotted half = 69 IV. *Larghetto espressivo*, eighth = 56; *Allegretto agitato*, dotted quarter = 92; *Allegro*, whole = 92

Further reading

These sources contain information specifically about the Op. 95 quartet.

- Kerman, Joseph, *The Beethoven Quartets*, pp. 168–187
- Solomon, Maynard *Beethoven*, pp. 195, 236, 269, 272-273
- Wolff, Christoph, ed. *The String Quartets of Haydn, Mozart, and Beethoven*, pp. 233–235.
- Lam, Basil, *Beethoven String Quartets 2*, pp. 1–11.

Arrangements

Gustav Mahler arranged this quartet for string orchestra, mostly by doubling some of the cello parts with double basses.

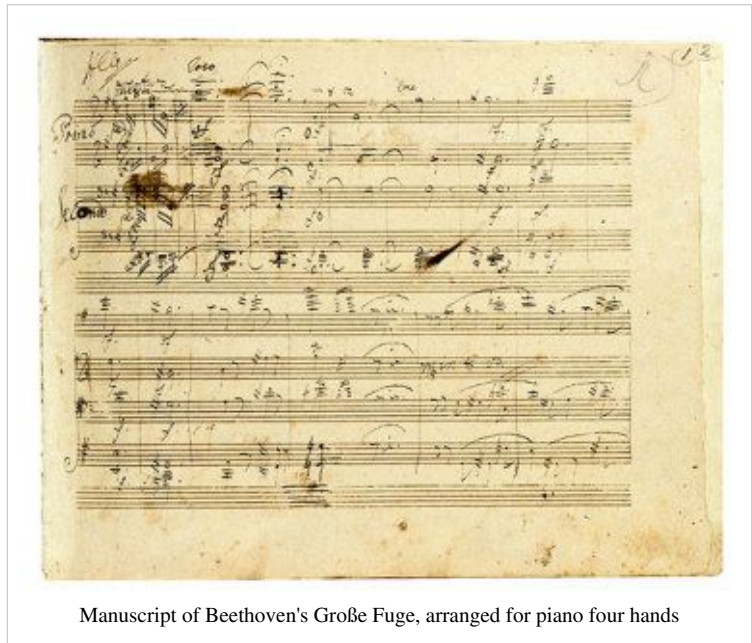
External links

- String Quartet No. 11: Free scores at the International Music Score Library Project

Late String Quartets

The following set of string quartets is generally referred to as Beethoven's **late string quartets**, including the *Große Fuge* (which also exists in a piano transcription, opus 134):

- Opus 127: String Quartet No. 12 in E flat major (1825)
- Opus 130: String Quartet No. 13 in B flat major (1825)
- Opus 131: String Quartet No. 14 in C sharp minor (1826)
- Opus 132: String Quartet No. 15 in A minor (1825)
- Opus 133: *Große Fuge* in B-flat major for string quartet (1826), originally the finale to Op. 130
- Opus 135: String Quartet No. 16 in F major (1826)



Manuscript of Beethoven's *Große Fuge*, arranged for piano four hands

These six quartets (counting the *Große Fuge*) comprise Beethoven's last major, completed compositions. Although dismissed by the musicians and audiences of Beethoven's time, they are widely considered to be among the greatest musical compositions of all time, and have inspired many composers and musicians. Igor Stravinsky described the *Große Fuge* as "an absolutely contemporary piece of music that will be contemporary forever". Richard Wagner, when reflecting on Op. 131's first movement, said that it "reveals the most melancholy sentiment expressed in music". The quartets have been performed and recorded by string quartets worldwide.

Overview

Prince Nicholas Galitzin commissioned the first three quartets (numbers 12, 13 and 15) and in a letter dated 9 November 1822, offered to pay Beethoven "what you think proper" for the three works. Beethoven replied 25 January 1823 with his price of 50 Ducats for each opus.^[1] Beethoven composed these quartets in the sequence 12, 15, 13, 14, 16, simultaneously writing quartets 15 and 13. Wikipedia:Citation needed

Beethoven wrote the last quartets amidst failing health. In April 1825 he was bedridden, and remained ill for about a month. The illness—or more precisely, his recovery from it—is remembered for having given rise to the deeply felt slow movement of the Fifteenth Quartet, which Beethoven called "Holy song of thanks ('Heiliger Dankgesang') to the divinity, from one made well." He went on to complete the quartets now numbered Thirteenth, Fourteenth, and Sixteenth. The last work Beethoven completed was the substitute final movement of the Thirteenth Quartet, which replaced the difficult *Große Fuge*. Wikipedia:Citation needed

Appraisal

The quartets went far beyond what musicians or audiences were ready for at that time. One musicianWikipedia:Manual of Style/Words to watch#Unsupported attributions commented that "we know there is something there, but we do not know what it is." Composer Louis Spohr called them "indecipherable, uncorrected horrors." Opinion has changed considerably from the time of their first bewildered reception: these six quartets (counting the *Große Fuge*) comprise Beethoven's last major, completed compositions and are widely considered to be among the greatest musical compositions of all time.^[2] The musicologist Theodor Adorno, in particular, thought highly of them,^[3] and Igor Stravinsky described the *Große Fuge* as "an absolutely contemporary piece of music that will be contemporary forever".^[4] Their forms and ideas inspired and continue to inspire musicians and composers, such as Richard Wagner and Béla Bartók. Wagner, when reflecting on Op. 131's first movement, said that it "reveals the most melancholy sentiment expressed in music".^[5] The last musical wish of Schubert was to hear the Op. 131 quartet, which he did on 14 November 1828, five days before his death. Upon listening to a performance of the Op. 131 quartet, Schubert remarked, "After this, what is left for us to write?" Of the late quartets, Beethoven's favorite was the Fourteenth Quartet, op. 131 in C♯ minor, which he rated as his most perfect single work.

Recordings

Ensembles that have recorded all the late string quartets by Beethoven include:

- Alban Berg Quartet, EMI (studio early 80s)
- Alban Berg Quartet, EMI (rec. live 1989)
- Alexander String Quartet, Arte Nova
- Alexander String Quartet, Foghorn Classics
- Amadeus Quartet, DG
- Barylli Quartet
- Belcea Quartet
- Borodin Quartet, Chandos
- Budapest String Quartet, Bridge (rec. 1941-60)
- Budapest String Quartet, Sony (rec. 1958-61)
- Busch Quartet, various labels (rec. 1933-41; no *Große Fuge*)
- Cleveland Quartet, RCA (1970s)
- Cleveland Quartet, Telarc (1990s)
- Colorado Quartet, Parnassus (rec. 2004-06)
- Emerson String Quartet, DG
- Endellion String Quartet, Warner Classics (2005-06)
- Gewandhaus-Quartett, New Classical Adventure (rec. live 1985-98)
- Guarneri Quartet, RCA
- Hagen Quartett, DG
- Hollywood String Quartet, Testament
- Hungarian Quartet, (1953 mono) EMI
- Hungarian Quartet, (1960s stereo) EMI
- Juilliard String Quartet, CBS studio late 60s
- Juilliard String Quartet, CBS (rec. live 1982)
- Kodaly Quartet, Naxos
- LaSalle Quartet, DG (reissued on Brilliant Classics)
- Leipziger Streichquartett, MDG
- Lindsays, ASV
- Medici Quartet, Nimbus

- Melos Quartett, DG
- Orford String Quartet, Delos
- Orion String Quartet, Koch Classics (2008)
- Penderecki String Quartet, Marquis (2013)
- Petersen Quartett, Capriccio
- Prazak Quartet, Praga
- Quartetto Italiano, Decca
- Smetana Quartet, Supraphon
- Suske Quartett, Berlin Classics
- Takács Quartet, Decca (2005)
- Talich Quartet, Calliope
- Taneyev Quartet, Boheme
- Tokyo String Quartet, RCA (1993)
- Tokyo String Quartet, Harmonia Mundi (2010)
- Vanbrugh Quartet, Intim Musik (1996)
- Vermeer Quartet, Teldec, (rec. 1984-89)
- Vegh Quartet, (1952 Les Discophiles Français) Music & Arts
- Vegh Quartet, (1972 Telefunken) Naïve-Astrée
- Wihan Quartet, Nimbus
- Yale Quartet, Vanguard

References

- [1] 'Life of Beethoven' by Alexander Thayer, Page 447
- [2] Morris, Edmund. *Beethoven: The Universal Composer*. New York: Atlas Books / HarperCollins, 2005. ISBN 0-06-075974-7
- [3] 'Beethoven: The Philosophy of Music' by Theodor W. Adorno, pp. 123-162
- [4] Miller, Lucy, *Adams to Zemlinsky* (2006) Concert Artists Guild, ISBN 1-892862-09-3, p. 44.
- [5] Berger, Melvin (2001). *Guide to Chamber Music*, p. 67, Mineola, NY: Dover Publications. ISBN 0-486-41879-0

String Quartet No. 12

The **String Quartet No. 12** in Eb major, op. 127, by Ludwig van Beethoven, was completed in 1825. It is the first of Beethoven's late quartets. There are four movements:

1. Maestoso ($\frac{2}{4}$ time signature) – Allegro ($\frac{3}{4}$ time signature)
2. Adagio, ma non troppo e molto cantabile ($\frac{12}{8}$ initial time signature)
3. Scherzando vivace ($\frac{3}{4}$ time signature)
4. Allegro (C time signature)

The first movement is twice interrupted – just before the development of the sonata form begins, and when that section is almost but not quite over – by recurrences of the opening's Maestoso music.

The immense second movement is in the subdominant key of Ab major. It consists of a set of six variations and a coda. The first variation is in 12/8 meter with darker harmonies and quick changes in dynamics. The second variation increases the tempo to *andante con moto* and adjusts the meter to 4/4. Here, the two violins engage in a dialogue over staccato accompaniment. The third variation shifts to E major, enharmonically the flat submediant, and the tempo shifts to a hymn-like *adagio molto espressivo*. The fourth variation returns to 12/8 and drops a half-step to the dominant key of Eb major. This variation has a codetta which transitions the key to Db major in preparation for the next variation. The fifth variation is *sotto voce* and has been called a "mysterious episode" and begins in Db major and transitions to the parallel C# minor. The recapitulatory sixth variation returns to 12/8, presents only half of the theme and connects directly to the coda.

The penultimate variation recapitulates the theme after a contrasting section in the submediant, while the final variation restores the tonic and basic thematic material after an episode in the subdominant. Beethoven based this tonal progression on the finale of the Ninth Symphony (Op. 125) where the orchestral double fugue episode in Bb is followed by the "grand" variation for full orchestra and choir in D major, followed by the "Seid umschlungen" episode in G major, which moves into the choral double fugue in the tonic D major.

- Op. 127: Ab -> E (lowered submediant) - penultimate variation -> Db (subdominant) -> final variation
- Op. 125: D -> Bb (lowered submediant) - penultimate variation -> G (subdominant) -> final variation

The scherzo's trio is a *Presto* of a kind Beethoven did not use very often, though it is similar in sound and phrasing to some of his bagatelles from the contemporary Op. 126 set.

In the first, Schott, edition of 1826 the finale had no initial tempo marking (other than *Finale*) (and the third movement's opening indication was "Scherzo: Vivace", not "Scherzando vivace").^[1]

Beethoven initially planned two additional movements: one between the first and second, and another between the third and fourth.

Notes

[1] See the Beethoven-Haus Bonn scan of the full score and parts of the first edition, as digitized and reuploaded @ IMSLP.

External links

- Project Gutenberg – Score and MIDI of this piece (<http://www.gutenberg.org/etext/13078>).
- String Quartet No. 12: Free scores at the International Music Score Library Project
- Article about Harry Nilsson's use of the piece (<http://www.harrynilsson.com/page-sampling-beethoven.html>)

String Quartet No. 13

The **String Quartet No. 13** in B♭ major, op. 130, by Ludwig van Beethoven was completed in November 1825.^[1] The number traditionally assigned to it is based on the order of its publication; it is actually Beethoven's 14th quartet in order of composition. It was premiered in March 1826 by the Schuppanzigh Quartet and dedicated to Nikolai Galitzin on its publication in 1827. Its original form consisted of six movements totalling approximately 50 minutes, as follows:

1. Adagio, ma non troppo – Allegro
2. Presto
3. Andante con moto, ma non troppo. Poco scherzoso
4. Alla danza tedesca. Allegro assai
5. Cavatina. Adagio molto espressivo
6. Große Fuge (Grande Fugue Op.133): Ouverture. Allegro – Meno mosso e moderato – Allegretto – Fuga.
[Allegro] – Meno mosso e moderato – Allegro molto e con brio – Allegro

Nomenclature: "danza tedesca" means "German dance", "Cavatina" a short and simple song, and "Große Fuge" means "Great Fugue" or "Grand Fugue".

After the work's first performance, mixed reactions and his publisher's suggestion convinced Beethoven to substitute a different final movement, one much shorter and lighter than the enormous *Große Fuge*. This new finale was written between September and November 1826—and is thus the last substantial piece of composition Beethoven completed before his death. This movement is marked:

6. Finale: Allegro

Beethoven never witnessed a performance of the quartet in its final form, as it premiered on April 22, 1827, almost a month after his death.

The original finale was then published separately under the title *Große Fuge* as opus 133. Modern performances sometimes follow the composer's original intentions, leaving out the substitute finale and concluding with the fugue.

Beethoven was quite fond of fugues in his later years: others can be found in the final movements of the Hammerklavier Sonata, the Ninth Symphony, and the Piano Sonata No. 31, op. 110.

The work is unusual among quartets in having six movements. They follow the pattern of movements seen in the Ninth Symphony and occasionally elsewhere in Beethoven's work (opening, dance movement, slow movement, finale), except that the middle part of the cycle is repeated: opening, dance movement, slow movement, dance movement, slow movement, finale.

The *Cavatina* (performed by the Budapest String Quartet) is the last piece on the "golden record", a phonograph record containing a broad sample of Earth's sounds, languages, and music sent into outer space with the two Voyager probes.^[2]

Notes

[1] <http://ludwig0van0beethoven.tripod.com/beethtranscending.html>

[2] <http://voyager.jpl.nasa.gov/spacecraft/music.html>

External links

- String Quartet No. 13: Free scores at the International Music Score Library Project
- Performance of the quartet with the Große Fuge (http://traffic.libsyn.com/gardnermuseum/beethoven_op130.mp3) by the Orion String Quartet from the Isabella Stewart Gardner Museum in MP3 format

String Quartet No. 14

The **String Quartet No. 14** in C♯ minor, Op. 131, was completed by Ludwig van Beethoven in 1826. (The number traditionally assigned to it is based on the order of its publication; it is actually his fifteenth quartet by order of composition.) About 40 minutes in length, it consists of seven movements played without a break, as follows:

1. Adagio ma non troppo e molto espressivo
2. Allegro molto vivace
3. Allegro moderato – Adagio
4. Andante ma non troppo e molto cantabile – Più mosso – Andante moderato e lusinghiero – Adagio – Allegretto – Adagio, ma non troppo e semplice – Allegretto
5. Presto
6. Adagio quasi un poco andante
7. Allegro

This work is dedicated to Baron Joseph von Stutterheim, as a gesture of gratitude for taking his nephew, Karl, into the army after a failed suicide attempt. It was Beethoven's favourite of the late quartets; he is quoted as remarking to a friend that he would find "a new manner of part-writing and, thank God, less lack of imagination than before". It is the last-composed of a trio of great works, written in the order 132, 130 with the *Große Fuge* ending, 131. It is said that upon listening to a performance of this quartet, Schubert remarked, "After this, what is left for us to write?" Robert Schumann said that this quartet and Op. 127 had a "...grandeur [...] which no words can express. They seem to me to stand...on the extreme boundary of all that has hitherto been attained by human art and imagination."^[1]

The Op. 131 quartet has been described as a monumental feat of integration. While Beethoven composed the quartet in six distinct key areas, the work begins in C♯ minor and ends in C♯ major. The Finale directly quotes the opening fugue theme in the first movement in its second thematic area. This type of cyclical composition was avant-garde for a work of that period. Joseph Kerman wrote: "blatant functional reference to the theme of another movement: this *never* happens".^[2]

Op. 131 is often grouped with Opp. 132 and 130. There is motivic sharing between all three works. In particular, the "motto" fugue of the leading tone rising to tonic, before leaping up a minor sixth and then dropping down to the dominant, is an important figure shared between all these works. This intervallic material is descendent from Bach,



Baron Joseph von Stutterheim

and has been used by other notable composers including Haydn and Mozart. Wikipedia: Citation needed The subject matter of the first movement fugue also closely resembles Bach's own C# minor fugue from Book 1 of the Well-Tempered Clavier. Wikipedia: Citation needed

This quartet is one of Beethoven's most elusive works musically. The topic has been written about extensively from very early after its creation, from Karl Holz, the second violinist of the Schuppanzigh Quartet, to Richard Wagner, to contemporary musicologists today. One popular topic is a possible religious/spiritual genesis for this work, supported by similarities to the Missa Solemnis. In the first movement of Op. 131, the continually flowing texture resembles the Benedictus and the Dona Nobis Pacem from the earlier work. In addition, whether purposefully or not, Beethoven quotes a motivic figure from Missa Solemnis in the 2nd movement of the quartet.

The piece was featured in the plot of the 2012 film *A Late Quartet*.

Summary of movements

1. Adagio ma non troppo e molto espressivo (121 measures, cut time, about 7 minutes in length)

A fugue based on the following subject:

```
<score> \relative g' {\key cis \minor \time 2/2 \tempo "Adagio ma non troppo e molto espressivo" \partial 4 gis(\< |
bis2 cis) | a2.\sf> gis4p( | fis a gis fis | e fis) gis2\laissezVibrer | } </score>
```

Richard Wagner said this movement: "reveals the most melancholy sentiment expressed in music".^[3]

2. Allegro molto vivace (198 measures, 6/8 meter, about 3 minutes in length)

A delicate dance in compound duple meter in the key of D major, in compact sonata form based on the following folklike theme:

```
<score> \relative d' {
```

```
\key d \major \time 6/8 \tempo "Allegro molto vivace"
\partial 4. d4.\pp( |
d'4.)~ d4( cis8) |
cis4( ais8 b4 cis8 |
d4 cis8 e d b) |
b4( a8 d4 e8 |
fis4 e8 d4 cis8) |
cis4\ ( ais8 b4 cis8 |
d4\< cis8 e(\> d) b-. \) |
a4\!
```

```
} </score>
```

3. Allegro moderato – Adagio (11 measures, common time, about 45 seconds in length)

In the spirit of *recitativo obbligato* following the key of B minor; the modulation from B minor to E major functions as a short introduction to:

4. Andante ma non troppo e molto cantabile – Più mosso – Andante moderato e lusinghiero – Adagio – Allegretto – Adagio, ma non troppo e semplice – Allegretto (286 measures counting the repeats, 2/4 meter, about 14 minutes in length)

This, the central movement of the quartet, is a set of 7 variations (6 complete and 1 incomplete, with coda) on the following simple theme in A major shared between the first and second violins:

```
<score> \relative a' {
```

```
\key a \major \time 2/4 \tempo "Andante ma non troppo e molto
cantabile"
```

```
<<
{r8\p a4^\markup { \italic dolce }( b16 a | gis8) r8 r4      | r8
d'4( e16 d | cis8) r8 r4      | r8 a'4(\< g16\> eis)\! | eis8(
fis) r4      | r8 e16( d cis8) r      | r fis,16( e
dis8) r | r8 }
\\
{r8 cis4.(      | d8) gis4( a16 gis | d'8)
b,4.(      | a8) cis'4( d16 cis | a'8) r r4      | r8 fis4(\<
e16\> cis\! | dis8)\noBeam b,( cis)\noBeam b'16( a | gis8) r r d16(
b      | a8) }
>>
```

} </score>

This movement is the apotheosis of the 'Grand Variation' form from Beethoven's late period.

5. Presto (545 measures counting the repeats, cut time, about 5 and a half minutes in length)

In E major, this is a brilliant Scherzo (though in duple rather than triple time), based on the following simple idea:

<score> \relative b' {

```
\key e \major \time 2/2 \tempo "Presto"
b4-.\p gis-. e-. gis-. |
b2( e) |
dis4-. e-. fis-. gis-. |
a4 r r2 |
gis4-. fis-. e-. dis-. |
cis2( fis) |
gis4\f gis gis gis |
gis r4 r2 |
```

} </score>

6. Adagio quasi un poco andante (28 measures, 3/4 meter, about 2 minutes in length)

In G $\sharp$ minor, this movement is in bar form with a coda, which serves as a slow, somber introduction to:

7. Allegro (388 measures, cut time, about 6 and a half minutes in length)

The finale is in sonata form and returns to the home key of C $\sharp$ minor. The first subject has two main ideas:

<score> \relative c' {

```
\key cis \minor \time 2/2 \tempo "Allegro"
cis4-.\ff r4 r2 |
r4 cis8( e gis4-. ) a8( cis, |
bis4) r4 r2 |
r4 bis8( dis gis4-. ) a8( bis, |
cis4) r4
```

} </score>

and

<score> \relative c {

```
\key cis \minor \time 2/2
\partial 2 cis4 r8 dis |
```

```
e4 r8 fis gis4 r8 a |
gis4 r gis r8 fis |
e4 r8 dis e4 r8 cis |
dis4 r cis r8 dis |
e4 r8 fis gis4 r8 ais |
b4 r b r8 gis |
ais4 r8 gis ais4 r8 fisis |
gis4 r
```

```
} </score>
```

The violent rhythm in this subject is contrasted with the soaring, lyrical second theme:

```
<score> \relative a {
```

```
\key cis \minor \time 2/2
gis2~\p gis8( fis e dis |
e dis cis b a gis fis e) |
e4.( \markup { \italic cresc. } dis8) b2_ \markup { \italic espress. } ^ \markup { \italic "poco riten." } |
b b |
```

```
} </score>
```

In popular culture

The 6th movement was featured at the beginning and end of the ninth episode, "Why We Fight", of the World War 2 miniseries *Band of Brothers*.

References

- [1] : (p. 391)
- [2] : (pp. 155-164)
- [3] Berger, Melvin (2001). *Guide to Chamber Music*, p. 67, Mineola, NY: Dover Publications. ISBN 0-486-41879-0

External links

- String Quartet No. 14: Free scores at the International Music Score Library Project
- Performance (http://traffic.libsyn.com/gardnERMuseum/beethoven_op131_orion.mp3) by the Orion String Quartet from the Isabella Stewart Gardner Museum in MP3 format
- PDF and Finale files of the score of the quartet can be downloaded here. (<http://www.gutenberg.org/etext/13079>)
- An account of the relation among Beethoven, his nephew Carl, and the dedicatee Joseph von Stutterheim (<http://www.raptusassociation.org/beethtranscending.html>) Further on the circumstances behind the dedication of this quartet.
- (<http://connectedsocialmedia.com/5748/science-and-art-beethovens-14th-string-quartet-in-c-sharp-minor-op-131/>) Robert Winter's commentary on the quartet as it is played, telescoped down to 17 minutes.

String Quartet No. 15

The **Quartet in A minor**, Op. 132, by Ludwig van Beethoven, was written in 1825, given its public premiere on November 6 of that year by the Schuppanzigh Quartet and was dedicated to Count Nicolai Galitzin, as were Opp. 127 and 130. The number traditionally assigned to it is based on the order of its publication; it is actually the thirteenth quartet in order of composition.

Movements

The five movements of the quartet are:

1. Assai sostenuto – Allegro
2. Allegro ma non tanto
3. Molto Adagio – Andante – Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart. Molto adagio – Neue Kraft fühlend. Andante – Molto adagio – Andante–Molto adagio. Mit innigster Empfindung
4. Alla Marcia, assai vivace (attacca)
5. Allegro appassionato – Presto

Formal analysis of movements

Movement I (Allegro)

The slow introduction to the first movement, like that of the thirteenth quartet, is based on a motif that recurs throughout the late quartets and in the *Große Fuge* as well, the half step. The movement's unusual structure was described by Roger Sessions as more of a triple exposition than a normal sonata form in his classes. Wikipedia:Citation needed With three statements of exposition material (including recap), it mimics the repeat seen in classical sonata form expositions, but adds the extra interest of a presentation in a different key and different registral possibilities.

This movement is in a very modified sonata form.

Exposition #1 (mm. 1–74)

1st tonal area, (A minor; mm. 1–29)

Transition

2nd tonal area, (F major; mm. 48–58)

Closing (mm. 59–74)

Note: There is no repeat.

Pseudo Development (mm. 75–102) Understanding where we will eventually arrive (not at the recap), we can call this section transitional material, even though some motives are developed.

Exposition #2 (mm. 103–192) This is almost exactly the same as the first exposition, except transposed into E minor, with C major as the second tonal area.

Recapitulation (mm. 193–231) A shorter version of the original exposition, in the tonic key.

Coda (mm. 232–end) A pedal point on E (V of A minor), using violin I's open E string, leads into the final cadence at measure 264.

Movement II (Allegro ma non tanto)

The second movement is a minuet with trio, rather than the scherzo with repeated trio that Beethoven used most often in his works starting with his Symphony No. 2 in D. The trio evokes a musette with its melodies over sustained tonic (here, A) tones.

To begin this movement ( Listen) Beethoven exposes the fourth in a three note gesture (G $\sharp$ - A - C $\sharp$) four times, with the violins and viola in unison and the cello an octave below. In measure 5 this motive is combined with an inverted variation (outlining a descending fifth) in mixed rhythm.



Opening of the second movement of Beethoven's String Quartet in A-Minor Op. 132

Movement III (Molto Adagio; Andante)

The third movement (15 to 20 minutes in duration) is the longest in the quartet. Formally described, it alternates slow sections in a modal F with faster sections, "*Neue Kraft fühlend*" (feeling new strength), in D. The slow sections each have two elements, (1) a passage reminiscent of the opening of the first movement in which the instruments overlap each other with a brief motive; (2) a chorale, the actual song. In the three instances of the slow section, the overlapping motives become increasingly complex rhythmically, while the chorale is pared down, and the two elements become increasingly integrated. There is a characteristic intensification of the head-motif toward the end of the movement.

Beethoven wrote this piece after recovering from a serious illness which he had feared was fatal because he had been afflicted with intestinal disorder during the entire winter of 1824-5. He thus headed the movement with the words, "*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart*" (Holy song of thanksgiving of a convalescent to the Deity, in the Lydian Mode).

Movement IV (Alla marcia, assai vivace)

This brief (2-minute) march in A major leads directly into the rondo-finale through a recitative-like passage.

Movement V (Allegro appassionato; Presto)

FORM: Sonata Rondo

A B A C A B A

One finds in Beethoven's sketches that the theme like that of the theme of this rondo was originally meant for an instrumental conclusion to his Ninth Symphony. This theme was abandoned, for the famous choral ending we are familiar with. This A minor rondo ends in A major.

Influence

Some credit this quartet as T. S. Eliot's impetus to write the Four Quartets; certainly he was recorded in a letter to Stephen Spender as having a copy of the A minor quartet on the gramophone: 'I find it quite inexhaustible to study. There is a sort of heavenly or at least more than human gaiety about some of his later things which one imagines might come to oneself as the fruit of reconciliation and relief after immense suffering; I should like to get something of that into verse before I die.'^[1]

Aldous Huxley, in his novel *Point Counter Point* makes extended reference and description of this quartet in the late chapter concerning the death/suicide of the character Maurice Spandrell.

References

[1] <http://www.guardian.co.uk/music/2005/nov/18/classicalmusicandopera.thomasstearnseliot>

Further reading

- Sessions, Roger. *The Musical Experience of Composer, Performer, Listener*. Princeton, New Jersey: Princeton University Press, 1958. Paperback.

External links

- Composers's Datebook Entry on the Work's Premiere (http://composersdatebook.publicradio.org/listings/datebook_20031103.shtml)
- Project Gutenberg – Score and MIDI of this piece (<http://www.gutenberg.org/etext/13153>)
- Performance by the Orion String Quartet (http://traffic.libsyn.com/gardnermuseum/beethoven_op132.mp3) from the Isabella Stewart Gardner Museum in MP3 format
- From Sickness to Health: Narrative in Beethoven's Heiliger Dankgesang (<http://med.stanford.edu/medcast/2007/music-medicine.html>), lecture by Robert Kapilow on the third movement of Beethoven's String Quartet Op. 132, followed by a performance by the St. Lawrence Quartet
- NPR - In Performance (<http://www.npr.org/templates/story/story.php?storyId=6387666&ft=1&f=1041>)
The Takacs Quartet on Beethoven's Message to God - Live recording of the 3rd movement of the String Quartet No. 15
- String Quartet No. 15: Free scores at the International Music Score Library Project

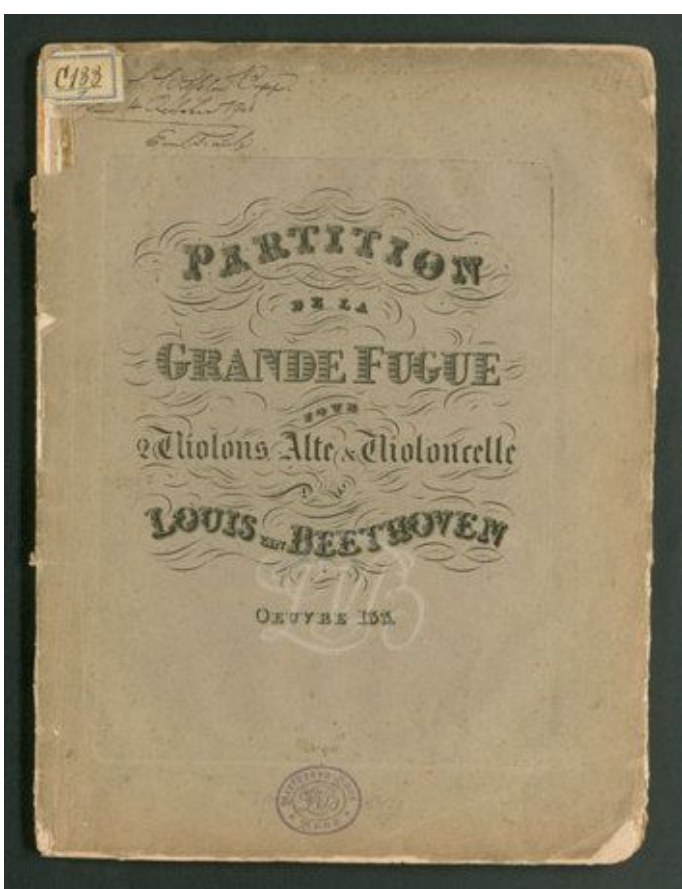
Große Fuge

"Great Fugue" redirects here. For the piece by J.S. Bach, see Great Fantasia and Fugue in G minor, BWV 542.

The *Große Fuge* (or *Grosse Fuge*, also known in English as *Great Fugue* or *Grand Fugue*), Op. 133, is a single-movement composition for string quartet by Ludwig van Beethoven. A massive double fugue, it was universally condemned by contemporary critics. A reviewer writing for *Allgemeine musikalische Zeitung* in 1826 described the fugue as "incomprehensible, like Chinese" and "a confusion of Babel".^[1] However critical opinion of the work has risen steadily since the beginning of the 20th century. The work is now considered among Beethoven's greatest achievements. Igor Stravinsky said of it, "[it is] an absolutely contemporary piece of music that will be contemporary forever."^[2]

The *Große Fuge* originally served as the final movement of his Quartet No. 13 in Bb major (Op. 130), written in 1825. But Beethoven's publisher, who was concerned about the dismal commercial prospects of the piece, urged Beethoven to replace the fugue with a new finale. Beethoven complied, and the *Grosse Fuge* was published separately in 1827 as Op. 133. It was composed when Beethoven was almost completely deaf, and is considered to be part of his set of late quartets. It was first performed in 1826, as the finale of the Bb quartet, by the Schuppanzigh Quartet.

Analysts describe the *Große Fuge* as "inaccessible",^[3] "eccentric",^[4] "filled with paradoxes",^[5] "Armageddon".^[6] "[It] stands out as the most problematic single work in Beethoven's output and ... doubtless in the entire literature of music," writes Joseph Kerman of the fugue.^[7] It is also notoriously difficult to play.



Title page of the first edition of the *Grande Fugue*, published in Vienna by Matthias Artaria in 1827 (in French, using Beethoven's French name "Louis").

History of composition

	Live performance of the work by the Merel Quartet at Tonhalle Zürich, 3 July 2013: Mary Ellen Woodside and Julia Schröder, violin; Ylvali Zilliacus, viola; Rafael Rosenfeld, cello
Problems playing this file? See media help.	

Beethoven originally composed the *Große Fuge* as the final movement of his String Quartet No. 13 (Op. 130). His choice of a fugal form for the last movement was well grounded in tradition: Haydn, Mozart, and Beethoven himself

had used fugues as final movements of quartets. But in recent years, Beethoven had become increasingly concerned with the challenge of integrating this Baroque form, that was academic and highly formalized, with the expressive impulses of Romanticism. "In my student days I made dozens of [fugues]... but [imagination] also wishes to exert its privileges... and a new and really poetic element must be introduced into the traditional form," Beethoven wrote.^[8] The resulting movement was a mammoth work, longer than all the other movements of the quartet together.^[9] Beethoven wrote at the top of the score, "Grande fugue tantôt libre, tantôt recherchée" (a grand fugue, sometimes free, sometimes learned), an indication of his ambition to reconcile the academic and the romantic. The fugue is dedicated to the Archduke Rudolf of Austria, a friend and patron.

At the first performance of the quartet, other movements were received enthusiastically, but the fugue was not a success. A review of the performance in the *Allgemeine musikalische Zeitung*, one of Vienna's leading music periodicals, called the fugue "incomprehensible, like Chinese" and "a confusion of Babel".^[10] Composer and violinist Louis Spohr called the fugue, and the other late quartets, "an indecipherable, uncorrected horror."^[11]

Despite the contemporary criticism, Beethoven himself never doubted the value of the fugue. Karl Holz, confidante of Beethoven's, and second violinist of the Schuppanzigh quartet that performed the work, brought Beethoven the news that the audience demanded encores of two middle movements. Beethoven, enraged, was reported to have growled, "And why didn't they encore the Fugue? That alone should have been repeated! Cattle! Asses!"^[12]

However, the fugue was so roundly condemned by critics and audience alike that Beethoven's publisher, Matthias Artaria (1793–1835), decided to try to convince Beethoven to publish it separately. Holz was given the task of convincing Beethoven to separate the fugue from the rest of the quartet. Holz wrote:

Artaria...charged me with the terrible and difficult task of convincing Beethoven to compose a new finale, which would be more accessible to the listeners as well as the instrumentalists, to substitute for the fugue which was so difficult to understand. I maintained to Beethoven that this fugue, which departed from the ordinary and surpassed even the last quartets in originality, should be published as a separate work and that it merited a designation as a separate opus. I communicated to him that Artaria was disposed to pay him a supplementary honorarium for the new finale. Beethoven told me he would reflect on it, but already on the next day I received a letter giving his agreement.^[13]

Why the notoriously stubborn Beethoven agreed so readily to replace the fugue is an enigma in the history of this quintessentially enigmatic piece. Historians have speculated that he did it for the money (he was notoriously bad at managing money), or to satisfy his critics, or because he simply believed the fugue stood best on its own.^[14] The fugue is connected to the other movements of opus 130 by various hints of motifs, and by a tonal link to the preceding *Cavatina* movement (the *Cavatina* ends on a G, and the fugue begins with the same G^[15]). The replacement last movement, on the other hand, is light in character and completely noncontroversial. Beethoven composed the replacement finale in late 1826. In May 1827, about two months after Beethoven's death, Matthias Artaria published the first edition of Op. 130 with the new finale, and the *Große Fuge* as Op. 133, as well as a four-hand piano arrangement, Op. 134.^[16]



Karl Holz, violinist and confidante of Beethoven.

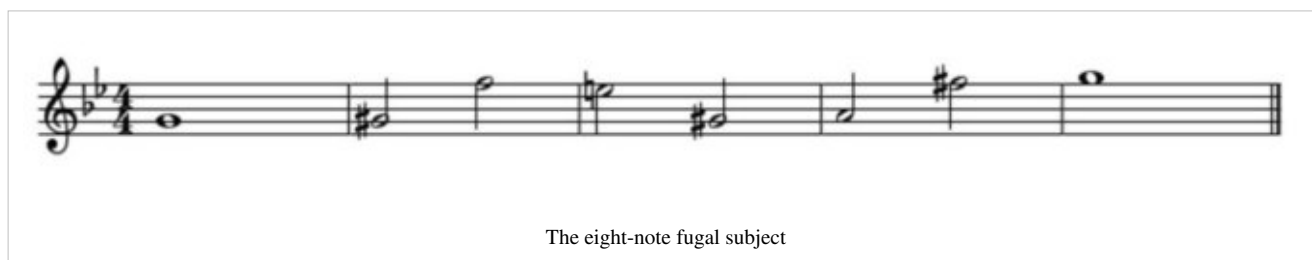
Holz was second violinist in the quartet that debuted the *Große Fuge*, and was charged with the task of convincing Beethoven to separate the fugue from the rest of the quartet, Op. 130.

Analysis

Dozens of analyses have attempted to delve the structure of the *Große Fuge*, with conflicting results. The work has been described as an expansion of the formal Baroque grand fugue,^[17] as a multi-movement work rolled into a single piece,^[18] as a symphonic poem in sonata form.^[19] Stephen Husarik has suggested that the relationships between the keys of the different sections of the fugue mirror what he describes as the wedge-like structure of the eight-note motif that is the main fugal subject, the "contour [that] is a driving force behind the *Große Fuge*."^[20] All these approaches add insight into the understanding of the fugue, but, writes Husarik, "no critical analysis of *Große Fuge* has satisfactorily explained its compelling directionality, thus leaving even modern listeners unfulfilled."^[21]

The building blocks

The central motif of the fugue is an eight-note subject that climbs chromatically upward:



A similar motif appears in the trio section of "Dance of the Blessed Spirits" from Gluck's opera *Orfeo ed Euridice*, and also, using the syncopated rhythm that Beethoven adopts, in a treatise on counterpoint by Johann Georg Albrechtsberger,^[22] who taught Beethoven composition; so it, or similar motifs, were quite possibly standard subjects for the study of fugal writing. On the other hand, there is evidence that Beethoven came to the motif independently; there are hints at it in his sketchbooks.^[23] Joseph Kerman suggests that Beethoven modeled the motif after Bach's fugue in B major from the Well-tempered Clavier.^[24] Whatever the origin of the motif, Beethoven was fascinated by it. He used it, or fragments of it, in a number of places in the late quartets, most notably in the first movement of opus 132:

In the course of the *Große Fuge*, Beethoven plays this motif in every possible variation: fortissimo and pianissimo, in different rhythms, upside down and backwards. The usual practice in a traditional fugue is to make a simple, unadorned statement of the subject at the outset; but Beethoven from the very beginning presents the subject in a host of variations.

In stark contrast to this simple chromatic motif is the second subject of the fugue:

This motif leaps dramatically in huge intervals – tenths and twelfths.

The third motif is a lilting melody that serves as the theme of the *Andante* section of the fugue:

A fourth element – not so much a motif as an effect – is the trill.

Beethoven uses trills extensively, simultaneously creating a sense of disintegration of the motifs, and leading to a climax.

These four elements are, essentially, all the building blocks of the entire 16-minute work.

Overtura

Beethoven opens the fugue with a 24-bar overture,^[25] which opens with a dramatic fortissimo unison G, and statement of the main fugal motif in the key of G major^[26]

This statement of the subject disintegrates into a trill, and silence. Beethoven then repeats the subject, but in a completely different rhythm, in diminution (meaning at double the tempo), twice, climbing up the scale; and then, again silence, and again the subject, this time unadorned, in a dramatic drop to pianissimo in the key of F major.

This leads to a statement of the third fugal subject, with the first subject in the bass:

followed by the main subject again, this time in the key of B♭ major, broken up by rests between each note:

Thus, Beethoven, in this brief introduction, presents not only the material that will make up the entire piece, but also the spirit: violent shifts of mood, melodies disintegrating into chaos, dramatic silences, instability, and struggle. Here is the Overtura in its entirety:

First fugue

Following the overture is a strictly formal double fugue in the key of B♭ major, that follows all the rules of a Baroque fugue: An exposition and three variations, showcasing different contrapuntal devices. But this is anything but a tame Baroque fugue: it is violent and dissonant, pitting awkward leaps of the second subject in iambic rhythm against the main subject in syncopation, at a constant dynamic that never falls below Forte. The resulting angular rhythmic confusion and displaced dissonances last almost five minutes.

Here is the opening of the exposition, with the second subject in the first violin, and the first subject, syncopated, in the viola. Then the second violin and cello take up the same thing.

The first variation, following the rules of fugue, opens in the subdominant key of E♭. Beethoven adds to the chaos with a triplet figure in the first violin, played against the quaternary rhythm of the second subject in the second violin and the syncopated main subject in the viola.

The second variation, back in the key of B♭, is a *stretto* section, meaning that the voices enter one after the other, To this Beethoven adds a countersubject in dactylic rhythm.



Third variation of the first fugue. The dactylic countersubject is highlighted.

In the third variation, Beethoven presents a variation of the second subject in the triplet rhythm of the countersubject of the first variation, with the main subject syncopated in eighth notes, in diminution (meaning the subject is played at twice the speed).

This last variation grows increasingly chaotic, with triplets breaking out in the inner voices, until it ultimately collapses - each instrument finishing on a different part of the measure and ending inconclusively on a final fermata, leading to the next section in the key of G♭.

Meno mosso e moderato

This section is a complete change of character from the formal fugue that preceded it and the one that follows it. It is a *fugato*, a section that combines contrapuntal writing with homophony. "After the strenuousness of the B $\flat$ Fugue [first section], the effect is of an almost blinding innocence," writes Joseph Kerman.^[27] Analysts who see the fugue as a multi-movement work rolled into one view this as the traditional *Andante* movement.^[28] It opens with a statement of the third subject, against a pedal tone in the viola, and continues with the third subject in the second violin, against the main subject *cantus firmus* in the viola.

The counterpoint becomes more complex, with the cello and first violin playing the main subject in canon while the second violin and viola pass the third subject between them.



Meno mosso section. The main subject, played in canon by the first violin and cello, is highlighted.

Despite the growing complexity of the fugal writing, Beethoven instructs the players *sempre piano* – always quiet. Leonard Ratner writes of this section, "[This] comes as a wonderful change of color, offered with the silkiest of textures, and with exquisite moments of glowing diatonism."^[29]

The polyphony gradually dissipates into homophony, and from there into unison, finally tapering into a dying, measured sixteenth-note tremolo, when the next section bursts in in the key of B $\flat$.

Interlude and second fugue

Beethoven shifts gears: from G $\flat$ to B $\flat$, from 2

4 to 6

8, from pianissimo to fortissimo. The fortissimo descends immediately to piano, for a short interlude before the second fugue. This interlude is based on the main subject in diminution, meaning in double time. On top of this, Beethoven adds a lilting, slightly comic melody; analysts who see the fugue as a multi-movement work consider this section the equivalent of a scherzo.^[30]

In this interlude, Beethoven introduces the use of trill (hinted at at the end of the *Meno mosso* section). The music grows in intensity and shifts into A $\flat$ major, for a new learned fugue.

In this fugue, Beethoven puts together three versions of the main subject. There is the subject in its simple form, but in augmentation (meaning half the speed):

There is the same subject, abbreviated, in retrograde (that is, played backwards):

And there is a variation of the first half of the subject in diminution (that is, double time):

Together, they sound like this:



Second fugue (viola and violin parts shown). Main subject highlighted in orange. Variant of main subject in diminution, green. Main subject in retrograde (backwards) in purple.

Here Beethoven starts to use trills intensely. This adds to the extremely dense texture and rhythmic complexity. Kerman writes of this fugal section, "The piece seems to be in danger of cracking under the tension of its own rhythmic fury."^[31]

In the second episode of this fugue, Beethoven adds in the triplet figure from the first variation of the first fugue:

The trills become more intense. In the third episode, in the dominant key of Eb major, Beethoven uses a leaping motif that recalls the second subject of the first fugue:

The fourth episode returns to the key of Ab. The cello plays the main subject in a way that harks back to the Overtura. More elements of the first fugue return: the syncopation used for the main subject, the tenth leaps from the second subject, the diminished main subject in the viola.

All leading back to...

Recapitulation and coda

... a restatement of the *Meno mosso e moderato* section. This time, though, instead of a silky pianissimo, the fugato is played forte, heavily accented (Beethoven writes *F* on every sixteenth-note group), march-like. Analysts who see the fugue as a variation of sonata-allegro form consider this to be part of the recapitulation section. In this section, Beethoven uses another, complex contrapuntal device: the second violin plays the theme, the first violin plays the main subject in a high register, and the viola plays the main subject in inversion – that is, upside down.^[32]



Recapitulation of the Meno Mosso section. The main subject in first violin is highlighted in pink. The main subject in inversion (upside down) in the viola is highlighted in blue.

A series of trills leads back to the home key of Bb, and a restatement of the *scherzo* section.

There follows a section that analysts have described as "uneasy hesitation"^[33] or "puzzling" and "diffused".^[34] Fragments of the various subjects appear and disappear, and the music seems to lose energy. A silence, and then a fragmentary burst of the opening of the first fugue. Another silence. A snippet of the "Meno mosso". Another silence. And then a *Fortissimo* restatement of the very opening of the piece, leading to the coda.^[35]

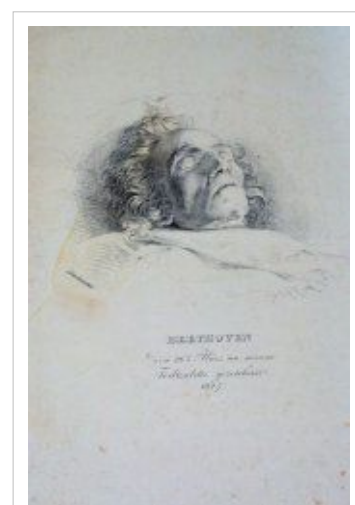
From here the music moves forward, at first haltingly, but then with more and more energy, to the final passage, where the first subject is played in triplets below the soaring violin line playing a variant of the second subject.

Understanding the *Große Fuge*

Analyses of the *Große Fuge* help to understand the structure and contrapuntal devices of this mammoth piece. But, writes David Levy, "Regardless of how one hears the piece structurally, the composition remains filled with paradoxes that leave the listener ultimately dissatisfied with an exegesis derived solely from a structural perspective."^[36] Since its composition, musicians, critics and listeners have tried to explain the tremendous impact this piece has.

It "is one of the great artistic testaments to the human capacity for meaning in the face of the threat of chaos. Abiding faith in the relevance of visionary struggle in our lives powerfully informs the structure and character of the music," writes Mark Steinberg, violinist of the Brentano Quartet. "More than anything else in music... it justifies the ways of God to men," writes Leonard Ratner^[37]

But, beyond a recognition of the hugeness and almost mystical impact of the music, critics fail to agree on its character. Robert Kahn says "it presents a titanic struggle overcome."^[38] Daniel Chua, on the contrary, writes, "The work speaks of failure, the very opposite of the triumphant synthesis associated with Beethovenian recapitulations."^[39] Stephen Husarik, in his essay "Musical direction and the wedge in Beethoven's high comedy, Grosse Fuge op. 133", contends that in the fugue, Beethoven is actually writing a parody of Baroque formalism. "The Bb Fuga of op.133 stumbles forward in what is probably the most relentless and humorous assertion of modal rhythms since 12th century Notre Dame organum."^[40] Robert Kahn disagrees indignantly: "...the comparison to comic music is surprising. There is nothing comic about the Grosse Fuge..."^[41]



Lithograph of Beethoven on his deathbed, by Josef Danhauser

Certainly, in many discussions of the piece, the issue of struggle is central. Sara Bitloch, violinist of the Elias quartet, says this sense of struggle informs her group's interpretation of the fugue. "Every part has to feel like it's a huge struggle ... You need to finish the Grosse Fuge absolutely exhausted."^[42] She calls the piece "apocalyptic." Arnold Steinhardt of the Guarneri quartet, calls it "Armageddon... the chaos out of which life itself evolved."^[43]

Perhaps the best way to describe the feelings aroused by the *Große Fuge* is through poetry. In her poem "Little Fuge", Sylvia Plath associates the fugue with death, in a melange of hazy associations with the Yew tree (a symbol of death in Celtic Britain), the Holocaust, and the death of her own father:^[44]

He could hear Beethoven:
Black yew, white cloud,
The horrific complications.
Finger-traps--a tumult of keys.
Empty and silly as plates,
So the blind smile.
I envy big noises,
The yew hedge of the Grosse Fuge.

Deafness is something else.

Such a dark funnel, my father!

I see your voice

Black and leafy, as in my childhood.

Sylvia Plath, from the poem "Little Fugue" (1965)

The poet Mark Doty wrote of his feelings on listening to the *Große Fuge*:^[45]

What does it mean, chaos

gathered into a sudden bronze sweetness,

an October flourish, and then that moment

denied, turned acid, disassembling,

questioned, rephrased?

Mark Doty, from the poem "Grosse Fuge" (1995)

Reception and musical influence

	Alfred Schnittke String Quartet number 3 performed by the Canto String Quartet (Eduardo Canto Arce and Guillem Cabre Salagre, violin; Marton Vineter, viola; Teodora Nedyalkova, cello) at Lutherse Kerk, Groningen, Netherlands, December 16, 2013. The quartet quotes the main subject.
	<i>Problems playing this file? See media help.</i>

After the first performance in 1826, the fugue was not known to have been performed in public again until 1853 in Paris by the Maurin Quartet.^[46] One hundred years after its publication, it still had not entered the standard quartet repertoire. "The attitude of mind in which most people listen to chamber music must undergo a radical change" in order to understand this piece, wrote Joseph de Marliave more than a century after its publication.^[47] "this fugue is one of the two works by Beethoven—the other being the fugue from the piano sonata, Op. 106—which should be excluded from performance." Even as late as 1947, Daniel Gregory Mason called the fugue "repellent".^[48]

But views were changing. By the 1920s some quartets were including the fugue in programs.^[49] Since then, the fugue has grown greatly in the eyes of musicians and performers. "The Great Fugue... now seems to me the most perfect miracle in music," said Igor Stravinsky.^[50] "... It is also the most absolutely contemporary piece of music I know, and contemporary forever... Hardly birthmarked by its age, the Great Fugue is, in rhythm alone, more subtle than any music of my own century... I love it beyond everything." Pianist Glenn Gould said, "for me, the 'Grosse Fuge' is not only the greatest work Beethoven ever wrote but just about the most astonishing piece in musical literature."^[51]

Some analysts and musicians see the fugue as a first assault on the diatonic tonal system that prevailed in Classical music. Robert Kahn sees the main subject of the fugue as a precursor of the tone row,^[52] the basis of the atonal system developed by Arnold Schoenberg. "Your cradle was Beethoven's Grosse Fuge," artist Oskar Kokoschka wrote to Schoenberg in a letter.^[53] Composer Alfred Schnittke quotes the subject in his third string quartet. There have also been numerous orchestral arrangements of the fugue, including by conductor Wilhelm Furtwängler, and by Felix Weingartner.

Interpreting the eighth note notation

Arrangement for piano four-hands

In early 1826, the publisher of the Op. 130 String Quartet, Mathias Artaria, told Beethoven there were "many requests" for a piano four-hand arrangement of the *Große Fuge*.^[58] This was well before any discussion of separating the fugue from the main body of the quartet. Artaria asked Beethoven to prepare the arrangement, but Beethoven wasn't interested, so Artaria instead asked Anton Halm to prepare it. Beethoven was not satisfied with Halm's work and subsequently made his own note-for-note arrangement of the quartet. Beethoven's arrangement was completed subsequent to the C♯ minor String Quartet, Op. 131 and was published by Artaria as Op. 134.^[59]



Manuscript of the *Große Fuge* arranged by Beethoven for piano four hands

Rediscovery of manuscript

In July 2005 an authentic 1826 Beethoven manuscript titled "Grande Tugue [sic] á quatre mains" was found^{[60][61]} by a Pennsylvania librarian at the Palmer Theological Seminary in Wynnewood, Pennsylvania. The manuscript was authenticated by Dr. Jeffrey Kallberg at the University of Pennsylvania and by Dr. Stephen Roe, head of Sotheby's Manuscript Department. This was the four-hand piano arrangement of the *Große Fuge*, Op. 134. The manuscript had been missing for 115 years. It was auctioned by Sotheby's Auction House on 1 December 2005; it was bought for GBP 1.12 million (USD 1.95 million) by a then-unknown purchaser, who has since revealed himself to be Bruce Kovner, a publicity-shy multi-billionaire who donated the manuscript—along with 139 other original and rare pieces of music—to the Juilliard School of Music in February 2006. It has since become available in their online manuscript collection. The manuscript's known provenance is that it was listed in an 1890 catalogue and sold at an auction in Berlin to a Cincinnati, Ohio industrialist, whose daughter gave it and other manuscripts including a Mozart *Fantasia* to a church in Philadelphia, Pennsylvania in 1952. It is not known how the Beethoven manuscript came to be in the possession of the library.

Notes

- [1] Solomon (2003), p. page=35
- [2] Stravinsky and Craft (1963), p. 24.
- [3] B.H. Haggin, quoted in Chamber Music Northwest (<http://www.cmnw.org/programNotes/071512notes.html>)
- [4] Kinderman (1997), p. 306
- [5] Levy (2007), p. 130
- [6] Steinhardt, in Miller (2006), p. 40
- [7] Kerman (1979), p. 279
- [8] Alexander Wheelock Thayer: *Ludwig van Beethovens Leben*. quoted in Husarik (2013), p 54
- [9] The fugue is 741 measures long; the total number of measures in the other movements is 643.
- [10] Solomon (2003), p. 35
- [11] Service (2008)
- [12] Solomon (1977) p. 447
- [13] Thayer' *Ludwig van Beethovens Leben*. quoted in Solomon (1977), p 449
- [14] For the differing opinions on this, see Solomon (1977), p. 449, Marliave (1928), p. 257, Winter and Martin (1994), p. 239.
- [15] Bitloch (2012)
- [16] Lockwood (2006), pp. 459-461
- [17] Kirkendale (1963)
- [18] Rosen (1972), Levy (2008)
- [19] Radcliffe (1978)
- [20] Husarik (2012)
- [21] Husarik (2012)
- [22] Kirkendale, p. 18.
- [23] Kerman (1979), p. 276.
- [24] Kerman (2008), p. 167.
- [25] This analysis is based on the analysis by Vincent d'Indy, as transcribed by Joseph de Marliave (1923), pp. 293-295. The D'Indy analysis is considered the classic analysis.
- [26] Musical examples are from the recording of the Fugue by the Merel quartet (Mary Ellen Woodside and Julia Schröder, Violins, Ylvali Zilliacus, Viola' Rafael Rosenfeld, Cello), live in performance at Tonhalle Zürich, 3/7/2013.
- [27] Kerman (1979), p. 287
- [28] See, for example, Kinderman (1995) or Kirkendale (1963)
- [29] Ratner (1995), p. 288
- [30] See Kinderman (1995) or Kirkendale (1963)
- [31] Kerman (1979), p 283
- [32] Kirkendale, p. 21.
- [33] D'Indy in *Cobbett* (1929), p 104.
- [34] Winter and Martin (1994), pp.243-4
- [35] Most analysts consider this unison the beginning of the coda, though Beethoven himself, in the autograph copy, writes "Coda" at bar 493 (key change to B).
- [36] Levy (2007)
- [37] Ratner (1995). Ratner attributes this quote to J.W.N. Sullivan's book *Beethoven: His Spiritual Development* (1927), however, the quote (a paraphrase from John Milton's *Paradise Lost*) does not appear in Sullivan.
- [38] Kahn (2010)
- [39] Chua (1995), p. 240
- [40] Husarik (2012), p. 58
- [41] Kahn (2010)
- [42] Bitloch (2012)
- [43] Steinhardt, in Miller (2006), p. 40
- [44] Sylvia Plath, *Collected Poems* (1981) Turtleback Books
- [45] Mark Doty, "Grosse Fuge" in *Atlantis* (1995) Harper Perennial, ISBN 0-06-095106-0
- [46] Winter and Martin (1994), p. 239
- [47] de Marliave (1928), p. 220
- [48] Kerman (1979), p. 294
- [49] Winter and Martin (1994), p. 239
- [50] Kirkendale, p.14.
- [51] Page, p. 459
- [52] Kahn (2010), p. 155
- [53] Brand and Hailey p. 3

- [54] Winter and Martin (1994), p. 238. The word "Haydnesque" it theirs.
- [55] Winter and Martin (1994), p. 238.
- [56] Bitloch
- [57] Levy (2007)
- [58] Solomon (1977), p. 449. Considering the unpopularity of the piece, Solomon speculates that this was a ploy to convince Beethoven to separate the fugue from the rest of op. 130.
- [59] Cooper (2008), p. 364
- [60] Wakin (2005)
- [61] CBC article (2005)

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Scores:

- Große Fuge, Op.133: Free scores at the International Music Score Library Project
- First published edition of the fugue was by Matthias Artaria, 1825, available at IMSLP (<http://imslp.org/wiki/Special:ImagefromIndex/51361>). The fugue was republished by Breitkopf and Hartel (<http://imslp.org/wiki/Special:ImagefromIndex/04771>) in 1866 in *Ludwig van Beethoven's Werke* Series 6 . Urtext editions are published by Henle and by Universal (<http://imslp.org/wiki/Special:ImagefromIndex/01464>).
- Manuscript of the piano four-hand transcription by Beethoven is in the Juilliard Manuscript collection, viewable online at <http://www.juilliardmanuscriptcollection.org/>.

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External links

- Alex Ross at "Great Fugue: Secrets of a Beethoven manuscript" (http://www.therestisnoise.com/2006/01/beethovens_gros.html), originally published in *The New Yorker*, 6 February 2006
- Brødrene Gahl og jakten på Beethovenkoden (<http://beethovenkoden.no/gahl.htm>), the film about die Große Fuge by the Oslo String Quartet
- Große Fuge, Op.133, Große Fuge for Piano Duet, Op.134: Free scores at the International Music Score Library Project
- *Große Fuge*, accompanied by an animated score (<https://www.youtube.com/watch?v=6s0Mp7LFI-k>) on YouTube
- Beethoven's String Quartet Op. 130, with the *Grosse Fuge* as the final movement (http://traffic.libsyn.com/gardnermuseum/beethoven_op130.mp3), performed by the Orion String Quartet

String Quartet No. 16

The **String Quartet No. 16** in F major, op. 135, by Ludwig van Beethoven was written in October 1826 and was the last substantial work he finished. Only the last movement of the Quartet op. 130, written as a replacement for the Große Fuge, was written later. The op. 135 quartet was premiered by the Schuppanzigh Quartet in March 1828.

The work is on a smaller scale than his other late quartets. For the third movement, Beethoven used variation techniques; he also did this in the second movement of his Quartet op. 127.^[1] Under the introductory slow chords in the last movement Beethoven wrote in the manuscript "Muß es sein?" (Must it be?) to which he responds, with the faster main theme of the movement, "Es muß sein!" (It must be!). The whole movement is headed "Der schwer gefaßte Entschluß" ("The Difficult Decision").

It is in four movements:

1. Allegretto
2. Vivace
3. Lento assai, cantante e tranquillo
4. "Der schwer gefaßte Entschluß (The difficult decision)." Grave, ma non troppo tratto (Muss es sein?/Must it be?)
– Allegro (Es muss sein!/It must be!) – Grave, ma non troppo tratto – Allegro

Notes

[1] Bernard Jacobson. "Beethoven: The Complete String Quartets." EMI 5736062. CD liner notes, 24.

External links

- Project Gutenberg E-Book of the Quartet (<http://www.gutenberg.org/etext/12237>)
 - String Quartet No. 16: Free scores at the International Music Score Library Project
 - Performance (http://traffic.libsyn.com/gardnermuseum/beethoven_op135no16_borromeo.mp3) by the Borromeo String Quartet from the Isabella Stewart Gardner Museum in MP3 format
-

Symphonies

Symphony No. 1

Ludwig van Beethoven's **Symphony No. 1 in C major**, Op. 21, was dedicated to Baron Gottfried van Swieten, an early patron of the composer. The piece was published in 1801 by Hoffmeister & Kühnel of Leipzig. It is unknown exactly when Beethoven finished writing this work, but sketches of the finale were found from 1795.

Historical background

The symphony is clearly indebted to Beethoven's predecessors, particularly his teacher Joseph Haydn as well as Wolfgang Amadeus Mozart, but nonetheless has characteristics that mark it uniquely as Beethoven's work, notably the frequent use of *sforzandi* and the prominent, more independent use of wind instruments. Sketches for the finale are found among the exercises Beethoven wrote while studying counterpoint under Johann Georg Albrechtsberger in the spring of 1797.

The premiere took place on 2 April 1800 at the K.K. Hoftheater nächst der Burg in Vienna. The concert program also included his Septet and Piano Concerto No. 2, as well as a symphony by Mozart, and an aria and a duet from Haydn's oratorio *The Creation*. This concert effectively served to announce Beethoven's talents to Vienna.^[1]



Portrait of Beethoven in 1803, three years after the premiere of his 1st Symphony.

Instrumentation

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns in C and F, 2 trumpets in C, timpani and strings.

The clarinet parts are commonly played on B♭ clarinet, as C and D clarinets are no longer widely used. However, there is some controversy over whether they should be played on E♭ instruments instead. The E♭ clarinet's timbre is much closer to that of the C and D clarinets than that of the warmer-sounding B♭ clarinet.^[2]

Form

There are 4 movements:

1. Adagio molto – Allegro con brio, 4/4 – 2/2
2. Andante cantabile con moto, 3/8 in F major
3. Menuetto: Allegro molto e vivace, 3/4
4. Adagio – Allegro molto e vivace, 2/4

A typical performance lasts between 22 and 29 minutes.

Description and analysis

The beginning of the twelve-bar *introduction* of the first movement is sometimes considered a "musical joke". For example, the English musicologist Donald Tovey has called this work "a comedy of manners".^[3] In fact, Symphony No. 1 can be regarded as a result of Beethoven's bold musical experimentation and advancement which he presents five years after Haydn's last symphony and twelve years after Mozart's final *Jupiter Symphony*: Unusually, Beethoven's Symphony No. 1 starts with a sequence of repeatedly accentuated dominant-tonic chord sequences, however, in the "wrong" key and untouching and leading away from the tonic, so that the listener only gradually realizes the real key (or home key) of the symphony.

In correlation to the tradition, however, the first movement is composed exemplarily in sonata form. Here, as a new element, Beethoven uses the more lyrical second subject to display and intertwine the woodwind with the string instruments. The development is elaborate and mainly based on the first subject of the movement and explores a long harmonic progression (starting from A major, reaching E-flat major, passing E major at the end); it also refines the juxtaposition and combination of the orchestral instruments (woodwinds and strings); the recapitulation is almost coherent with the exposition; the coda reminisces the motivic work of the development before it closes the movement with strongly repeated chords played by the whole orchestra.

Due to Beethoven's metronome markings and the addition of the indication of *con moto* ("with momentum"), the *Andante* (in F major, the subdominant of the symphony's home key) of the second movement is played considerably faster than the general concept of that tempo. In contrast to the tradition, Beethoven uses the entire instrumentation of the orchestra and, consequently, displays a vast spectrum of sound in this movement which, as well, is composed in sonata form.

The third movement is on the one hand remarkable, because, although it is indicated as *Menuetto*, it is marked *Allegro molto e vivace* and, consequently, to be played so fast that it is essentially a *Scherzo* – a description mostly used after Beethoven's first symphony. Secondly, as an inherent element of the *scherzo*, it does not customarily display new melodies or motives, but instead uses the musical scales and triads from the first movement as motivic material which render this movement's momentum and wit.

The finale opens with another introduction consisting only of scale fragments played slowly by the first violins alone (an unusual effect) beginning on G and gradually adding more notes. After finally reaching an F, outlining a dominant seventh chord in C major, the real start of the finale *Allegro molto e vivace* begins in C major with a theme taken directly from the 4th movement of Haydn's Symphony No. 88 in G major. Composed again in a solid sonata form, Beethoven uses the scale as the prevailing motivic element in this movement which, by character, pays most of all tribute to the customary finale established by Haydn in the preceding decades.

The musical form is in accordance with the established composing tradition. Musical content, instrumentation as well as tempi, is unusual—if not revolutionary—in its use for a symphonic work of Beethoven's time. Therefore, Beethoven introduced himself with this work uniquely and boldly as an advancing symphonic composer and stood true to this statement throughout his compositional life.

Notes

- [1] Morris, Edmund. *Beethoven The Universal Composer*. New York: HarperCollins, 2005, pp. 77–78.
[2] Del Mar, Norman. "Anatomy of the Orchestra". University of California Press, 1987, p. 146-9.
[3] Woodstra, Chris et al (2005) All music guide to classical music: the definitive guide to classical music

External links

- Analysis of Beethoven Symphony No.1 (<http://www.all-about-beethoven.com/symphony1.html>) at All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>)
- **(French)** Analysis of Beethoven Symphony No.1 (<http://www.hberlioz.com/Writings/ATC02.htm#sym1>) by French composer Hector Berlioz on The Hector Berlioz Website (<http://www.hberlioz.com>)
- Full score (<http://www.dlib.indiana.edu/variations/scores/baj7035/large/index.html>) of Beethoven's Symphony Number 1.
- Interview (<http://www.npr.org/templates/story/story.php?storyId=5442651>) with Christoph Eschenbach about the symphony.
- Symphony No. 1 (<http://www.musedata.org/beethoven/sym-1>) is available in PDF format created from MuseData.
- Symphony No. 1: Free scores at the International Music Score Library Project
- Free MP3 Podcast (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-1-in-do-maggiore-op-21-adina-spire-bezdin-ensemble.html>)

Symphony No. 2

The **Symphony No. 2 in D major (Op. 36)** is a symphony in four movements written by Ludwig van Beethoven between 1801 and 1802. The work is dedicated to Karl Alois, Prince Lichnowsky.

Background

Beethoven's Second Symphony was mostly written during Beethoven's stay at Heiligenstadt in 1802, at a time when his deafness was becoming more pronounced and he began to realize that it might be incurable. The work was premiered in the Theater an der Wien in Vienna on 5 April 1803, and was conducted by the composer. During that same concert, the Third Piano Concerto and the oratorio *Christ on the Mount of Olives* were also debuted.^[1] It is one of the last works of Beethoven's so-called "early period".

Beethoven wrote the Second Symphony without a standard minuet; instead, a scherzo took its place, giving the composition even greater scope and energy. The scherzo and the finale are filled with Beethovenian musical jokes, which shocked the sensibilities of many contemporary critics. One Viennese critic for the *Zeitung fuer die elegante Welt* (Newspaper for the Elegant World) famously wrote of the Symphony that it was "a hideously writhing, wounded dragon that refuses to die, but writhing in its last agonies and, in the fourth movement, bleeding to death."^[2]



Portrait of Beethoven in 1803, a year after the premiere of his Second Symphony.

Instrumentation

The symphony is scored for two flutes, two oboes, two clarinets in A, two bassoons, two horns in D and E, two trumpets in D, timpani and strings. The composer also made a transcription of the entire symphony for piano trio which bears the same opus number.

Form

	Symphony No. 2 (Beethoven)
	1. Adagio molto – Allegro con brio
	2. Larghetto (A major)
	3. Scherzo Allegro – Trio
	4. Allegro molto
Performed by the Tsumugi Orchestra conducted by Takashi Inoue (2011)	
Problems playing these files? See media help.	

This symphony consists of four movements:

1. Adagio molto, 3/4 – Allegro con brio, 4/4
2. Larghetto, 3/8 in A major
3. Scherzo: Allegro, 3/4
4. Allegro molto, 2/2

A typical performance runs 33 to 36 minutes.

First movement

The Introduction, *Adagio molto*, begins in D major, changing to B♭ major in measure 11. In measures 26–28, it briefly modulates to A major and immediately back to D. The exposition (*Allegro con brio*) begins in D major with the A theme lasting until measure 57. A transition towards the B theme lasts until measure 72, modulating to A minor at measure 61. The B theme begins in A major at 73, moving to A minor again at 113 with a codetta from measure 117–136 (moving to D major in measure 120). The development uses material from the A theme, going through several modulations throughout and making use of the main idea from Theme A in sequence. At measure 216, the A theme returns in the recapitulation, lasting until measure 228. There is a retransition from 229–244, bringing back the B theme at measure 245, this time in the tonic key. At 327, B♭ major returns briefly, moving back to D in 334 with a Coda from measures 340–360.

Second movement

This movement, *Larghetto*, is in the dominant key of A major and is one of Beethoven's longest symphonic slow movements. There are clear indications of the influence of folk music and the pastoral, presaging his Symphony No. 6 ("Pastoral").

Third movement

This movement, *Scherzo: Allegro*, encloses a melodious oboe and bassoon quartet within typical-sounding Austrian side-slapping dance.

Fourth movement

The fourth movement, *Allegro molto*, is composed of very rapid string passages. Musicologist Robert Greenberg of the San Francisco Conservatory of Music describes the highly unusual opening motif as a hiccup, belch or flatulence followed by a groan of pain. According to Greenberg:

Beethoven's gastric problems, particularly in times of great stress – like the fall of 1802 – were legendary. ... It has been understood almost since the day of its premiere that that is what this music is all about. Beethoven never refuted it; in fact, he must have encouraged it. Otherwise, how could such an interpretation become common coin? And common coin it is.^[3]

Notes

[1] Steinberg, M. *The Concerto: A Listener's Guide*, p.59-63, Oxford (1998).

[2] Beethoven Symphony No.2 (<http://www.classicalarchives.com/work/4147.html#tvf=tracks&tv=about>), Allmusic

[3] Robert Greenberg, *The Symphonies of Beethoven*, "Symphony No. 2: Beethoven at the Edge II", The Teaching Company (1996)

External links

- Analysis of Beethoven Symphony No.2 (<http://www.all-about-beethoven.com/symphony2.html>) on the All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>) Page
- Complete performance by the Philadelphia Orchestra (<http://www.npr.org/templates/story/story.php?storyId=5454034>) (interview only)
- Symphony No. 2 (<http://www.musedata.org/beethoven/sym-2>) is available in PDF format created from MuseData.
- Symphony No. 2: Free scores at the International Music Score Library Project
- A visual analysis of the 2nd Symphony (<http://www.youtube.com/watch?v=qCQMvL-dXvc>)
- Free M3 Podcast (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-2-in-re-maggiore-op-36-adina-spire-bezdin-ensemble.html>)

Symphony No. 3

"Beethoven's 3rd" redirects here. For the direct-to-video movie, see *Beethoven's 3rd* (film).

Symphony No. 3 in E-flat major, Opus 55 (also Italian *Sinfonia Eroica*, *Heroic Symphony*) is a structurally rigorous composition of great emotional depth, which marked the beginning of the creative middle-period of the composer Ludwig van Beethoven.^{[1][2]}

As a type of orchestral music, the *Sinfonia Eroica* is a technically mature expression of the classical style of composition of the eighteenth century, yet also exhibits defining features of the romantic style that would be much used in nineteenth-century orchestral composition.

Beethoven began composing the third symphony soon after Symphony No. 2 in D major, Opus 36; he completed the composition in early 1804, and the first public performance of Symphony No. 3 was on 7 April 1805 in Vienna.^[3]



Sinfonia Eroica (1804): The title page shows Beethoven's erasure of his dedication of the work to Napoleon Bonaparte.

Instrumentation

Symphony No. 3 is scored for two flutes, two oboes, two clarinets in B-flat, two bassoons, three horns (the 1st in E-flat, C, and F; the 2nd in E-flat and C; and the 3rd in E-flat), two trumpets in E-flat and C, timpani in E-flat and B-flat (in the 1st, 3rd, and 4th movements) and in C and G (in the 2nd movement), and strings.

Form

The work is in four movements:

1. *Allegro con brio* (12 – 18 min.)
2. *Marcia funebre: Adagio assai* in C minor (14 – 18 min.)
3. *Scherzo: Allegro vivace* (5 – 6 min.)
4. *Finale: Allegro molto* (10 – 14 min.)



Ludwig van Beethoven in the 1803/04 period, in which he composed Symphony No. 3

Depending upon the conductor's style, the performance time is between forty-one and fifty-six minutes.

First movement: Allegro con brio

The first movement, in 3/4 time, is of the sonata form. The movement opens with two large E-flat major chords played, by the whole orchestra, thus firmly establishing the tonality of the movement. The first theme is introduced by the cellos, and, by the fifth bar of the melody, a chromatic note (C♯) is introduced, thus establishing the harmonic tension of the composition. The melody is finished by the first violins, with a syncopated series of Gs (which forms a tritone with C♯ of the cellos). After the first theme is played, by the various instruments, the movement transits to a calmer, second theme that leads to the development section.

Like the rest of the movement, the development is characterized by remarkable harmonic and rhythmic tension, from dissonant chords and long passages of syncopated rhythm. Most remarkable, Beethoven introduces a new theme in the development section, thus breaking with the tradition of classical composition – that the development section works only with existing material.

Thematically, the development section leads back to the recapitulation; notably, the horns appear to come in early with the tonic melody, while the strings continue playing the dominant chord; and concludes in a long coda that reintroduces the new theme first presented in the development section; the first movement is between 12 and 18 minutes long.

	I. Allegro con brio (15:12)
	II. Marcia funebre: Adagio assai (15:29)
	III. Scherzo: Allegro vivace (5:49)
	IV. Finale: Allegro molto (11:45)
	All files courtesy of Musopen
Problems playing these files? See media help.	

Second movement: Marcia Funebre – Adagio assai

The second movement is a funeral march in C minor with a trio in C major, and comprises multiple *fugatos*. Musically, the thematic solemnity of the second movement lends it use as a funeral march proper; the movement is between 14 and 18 minutes long.

Third movement: Allegro vivace

The third movement is a lively scherzo that features hunting calls from the three horns; it is between 5 and 6 minutes long.

Fourth movement: Allegro molto

The fourth movement is a set of variations on a theme, which Beethoven had used in earlier compositions; as the finale of the ballet *The Creatures of Prometheus*, Op. 43 (1801); then as the theme of the Variations and Fugue for Piano in E♭ major, Op. 35 (1802), also called the *Eroica Variations*.

<score> \new PianoStaff <<

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\set PianoStaff.instrumentName = #" "
\new Staff = "upper" \relative c {
\clef treble
\key ees \major
\time 2/4
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bes16( aes) f8 aes16( g) ees8 g4( f8)
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}
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\clef bass
\key ees \major
\time 2/4
```

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r8 ees4 r bes' r bes, r ees r ees d ees r8 e f d ees! a, bes4 r8 }
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</score>
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The theme of the fourth movement, and its bass line

The subtitle *Eroica Variations* of Opus 35 derives from the occurrence of the themes in the fourth movement of this symphony. In the symphony proper, the thematic variations are structured like the piano variations of Opus 35; the bass line of the theme first appears and then is subjected to a series of strophic variations that lead to the full appearance of the theme proper; the fourth movement is between 10 and 14 minutes long.

Overview

Dedication and premiere performance

Ludwig van Beethoven originally dedicated this symphony to Napoleon, who he believed embodied the democratic and anti-monarchical ideals (Liberty, Equality, Fraternity) of the French Revolution (1789–1799). In autumn of 1804, Beethoven withdrew his dedication of the third symphony to Napoleon, lest it cost the composer's fee paid him by a royal patron; so, Beethoven re-dedicated his third symphony to Prince Joseph Franz Maximilian Lobkowitz – nonetheless, despite such a bread-and-butter consideration, the politically idealistic Beethoven titled the work "Buonaparte". Later, about the composer's response to Napoleon having proclaimed himself Emperor of the French (14 May 1804), Beethoven's secretary, Ferdinand Ries said that:

In writing this symphony, Beethoven had been thinking of Buonaparte, but Buonaparte while he was First Consul. At that time Beethoven had the highest esteem for him, and compared him to the greatest consuls of Ancient Rome. Not only I, but many of Beethoven's closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word "Buonaparte" inscribed at the very top of the title-page and "Ludwig van Beethoven" at the very bottom ...

I was the first to tell him the news that Buonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor. The page had to be recopied, and it was only now that the symphony received the title *Sinfonia eroica*.^[4]



Bonaparte, First Consul, by Jean Auguste Dominique Ingres

An extant copy of the score bears two scratched-out, hand-written sub-titles; initially, the Italian phrase *Intitolata Bonaparte* ("Titled Bonaparte"), secondly, the German phrase *Geschrieben auf Bonaparte* ("Written for Bonaparte"), four lines below the Italian sub-title. Three months after retracting his initial Napoleonic dedication of the symphony, the Beethoven informed his music publisher that "The title of the symphony is really *Bonaparte*". In 1806, the score was published under the Italian title *Sinfonia Eroica ... composta per festeggiare il sovvenire di un grande Uomo* ("Heroic Symphony, Composed to celebrate the memory of a great man").^[5]



The composer Ferdinand Ries (1784–1838) friend, pupil, and secretary to Ludwig van Beethoven

When informed of the death of Napoleon (5 May 1821), Beethoven said, "I wrote the music for this sad event seventeen years ago", referring to the funeral second movement. Composed from the autumn of 1803 until the spring of 1804, the premiere performance of the third symphony was private – for Beethoven's royal patron, Prince Lobkowitz, at the castle Eisenberg (Jezeří) in Bohemia. The first public performance was on 7 April 1805, at the Theater an der Wien, Vienna; for which concert the announced (theoretical) key for the symphony was Dis (D-sharp major, 9 sharps).^[6]

Horn-solo anecdote

During the initial rehearsal, in the first movement the solo horn entered with the main theme four bars before the true recapitulation; about which, Beethoven's secretary, Ferdinand Ries said that:

The first rehearsal of the symphony was terrible, but the hornist did, in fact, come in on cue. I was standing next to Beethoven and, believing that he had made a wrong entrance, I said, "That damned hornist! Can't he count? It sounds frightfully wrong." I believe I was in danger of getting my ears boxed. Beethoven did not forgive me for a long time.

Musical characteristics

The work is a milestone work of classical-style composition; it is twice as long as the symphonies of Joseph Haydn and Wolfgang Amadeus Mozart – the first movement is almost as long as a typical Classical symphony (with repetition of the exposition). Thematically, it covers more emotional ground than had Beethoven's earlier symphonies, and thus marks the beginning of the Romantic period in classical music.^[7]

The second movement especially displays a great emotional range, from the misery of the funeral march theme, to the relative solace of happier, major-key episodes. The finale displays a similar emotional range, and is given a thematic importance then unheard of. In earlier symphonies, the finale was a quick and breezy conclusion; here, the finale is a lengthy set of variations and fugue on a theme from Beethoven's music for the ballet *The Creatures of Prometheus* (1801).

Compositionally, the opening theme of *Sinfonia Eroica* resembles that of the overture to the comic opera *Bastien und Bastienne* (1768), composed by twelve-year-old W. A. Mozart. It was unlikely that Beethoven knew of that unpublished composition. A possible explanation is that Mozart and Beethoven each coincidentally heard and learned the theme from elsewhere.^[8]

Critical opinion

- In the *Treatise on Instrumentation and Orchestration* (1844, 1855), Hector Berlioz discussed Beethoven's orchestral use and applications of the horn and of the oboe in this symphony.^[9]
- In *Metamorphosen, Study for 23 Solo Strings* (1945), Richard Strauss presents themes similar to the funeral march of the *Sinfonia Eroica*; near the conclusion of the *Metamorphoses*, the bass quotes the funeral march proper from the *Sinfonia Eroica*. Academics speculate that Strauss's sub-title "In Memoriam" refers to Ludwig van Beethoven.
- The music critic Harold C. Schonberg said that "Musical Vienna was divided on the merits of the *Eroica*. Some called it Beethoven's masterpiece. Others said that the work merely illustrated a striving for originality that did not come off."^[10] Moreover, included to the same program of the concert featuring the *Sinfonia Eroica*, there was the premiere performance of a Symphony in E-flat major by Anton Eberl (1765–1807), that received better reviews than did Beethoven's symphony.
- The critic J. W. N. Sullivan said that the first movement expresses Beethoven's courage in confronting deafness, the second movement, slow and dirge-like, communicates his despair, the third movement, the scherzo, is an "indomitable uprising of creative energy", and the fourth movement is an exuberant outpouring of energy. Wikipedia:Quotations
- In the article, "Beethoven's Cry of Freedom" (2003), the Marxist critic Gareth Jenkins said that in the *Sinfonia Eroica* "Beethoven was doing for music what Napoleon was doing for society – turning tradition upside down", and so embodied the "sense of human potential and freedom" that first appeared during the French Revolution.^[11]
- In the recording *Eroica* (1953) and in the book *The Infinite Variety of Music* (1966), the conductor and composer Leonard Bernstein said that the first and second movements are "perhaps the greatest two movements in all symphonic music".^{[12][13]}

Funereal music

Since the 19th century, the *adagio assai* second movement is a common *marcia funebre* played at a funeral, a memorial service, and a commemoration.

- In 1847, the symphony's second movement was played at the funeral of the German composer Felix Mendelssohn.^[14]
- In 1945, Serge Koussevitzky performed the second movement to mourn the death of the US President Franklin D. Roosevelt.^[15]
- In 1957, Bruno Walter performed the entire symphony as the memorial concert for the conductor Arturo Toscanini.^[16]
- In 1963, the Boston Symphony Orchestra gave an impromptu performance of the second movement of the *Eroica* symphony to mourn the assassinated US President John F. Kennedy.
- In 1972, the Munich Philharmonic played the second movement at the funeral of the eleven Israeli athletes killed in the Munich massacre that occurred at the 1972 Summer Olympics.

Cinema

In 2003 a Simon Cellan Jones-directed BBC/Opus Arte made-for-television film, *Eroica*, was released, with Ian Hart as Beethoven. The Orchestre Révolutionnaire et Romantique, conducted by Sir John Eliot Gardiner, performed the *Eroica* symphony in its entirety. The subject of the film is the private 1804 premiere of the work at the palace of Prince Lobkowitz (Jack Davenport). The film is based in part on Ferdinand Ries' recollections of the event. In the film Beethoven does not learn that Napoleon has crowned himself Emperor of France until after the performance of the symphony is over – while having dinner with Ferdinand Ries. Rather than tearing up the title page of the symphony, he simply crumples it up.

In 1994, portions of the *Eroica* were used in the biographical film, *Immortal Beloved*, starring Gary Oldman as Beethoven. Written and directed by Bernard Rose, the film's score uses various works of Beethoven that were selected by the film's music director, Sir Georg Solti.

In the Alfred Hitchcock film *Psycho*, Lila Crane finds a phonograph record of the *Eroica* on the record player in Norman Bates' bedroom.

In the film *Ocean's Twelve*, the *Eroica* is played during the attempted Amsterdam robbery.

In the 1983 Walt Disney movie *Something Wicked This Way Comes* (an adaptation of the Ray Bradbury novel by the same name), the funeral march from *Eroica* is played during the carnival troupe's search for Will and Jim.

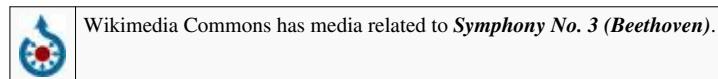
Notes

- [1] *The Symphony*, ed. Ralph Hill, Pelican Books (1949), p. 99.
- [2] *Symphony No. 6 in F Major, Op. 68 Pastorale* (Schott), ed. Max Unger, p. vi.
- [3] *Beethoven*, Kegan, Paul, Trench, Trubner & Co., London, 1930, p. 112
- [4] *Eroica* (http://www.napoleon-series.org/ins/scholarship98/c_eroica.html#1), Napoleon Series.
- [5] Dahlhaus, Carl. *Ludwig van Beethoven, Approaches to his Music*. Clarendon Press, 1991, pp. 23–25.
- [6] *Grove's Dictionary of Music and Musicians*, 5th ed., 1954, Eric Blom, ed.
- [7] Bernstein, Leonard, *The Infinite Variety of Music*, Hal Leonard Corporation, ISBN 978-1-57467-164-3
- [8] Robert W. Gutman, *Mozart: A Cultural Biography*, 1999, p. 242
- [9] Eroica Symphony (<http://www.wisdomportal.com/EroicaSymphony.html>), Wisdom Portal.
- [10] Aaron Green. "Historical Notes on Ludwig van Beethoven's Symphony No. 3, Op. 55" (<http://classicalmusic.about.com/od/symphonies/a/aaeroica.htm>), *About.com*
- [11] Gareth Jenkins. "Beethoven's Cry of Freedom" (<http://www.socialistworker.co.uk/art.php?id=2496>), *Socialist Worker* (UK) 4 October 2003.
- [12] http://www.amazon.com/Leonard-Bernstein-American-Decca-Recordings/dp/B00067GKF6/ref=sr_1_1?s=music&ie=UTF8&qid=1324769198&sr=1-1
- [13] <http://books.google.com/books?id=iUcyva1FEz4C&printsec=frontcover&dq=The+Infinite+Variety+of+Music&hl=en&sa=X&ei=L2D2ToK4GJS3twfUmOjPBg&ved=0CDEQ6AEwAA#v=onepage&q=Eroica&f=false>
- [14] Wilfrid Blunt, *On Wings of Song, a biography of Felix Mendelssohn*, London 1974.
- [15] American Heritage. (http://www.americanheritage.com/articles/magazine/ah/1970/5/1970_5_8.shtml)
- [16] Music and Arts. (<http://www.musicandarts.com/CDpages/CD1010hc.html>)

References

- George, Christopher T. (December 1998). *The Eroica Riddle: Did Napoleon Remain Beethoven's "Hero?"* (http://www.napoleon-series.org/ins/scholarship98/c_eroica.html#1). "Beethoven: Letters, Journals and Conversations". *Napoleonic Scholarship: The Journal of the International Napoleonic Society* **1** (2). ISBN 0-8371-9899-2.

External links



- A site about the Eroica. (<http://www.beethovenseroica.com/eroica2.html>)
- Full Score (<http://www.dlib.indiana.edu/variations/scores/adh1166/large/soundscore.html>) of Beethoven's Third Symphony.
- Program notes for the Philadelphia Orchestra (<http://www.npr.org/templates/story/story.php?storyId=5456722>).
- Symphony No. 3 (<http://www.musedata.org/beethoven/sym-3>) is available in PDF format created from MuseData.
- Symphony No. 3: Free scores at the International Music Score Library Project

- Media:
 - Eroica website (<http://www.keeping-score.org/sites/default/files/swf/beethoven/beethoven-full>) from SF Symphony's 'Keeping Score' with Analysis, Background and Commentary by Michael Tilson Thomas (needs Flash).
 - Discovering Music (<http://www.bbc.co.uk/radio3/discoveringmusic/videolibrary/eroica.shtml>), BBC Radio 3. Videos of an analysis and complete performance of the symphony. The analysis is by Stephen Johnson and the symphony is performed by the BBC National Orchestra of Wales, under Christophe Mangou. Listening notes for the symphony are also available here (<http://www.bbc.co.uk/programmes/b00qps03>).
 - The Eroica Effect (<http://konserthuset.23video.com/video/919426/the-eroica-effect>), Helsingborg Concert Hall (<http://www.helsingborgskonserthus.se/>). Complete performance of the symphony. The symphony is performed by the Helsingborg Symphony Orchestra, under Andrew Manze.
 - Symphony No. 3 (<http://www.archive.org/details/BeethovenSymphonyNo.3walter>), complete performance by the New York Philharmonic, directed by Bruno Walter, available at the Internet Archive.
 - MP3 – Creative Commons – Podcast (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-3-in-mi-bemolle-maggiore-op-55-eroica-adina-spire-bezdin-ensemble.html>) Adina Spire – Bezdin Ensemble

Symphony No. 4

The **Symphony No. 4 in B-flat major**, Op. 60, is a symphony in four movements composed by Ludwig van Beethoven in the summer of 1806.^[1] It was premièred in March 1807 at a private concert of the home of Prince Franz Joseph von Lobkowitz.^[2]

Background

The work was dedicated to Count Franz von Oppersdorff, a relative of Beethoven's patron, Prince Lichnowsky. The Count met Beethoven when he traveled to Lichnowsky's summer home where Beethoven was staying. Von Oppersdorff listened to Beethoven's Symphony No. 2 in D Major, and liked it so much that he offered a great amount of money for Beethoven to compose a new symphony for him. Beethoven undertook the new work during the summer of 1806 and completed it in roughly a month, while working on the Fourth Piano Concerto and revising his opera *Fidelio*, then still known as *Leonore*. The dedication was made to "the Silesian nobleman Count Franz von Oppersdorff".^[3] Hector Berlioz was so enamoured of the symphony's 2nd movement that he claimed it was the work of the Archangel Michael, and not that of a human.



Portrait of Beethoven in 1804, 3 years before the première of his 4th Symphony

Instrumentation

The symphony is scored for flute, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in B-flat and E-flat, 2 trumpets in B-flat and E-flat, timpani and strings.

Movements

	1st movement: Allegro vivace
	2nd movement: Adagio
	3rd movement: Allegro molto e vivace
	4th movement: Allegro ma non troppo
Performed by the Skidmore College Orchestra, courtesy of Musopen	
Problems playing these files? See media help.	

The work is in four movements:

1. Adagio – Allegro vivace, 2/2
2. Adagio, 3/4 in E-flat major
3. Menuetto; Allegro vivace, 3/4
4. Allegro ma non troppo, 2/4

The work takes about 33 minutes to perform.

In general the symphony is sunny and cheerful, with light instrumentation in a manner that recalls the symphonies of Joseph Haydn, with whom Beethoven had studied a decade before. The Fourth Symphony contrasts with the swooping changes of Beethoven's composition style in the previous Third Symphony, and is often overshadowed by both its predecessor and following work, the celebrated Fifth Symphony which Beethoven had set aside to complete the Fourth. Despite being written in a style more akin to that of Beethoven's first two symphonies, the Fourth contains many aspects that show his growing strength as a composer, most notably the B-flat minor Adagio introduction to the first movement, which Leonard Bernstein described as a "mysterious introduction which hovers around minor modes, tip-toeing its tenuous weight through ambiguous unrelated keys [with reluctance] to settle down into its final B-flat major."

Notes

- [1] *Symphony No. 6 in F Major, Op. 68 Pastorale* (Schott Music), ed. Max Unger, p. vi
- [2] Steinberg, Michael. *The Symphony: A Listeners Guide*. pp. 19-24. Oxford University Press, 1995.
- [3] Paul Netl (1976) *Beethoven Handbook*. New York: Frederick Ungar Publishing Co., p. 262

External links

	Wikimedia Commons has media related to <i>Symphony No. 4 (Beethoven)</i> .

- Symphony No. 4: Free scores at the International Music Score Library Project
- Analysis of the Beethoven Symphony No. 4 (<http://www.all-about-beethoven.com/symphony4.html>), all-about-beethoven.com
- Full score (<http://www.dlib.indiana.edu/variations/scores/adh1164/large/index.html>) of Beethoven's Fourth Symphony

- Symphony No. 4 (<http://www.musedata.org/beethoven/sym-4>) is available in PDF format created from MuseData.
- Creative Commons Recording (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-4-si-bemolle-maggiore-op-60-adina-spire-bezdin-ensemble.html>)

Symphony No. 5

"Beethoven's Fifth" redirects here. For the movie, see Beethoven's 5th (film). For Beethoven's 5th piano concerto, see Piano Concerto No. 5 (Beethoven).

The **Symphony No. 5 in C minor** of Ludwig van Beethoven, Op. 67, was written in 1804–1808. It is one of the best-known compositions in classical music, and one of the most frequently played symphonies. First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterwards. E. T. A. Hoffmann described the symphony as "one of the most important works of the time".

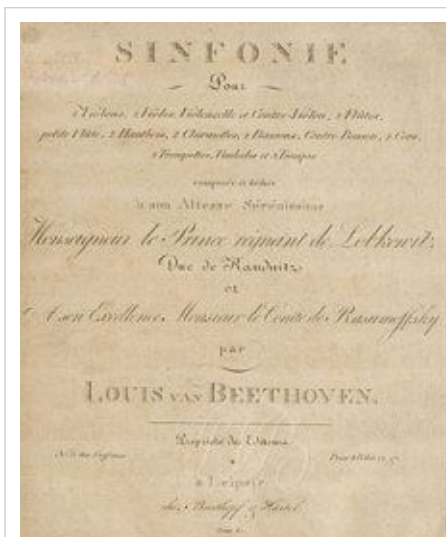
It begins by stating a distinctive four-note "short-short-short-long" motif twice: ( listen Wikipedia:Media helpFile:Beet5mov1bars1to5.ogg)

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<score>{\clef treble \key c \minor \time 2/4 {r8 g'8[ g'8 g'8] | ees'2\fermata | r8 f'8[ f'8 f'8] | d'2~ | d'2\fermata | } }</score>
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The symphony, and the four-note opening motif in particular, are well known worldwide, with the motif appearing frequently in popular culture, from disco to rock and roll, to appearances in film and television.

Since the Second World War it has sometimes been referred to as "The Victory Symphony".^[1] "V" is the Roman character for the number five; the phrase "'V for Victory" became well known as a campaign of the Allies of World War II. That Beethoven's Victory Symphony happened to be his Fifth (or vice versa) is co-incidence. Some thirty years after this piece was written, the rhythm of the opening phrase – "dit-dit-dit-dah" – was used for the letter "V" in Morse Code, though this is probably also coincidental.^[2]

The BBC, during World War Two, prefaced its broadcasts to Europe with those four notes, played on drums.^{[3][4]}



The coversheet to Beethoven's 5th Symphony. The dedication to Prince J. F. M. Lobkowitz and Count Rasumovsky is visible.

History

Development

The Fifth Symphony had a long gestation. The first sketches date from 1804 following the completion of the Third Symphony. However, Beethoven repeatedly interrupted his work on the Fifth to prepare other compositions, including the first version of *Fidelio*, the *Appassionata* piano sonata, the three *Razumovsky* string quartets, the Violin Concerto, the Fourth Piano Concerto, the Fourth Symphony, and the Mass in C. The final preparation of the Fifth Symphony, which took place in 1807–1808, was carried out in parallel with the Sixth Symphony, which premiered at the same concert.

Beethoven was in his mid-thirties during this time; his personal life was troubled by increasing deafness.^[5] In the world at large, the period was marked by the Napoleonic Wars, political turmoil in Austria, and the occupation of Vienna by Napoleon's troops in 1805.

Premiere

The Fifth Symphony was premiered on 22 December 1808 at a mammoth concert at the Theater an der Wien in Vienna consisting entirely of Beethoven premieres, and directed by Beethoven himself. The concert lasted for more than four hours. The two symphonies appeared on the program in reverse order: the Sixth was played first, and the Fifth appeared in the second half. The program was as follows:

1. The Sixth Symphony
2. Aria: "Ah, perfido", Op. 65
3. The Gloria movement of the Mass in C major
4. The Fourth Piano Concerto (played by Beethoven himself)
5. (*Intermission*)
6. The Fifth Symphony
7. The Sanctus and Benedictus movements of the C major Mass
8. A solo piano improvisation played by Beethoven
9. The Choral Fantasy



Beethoven in 1804, the year he began work on the Fifth Symphony.
Detail of a portrait by W. J. Mähler

Beethoven dedicated the Fifth Symphony to two of his patrons, Prince Franz Joseph von Lobkowitz and Count Razumovsky. The dedication appeared in the first printed edition of April 1809.

Reception and influence

There was little critical response to the premiere performance, which took place under adverse conditions. The orchestra did not play well—with only one rehearsal before the concert—and at one point, following a mistake by one of the performers in the Choral Fantasy, Beethoven had to stop the music and start again. The auditorium was extremely cold and the audience was exhausted by the length of the program. However, a year and a half later, publication of the score resulted in a rapturous unsigned review (actually by E. T. A. Hoffmann) in the *Allgemeine musikalische Zeitung*. He described the music with dramatic imagery:

Radiant beams shoot through this region's deep night, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing—a longing in which every pleasure that rose up in jubilant tones sinks and succumbs, and only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits.^[6]

Apart from the extravagant praise, Hoffmann devoted far the largest part of his review to a detailed analysis of the symphony, in order to show his readers the devices Beethoven used to arouse particular affects in the listener. In an essay titled "Beethoven's Instrumental Music", compiled from this 1810 review and another one from 1813 on the op. 70 string trios, published in three instalments in December 1813, E.T.A. Hoffmann further praised the "indescribably profound, magnificent symphony in C minor":

How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite!... No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing, and until the final chord—indeed, even in the moments that follow it—he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound....^[7]

The symphony soon acquired its status as a central item in the repertoire. It was played in the inaugural concerts of the New York Philharmonic on 7 December 1842, and the [US] National Symphony Orchestra on 2 November 1931. It was first recorded by the Odeon Orchestra under Friedrich Kark in 1910. The First Movement (as performed by the Philharmonia Orchestra) was featured on the Voyager Golden Record, a phonograph record containing a broad sample of the images, common sounds, languages, and music of Earth, sent into outer space with the two Voyager probes. Groundbreaking in terms of both its technical and its emotional impact, the Fifth has had a large influence on composers and music critics, and inspired work by such composers as Brahms, Tchaikovsky (his 4th Symphony in particular), Bruckner, Mahler, and Berlioz.



The Theater an der Wien as it appeared in the early 19th century

Instrumentation

The symphony is scored for piccolo (fourth movement only), two flutes, two oboes, two clarinets in B flat and C, two bassoons, contrabassoon (fourth movement only), two horns in E flat and C, two trumpets, three trombones (alto, tenor, and bass, fourth movement only), timpani (in G-C) and strings.

Form

A typical performance usually lasts around 30–40 minutes. The work is in four movements:

First movement: Allegro con brio

	First movement
	First movement: Allegro con brio Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
	First movement: Allegro con brio Performed by the Fulda Symphony
Problems playing these files? See media help.	

The first movement opens with the four-note motif discussed above, one of the most famous in western music. There is considerable debate among conductors as to the manner of playing the four opening bars. Some conductors take it in strict allegro tempo; others take the liberty of a weighty treatment, playing the motif in a much slower and more stately tempo; yet others take the motif *molto ritardando* (a pronounced slowing through each four-note phrase), arguing that the fermata over the fourth note justifies this. Some critics consider it crucial to convey the spirit of and-two-and *one*, as written, and consider the more common one-two-three-*four* to be misleading.^[9]

The first movement is in the traditional sonata form that Beethoven inherited from his classical predecessors, Haydn and Mozart (in which the main ideas that are introduced in the first few pages undergo elaborate development through many keys, with a dramatic return to the opening section—the recapitulation—about three-quarters of the way through). It starts out with two dramatic fortissimo phrases, the famous motif, commanding the listener's attention. Following the first four bars, Beethoven uses imitations and sequences to expand the theme, these pithy imitations tumbling over each other with such rhythmic regularity that they appear to form a single, flowing melody. Shortly after, a very short *fortissimo* bridge, played by the horns, takes place before a second theme is introduced. This second theme is in E flat major, the relative major, and it is more lyrical, written *piano* and featuring the four-note motif in the string accompaniment. The codetta is again based on the four-note motif. The development section follows, including the bridge. During the recapitulation, there is a brief solo passage for oboe in quasi-improvisatory style, and the movement ends with a massive coda.

Second movement: Andante con moto

	Second movement
	Second movement: Andante con moto Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
	Second movement: Andante con moto Performed by the Fulda Symphony
Problems playing these files? See media help.	

The second movement, in A flat major, is a lyrical work in double variation form, which means that two themes are presented and varied in alternation. Following the variations there is a long coda.

The movement opens with an announcement of its theme, a melody in unison by violas and cellos, with accompaniment by the double basses. A second theme soon follows, with a harmony provided by clarinets, bassoons, and violins, with a triplet arpeggio in the violas and bass. A variation of the first theme reasserts itself. This is followed up by a third theme, thirty-second notes in the violas and cellos with a counterphrase running in the flute, oboe, and bassoon. Following an interlude, the whole orchestra participates in a fortissimo, leading to a series of crescendos and a coda to close the movement.

Third movement: Scherzo. Allegro

	Third movement
	Third movement: Scherzo. Allegro
	Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
	Third movement: Scherzo. Allegro
	Performed by the Fulda Symphony
<i>Problems playing these files? See media help.</i>	

The third movement is in ternary form, consisting of a scherzo and trio. It follows the traditional mold of Classical-era symphonic third movements, containing in sequence the main scherzo, a contrasting trio section, a return of the scherzo, and a coda. However, while the usual Classical symphonies employed a minuet and trio as their third movement, Beethoven chose to use the newer scherzo and trio form.

The movement returns to the opening key of C minor and begins with the following theme, played by the cellos and double basses: ( listen [Wikipedia:Media helpFile:Beet5mov3bars1to4.ogg](#))

```
<score>\relative c{ \clef bass \key c \minor \time 3/4 \tempo "Allegro" \partial 4 g\pp | c ees g | c2 ees4 | d2 fis,4) | g2.~ | g2.}</score>
```

The opening theme is answered by a contrasting theme played by the winds, and this sequence is repeated. Then the horns loudly announce the main theme of the movement, and the music proceeds from there.

The trio section is in C major and is written in a contrapuntal texture. When the scherzo returns for the final time, it is performed by the strings pizzicato and very quietly.

"The scherzo offers contrasts that are somewhat similar to those of the slow movement in that they derive from extreme difference in character between scherzo and trio ... The Scherzo then contrasts this figure with the famous 'motto' (3 + 1) from the first movement, which gradually takes command of the whole movement."

Fourth movement: Allegro

	Fourth movement
	Fourth movement: Allegro
	Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
	Fourth movement: Allegro
	Performed by the Fulda Symphony
<i>Problems playing these files? See media help.</i>	

The triumphant and exhilarating finale begins without interruption after the scherzo. It is written in an unusual variant of sonata form: at the end of the development section, the music halts on a dominant cadence, played fortissimo, and the music continues after a pause with a quiet reprise of the "horn theme" of the scherzo movement. The recapitulation is then introduced by a crescendo coming out of the last bars of the interpolated scherzo section, just as the same music was introduced at the opening of the movement. The interruption of the finale with material from the third "dance" movement was pioneered by Haydn, who had done the same in his Symphony No. 46 in B, from 1772. It is not known whether Beethoven was familiar with this work.

The Fifth Symphony finale includes a very long coda, in which the main themes of the movement are played in temporally compressed form. Towards the end the tempo is increased to presto. The symphony ends with 29 bars of C major chords, played fortissimo. In *The Classical Style*, Charles Rosen suggests that this ending reflects Beethoven's sense of Classical proportions: the "unbelievably long" pure C major cadence is needed "to ground the extreme tension of [this] immense work."

It was shown recently that this long chord sequence was a pattern that Beethoven borrowed from the Italian composer Luigi Cherubini, whom Beethoven "esteemed the most" among his contemporary musicians. Spending much of his life in France, Cherubini employed this pattern consistently to close his overtures, which Beethoven knew well. The ending of his famous symphony repeats almost note by note and pause by pause the conclusion of Cherubini's overture to his opera *Eliza*, composed in 1794 and presented in Vienna in 1803.

Influences

The 19th century musicologist Gustav Nottebohm first pointed out that the third movement's theme has the same sequence of intervals as the opening theme of the final movement of Mozart's famous Symphony No. 40 in G minor, K. 550. Here is Mozart's theme: ( listen Wikipedia:Media helpFile:Mozart40bars1to3.ogg)

```
<score>\relative c' { \key g \minor \time 2/2 \tempo "Allegro assai" \partial 4 d4\p( g) bes-. d-. g-. bes2( a4) cis,8\ff }</score>
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While such resemblances sometimes occur by accident, this is unlikely to be so in the present case. Nottebohm discovered the resemblance when he examined a sketchbook used by Beethoven in composing the Fifth Symphony: here, 29 measures of Mozart's finale appear, copied out by Beethoven. [Wikipedia:Verifiability](#)

Lore

Much has been written about the Fifth Symphony in books, scholarly articles, and program notes for live and recorded performances. This section summarizes some themes that commonly appear in this material.

Fate motif

The initial motif of the symphony has sometimes been credited with symbolic significance as a representation of Fate knocking at the door. This idea comes from Beethoven's secretary and factotum Anton Schindler, who wrote, many years after Beethoven's death:

The composer himself provided the key to these depths when one day, in this author's presence, he pointed to the beginning of the first movement and expressed in these words the fundamental idea of his work: "Thus Fate knocks at the door!"^[10]

Schindler's testimony concerning any point of Beethoven's life is disparaged by experts (he is believed to have forged entries in Beethoven's conversation books). Moreover, it is often commented that Schindler offered a highly romanticized view of the composer.

There is another tale concerning the same motif; the version given here is from Antony Hopkins' description of the symphony. Carl Czerny (Beethoven's pupil, who premiered the "Emperor" Concerto in Vienna) claimed that "the little pattern of notes had come to [Beethoven] from a yellow-hammer's song, heard as he walked in the Prater-park

in Vienna." Hopkins further remarks that "given the choice between a yellow-hammer and Fate-at-the-door, the public has preferred the more dramatic myth, though Czerny's account is too unlikely to have been invented."

In his Omnibus television lecture series in 1954, Leonard Bernstein has likened the Fate Motif to the four note coda common to classical symphonies. These notes would terminate the classical symphony as a musical coda, but for Beethoven they become a motif repeating throughout the work for a very different and dramatic effect, he says.^[11]

Evaluations of these interpretations tend to be skeptical. "The popular legend that Beethoven intended this grand exordium of the symphony to suggest 'Fate Knocking at the gate' is apocryphal; Beethoven's pupil, Ferdinand Ries, was really author of this would-be poetic exegesis, which Beethoven received very sarcastically when Ries imparted it to him." Elizabeth Schwarm Glesner^[12] remarks that "Beethoven had been known to say nearly anything to relieve himself of questioning pests"; this might be taken to impugn both tales.

Beethoven's choice of key

The key of the Fifth Symphony, C minor, is commonly regarded as a special key for Beethoven, specifically a "stormy, heroic tonality". Beethoven wrote a number of works in C minor whose character is broadly similar to that of the Fifth Symphony. Writer Charles Rosen says,

Beethoven in C minor has come to symbolize his artistic character. In every case, it reveals Beethoven as Hero. C minor does not show Beethoven at his most subtle, but it does give him to us in his most extroverted form, where he seems to be most impatient of any compromise.

Repetition of the opening motif throughout the symphony

It is commonly asserted that the opening four-note rhythmic motif (short-short-short-long; see above) is repeated throughout the symphony, unifying it. "It is a rhythmic pattern (dit-dit-dit-dot*) that makes its appearance in each of the other three movements and thus contributes to the overall unity of the symphony" (Doug Briscoe); "a single motif that unifies the entire work" (Peter Gutmann); "the key motif of the entire symphony"; "the rhythm of the famous opening figure ... recurs at crucial points in later movements" (Richard Bratby^[13]). The *New Grove* encyclopedia cautiously endorses this view, reporting that "[t]he famous opening motif is to be heard in almost every bar of the first movement—and, allowing for modifications, in the other movements."

There are several passages in the symphony that have led to this view. For instance, in the third movement the horns play the following solo in which the short-short-short-long pattern occurs repeatedly:

<score>\relative c {

```
\key c \minor \time 3/4 \set Score.currentBarNumber = #19 \bar "" \[ g4\ff^a 2" g g | g2. | \] g4 g g | g2. | g4 g g | <es
g>2. | <g bes>4( <f as>) <es g>^^ | <bes f>2. | } </score>
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In the second movement (at measure 76), an accompanying line plays a similar rhythm ( listen Wikipedia:Media helpFile:BeethovenSymphony5Mvt2Bar76.ogg):

<score>

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\new StaffGroup << \new Staff \relative c { \time 3/8 \key c \minor \set Score.currentBarNumber = #75 \bar ""
\override TextScript #X-offset = #-3 \partial 8 es16.\pp^"Violin I" f32) | \repeat unfold 2 { ges4 es16.( f32) | } }
\new Staff \relative c { \key c \minor \override TextScript #X-offset = #-3 r8^"Violin II, Viola" | r32 \[ a[\pp a a]
a16[ \] a] a r | r32 a[ a a] a16[ a] a r | } >> </score>
```

In the finale, Doug Briscoe (cited above) suggests that the motif may be heard in the piccolo part, presumably meaning the following passage ( listen Wikipedia:Media helpFile:BeethovenSymphony5Mvt4Bar244.ogg):

<score>\new StaffGroup <<

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\new Staff \relative c { \set Score.currentBarNumber = #244 \bar "" r8^"Piccolo" \[ fis g g g2~ \] | \repeat unfold 2 {
g8 fis g g g2~ | } g8 fis g g g2 | } \new Staff \relative c { \clef "bass" b2.^"Viola, Cello, Bass" g4( | b4 g d' c8. b16) |
```

c2. g4(| c4 g e' d8. c16) | } >></score>

Later, in the coda of the finale, the bass instruments repeatedly play the following ( listen Wikipedia:Media helpFile:BeethovenSymphony5Mvt4Bar362.ogg):

```
<score>\new StaffGroup <<
\new Staff \relative c' { \set Score.currentBarNumber = #362 \numericTimeSignature \bar "" \tempo "Presto"
\override TextScript #'X-offset = #-5 c2.\fp^"Violins" b4 | a( g) g-. g-. | c2. b4 | a( g) g-. g-. | \repeat unfold 2 { <c
e>2. 4 | <a c>( <g b>) q-. q-. | } } \new Staff \relative c { \numericTimeSignature \clef "bass" \override
TextScript #'X-offset = #-5 c4\fp^"Bass instruments" r r2 | r4 \[ g g g | c4\fp \] r r2 | r4 g g g | \repeat unfold 2
{ c4\fp r r2 | r4 g g g | } } >></score>
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On the other hand, some commentators are unimpressed with these resemblances and consider them to be accidental. Antony Hopkins, discussing the theme in the scherzo, says "no musician with an ounce of feeling could confuse [the two rhythms]", explaining that the scherzo rhythm begins on a strong musical beat whereas the first-movement theme begins on a weak one. Donald Francis Tovey pours scorn on the idea that a rhythmic motif unifies the symphony: "This profound discovery was supposed to reveal an unsuspected unity in the work, but it does not seem to have been carried far enough." Applied consistently, he continues, the same approach would lead to the conclusion that many other works by Beethoven are also "unified" with this symphony, as the motif appears in the "Appassionata" piano sonata, the Fourth Piano Concerto ( listen(help-info)), and in the String Quartet, Op. 74. Tovey concludes, "the simple truth is that Beethoven could not do without just such purely rhythmic figures at this stage of his art."

To Tovey's objection can be added the prominence of the short-short-short-long rhythmic figure in earlier works by Beethoven's older Classical contemporaries Haydn and Mozart. To give just two examples, it is found in Haydn's "Miracle" Symphony, No. 96 ( listen Wikipedia:Media helpFile:HaydnSymphony96Mvt1Excerpt.ogg) and in Mozart's Piano Concerto No. 25, K. 503 ( listen Wikipedia:Media helpFile:MozartPianoConcertoNo25ShortShortShortLongMotif.ogg). Such examples show that "short-short-short-long" rhythms were a regular part of the musical language of the composers of Beethoven's day.

It seems likely that whether or not Beethoven deliberately, or unconsciously, wove a single rhythmic motif through the Fifth Symphony will (in Hopkins's words) "remain eternally open to debate."

Use of La Folia

Folia is a dance form with a distinctive rhythm and harmony, which was used by many composers from the Renaissance well into the 19th and even 20th century, often in the context of a theme and variations. It was used by Beethoven in his Fifth Symphony in the harmony midway through the slow movement (bar 166–177).^[14] Although some recent sources mention that the fragment of the Folia theme in Beethoven's symphony was detected only in the 90s of the last century, Reed J. Hoyt analyzed some Folia-aspects in the oeuvre of Beethoven already in 1982 in his "Letter to the Editor", in the journal *College Music Symposium* 21, where he draws attention to the existence of complex archetypal patterns and their relationship.^[15]

Trombones and piccolos

While it is commonly stated that the last movement of Beethoven's Fifth is the first time the trombone and the piccolo were used in a concert symphony, it is not true. The Swedish composer Joachim Nicolas Eggert specified trombones for his Symphony in E-flat major written in 1807, and examples of earlier symphonies with a part for piccolo abound, including Michael Haydn's Symphony No. 19 in C major, composed in August 1773.

Textual questions

Third movement repeat

In the autograph score (that is, the original version from Beethoven's hand), the third movement contains a repeat mark: when the scherzo and trio sections have both been played through, the performers are directed to return to the very beginning and play these two sections again. Then comes a third rendering of the scherzo, this time notated differently for pizzicato strings and transitioning directly to the finale (see description above). Most modern printed editions of the score do not render this repeat mark; and indeed most performances of the symphony render the movement as ABA' (where A = scherzo, B = trio, and A' = modified scherzo), in contrast to the ABABA' of the autograph score.

The repeat mark in the autograph is unlikely to be simply an error on the composer's part. The ABABA' scheme for scherzi appears elsewhere in Beethoven, in the Bagatelle for solo piano, Op. 33, No. 7 (1802), and in the Fourth, Sixth, and Seventh Symphonies. However, it is possible that for the Fifth Symphony, Beethoven originally preferred ABABA', but changed his mind in the course of publication in favor of ABA'.

Since Beethoven's day, published editions of the symphony have always printed ABA'. However, in 1978 an edition specifying ABABA' was prepared by Peter Gülke and published by Peters. In 1999, yet another edition by Jonathan Del Mar was published by Bärenreiter which advocates a return to ABA'. In the accompanying book of commentary, Del Mar defends in depth the view that ABA' represents Beethoven's final intention; in other words, that conventional wisdom was right all along.

In concert performances, ABA' prevailed until fairly recent times. However, since the appearance of the Gülke edition conductors have felt more free to exercise their own choice. The conductor Caroline Brown, in notes to her recorded ABABA' performance with the Hanover Band (Nimbus Records, #5007), writes:

Re-establishing the repeat certainly alters the structural emphasis normally apparent in this Symphony. It makes the scherzo less of a transitional make-weight, and, by allowing the listener more time to become involved with the main thematic motif of the scherzo, the side-ways step into the bridge passage leading to the finale seems all the more unexpected and extraordinary in its intensity.

Performances with ABABA' seem to be particularly favored by conductors who specialize in authentic performance (that is, using instruments of the kind employed in Beethoven's day). These include Brown, as well as Christopher Hogwood, John Eliot Gardiner, and Nikolaus Harnoncourt. ABABA' performances on modern instruments have also been recorded by the New Philharmonia Orchestra under Pierre Boulez, the Tonhalle Orchester Zurich under David Zinman, and the Berlin Philharmonic Orchestra under Claudio Abbado.

Reassigning bassoon notes to the horns

In the first movement, the passage that introduces the second subject of the exposition is assigned by Beethoven as a solo to the pair of horns.

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<score>\relative c { \key c \minor \time 2/4 r8 bes[\ff^"a 2" bes bes] | es,2\sf | f\sf | bes,\sf | }</score>
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At this location, the theme is played in the key of E flat major. When the same theme is repeated later on in the recapitulation section, it is given in the key of C major. Antony Hopkins wrote, "this ... presented a problem to Beethoven, for the horns [of his day], severely limited in the notes they could actually play before the invention of valves, were unable to play the phrase in the 'new' key of C major—at least not without stopping the bell with the hand and thus muffling the tone. Beethoven therefore had to give the theme to a pair of bassoons, who, high in their compass, were bound to seem a less than adequate substitute. In modern performances the heroic implications of the original thought are regarded as more worthy of preservation than the secondary matter of scoring; the phrase is invariably played by horns, to whose mechanical abilities it can now safely be trusted."

In fact, even before Hopkins wrote this passage (1981), some conductors had experimented with preserving Beethoven's original scoring for bassoons. This can be heard on many performances including those conducted by Caroline Brown mentioned in the preceding section as well as in a recent recording by Simon Rattle with the Vienna Philharmonic. Although horns capable of playing the passage in C major were developed not long after the premiere of the Fifth Symphony (according to this source ^[16], 1814), it is not known whether Beethoven would have wanted to substitute modern horns, or keep the bassoons, in the crucial passage.

There are strong arguments in favor of keeping the original scoring even when modern valve horns are available. The structure of the movement posits a programatic alteration of light and darkness, represented by major and minor. Within this framework, the topically heroic transitional theme dispels the darkness of the minor first theme group and ushers in the major second theme group. However, in the development section, Beethoven systematically fragments and dismembers this heroic theme in bars 180–210. Thus he may have rescored its return in the recapitulation for a weaker sound to foreshadow the essential expositional closure in minor. Moreover, the horns used in the fourth movement are natural horns in C, which can easily play this passage. If the instruments were on stage, Beethoven could perhaps have written "muta in c" in the first movement, similar to his "muta in f" instruction in measure 412 of the first movement of Symphony No. 3. However, the horns (in E flat) are playing immediately prior to this, so such a change would be rendered difficult if not impossible due to lack of time.

Editions

- The edition by Jonathan Del Mar mentioned above was published as follows: Ludwig van Beethoven. *Symphonies 1–9. Urtext*. Kassel: Bärenreiter, 1996–2000, ISMN M-006-50054-3.
- An inexpensive version of the score has been issued by Dover Publications. This is a 1989 reprint of an old edition (Braunschweig: Henry Litolf, no date). Reference: *Symphonies Nos. 5, 6, and 7 in Full Score* (Ludwig van Beethoven). New York: Dover Publications. ISBN 0-486-26034-8.

Adaptations

The Fifth has been adapted many times to other genres. Examples include:

- Arranged for piano solo by Franz Liszt
- Electric Light Orchestra's version of "Roll Over Beethoven" incorporates the motif and elements from the first movement into a classic rock and roll song by Chuck Berry Wikipedia:Citation needed
- "A Fifth of Beethoven", a 1977 disco adaptation by Walter Murphy. Murphy's disco adaptation was itself the basis for Robin Thicke's first commercial success, called "When I Get You Alone" in 2002. Wikipedia:Citation needed
- *Fantasia 2000* features a shortened version of the first movement as its first segment.

Notes and references

- [1] <http://www.discogs.com/Beethoven-London-Symphony-Orchestra-Conducted-By-Josef-Krips-The-Victory-Symphony-Symphony-No5-In-C-/release/3365584>
- [2] Code designations for Morse code letters were decided based on a table of letter frequency by Alfred Vail.
- [3] Jason Karpf, "V for Victory and Viral (<http://funkyadjunct.com/2013/07/18/v-for-victory-and-viral-3/>)" (18 July 2013), Jason Karpf: The Funky Adjunct blog site (accessed 3 June 2014).
- [4] <http://www.nytimes.com/learning/general/onthisday/big/0719.html#article>
- [5] Beethoven's deafness (<http://www.lvbeethoven.com/Bio/BiographyDeafness.html>)
- [6] "Recension: Sinfonie ... composée et dédiée etc. par Louis van Beethoven. à Leipsic, chez Breitkopf et Härtel, Oeuvre 67. No. 5. des Sinfonies", *Allgemeine Musikalische Zeitung* 12, nos. 40 and 41 (4 & 11 July 1810): cols. 630–42 and 652–59. Citation in col. 633.
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- [8] <http://www.musopen.com>
- [9] Michael Steinberg, in conversation.
- [10] As translated from Schindler (1860). *Biographie von Ludwig van Beethoven*.
- [11] Omnibus – Leonard Bernstein Beethovens Fifth Excerpt (http://www.youtube.com/watch?v=Pqaj1Nz_2g4)
- [12] <http://w3.rz-berlin.mpg.de/cmp/contributors.html#s>
- [13] Richard Bratby <http://www.symphony5.com/en/sn5.htm>
- [14] <http://www.folias.nl/nnbeeth2.gif>
- [15] <http://www.folias.nl/html5b.html#BEE>
- [16] http://www.public.asu.edu/~jqerics/lewy_beethoven.htm

Further reading

- Guerrieri, Matthew (2012). *The First Four Notes: Beethoven's Fifth and the Human Imagination* (http://books.google.com/books?id=E1vo_OzLZU8C&printsec=frontcover). New York: Alfred A. Knopf. ISBN 9780307593283.

External links

- General discussion and reviews of recordings (<http://www.classicalnotes.net/classics/fifth.html>)
- Brief structural analysis (<http://imperial.park.org/Guests/Beethoven/5.htm>)
- Analysis of the Beethoven 5th Symphony, The Symphony of Destiny (<http://www.all-about-beethoven.com/symphony5.html>) on the All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>) Page
- Program notes (http://www.kennedy-center.org/calendar/index.cfm?fuseaction=composition&composition_id=2135) for a performance by the National Symphony Orchestra, Washington, DC.
- Project Gutenberg has two MIDI-versions of Beethoven's 5th symphony: Etext No. 117 (<http://www.gutenberg.org/etext/117>) and Etext No. 156 (<http://www.gutenberg.org/etext/156>)

- **Program notes** (<http://www.laco.org/performances/123/?program=1>) **for a performance & lecture by Jeffrey Kahane and the Los Angeles Chamber Orchestra.**
- **Creative Commons MP3 Recording** (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-5-in-do-minore-op-67-adina-spire-bezdin-ensemble.html>)
- **Public domain music recording** (<https://musopen.org/music/113/ludwig-van-beethoven/symphony-no-5-in-cm-op-67/>)

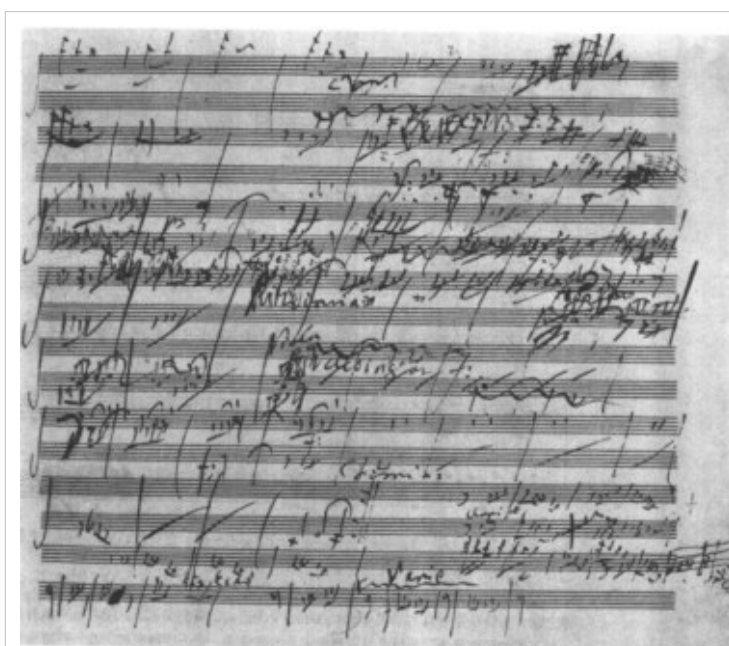
Scores

- **Symphony No. 5: Free scores at the International Music Score Library Project**
- **Symphony No. 5** (<http://www.musedata.org/beethoven/sym-5>) **is available in PDF format created from MuseData.**
- **Mutopia project has a piano reduction score of Beethoven's 5th Symphony** (<http://www.mutopiaproject.org/cgi-bin/make-table.cgi?preview=1&searchingfor=Symphony+no.+5&Composer=BeethovenLv&Instrument=&Style=&timelength=1&timeunit=week&lilyversion=>)
- **Public domain sheet music** (http://cantorion.org/pieces/180/Symphony_No._5) **both typeset and scanned on Cantorion.org**
- **Full Score** (<http://www.dlib.indiana.edu/variations/scores/bgp5237/large/index.html>) **of Beethoven's Fifth Symphony from Indiana University**

Symphony No. 6

"Pastoral Symphony" redirects here. For other uses, see Pastoral Symphony (disambiguation).

The **Symphony No. 6 in F major, Op. 68**, also known as the **Pastoral Symphony** (German *Pastoral-Sinfonie*^[1]), is a symphony composed by Ludwig van Beethoven, and completed in 1808. One of Beethoven's few works containing explicitly programmatic content, the symphony was first performed in the Theater an der Wien on 22 December 1808 in a four hour concert.^[2]



Part of a sketch by Beethoven for his Symphony No. 6

Background



Portrait of Beethoven in 1804, when he had been working on the Sixth Symphony for two years.

Beethoven was a lover of nature who spent a great deal of his time on walks in the country. He frequently left Vienna to work in rural locations.

The first sketches of the Pastoral Symphony appeared in 1802. It was composed simultaneously with Beethoven's more famous—and more fiery—Fifth Symphony. Both symphonies were premiered in a long and under-rehearsed concert in the Theater an der Wien in Vienna on 22 December 1808.

The composer said that the Sixth Symphony is "more the expression of feeling than painting",^[3] a point underlined by the title of the first movement.

Instrumentation

The symphony is scored for piccolo (fourth movement only), 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 2 horns in F and B flat, 2 trumpets in C and E flat (third, fourth, and fifth movements only), 2 trombones (alto and tenor, fourth and fifth movements only), timpani (fourth movement only), and strings.

Form

The symphony has five movements, rather than the four typical of symphonies of the Classical era. Beethoven annotated the beginning of each movement as follows:

1. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande (*Awakening of cheerful feelings upon arrival in the countryside*): Allegro ma non troppo
2. Szene am Bach (*Scene by the brook*): Andante molto mosso
3. Lustiges Zusammensein der Landleute (*Merry gathering of country folk*): Allegro
4. Gewitter, Sturm (*Thunder. Storm*): Allegro
5. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm (*Shepherd's song; cheerful and thankful feelings after the storm*): Allegretto

The third movement ends on an imperfect cadence that leads straight into the fourth; the fourth movement leads straight into the fifth without a pause. A performance of the work lasts about 40 minutes.

Description of movements

Beethoven wrote a short descriptive note at the head of each movement.

I. Allegro ma non troppo

'Awakening of cheerful feelings on arrival in the countryside.'

The symphony begins with a placid and cheerful movement depicting the composer's feelings as he arrives in the country. The work is in sonata form, and its motifs are extensively developed. At several points Beethoven builds up orchestral texture by multiple repetitions of very short motifs. Yvonne Frindle commented,^[4] "the infinite repetition of pattern in nature [is] conveyed through rhythmic cells, its immensity through sustained pure harmonies."

II. Andante molto mosso

'Scene by the brook.'

This movement, titled by Beethoven "By the brook," is in 12/8 meter; the key is B flat major, the subdominant of the main key of the work. The movement is in sonata form.

At the opening the strings play a motif that clearly imitates flowing water. The cello section is divided, with just two players playing the flowing-water notes on muted instruments, with the remaining cellos playing mostly pizzicato notes together with the double basses.

Toward the end of the movement there is a cadenza for woodwind instruments that imitates bird calls. Beethoven helpfully identified the bird species in the score: nightingale (flute), quail (oboe), and cuckoo (two clarinets).



The image shows a musical score snippet for three woodwind instruments: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The Flute part is labeled 'Nachtigall.' and features a series of eighth notes. The Oboe part is labeled 'Wachtel.' and features a series of eighth notes. The Clarinet part is labeled 'Kuckuk.' and features a series of eighth notes. The score is in 12/8 time and B-flat major.

The cadenza of bird calls in the second movement; the intended species are labeled in German. Click to enlarge.

III. Allegro

'Merry gathering of country folk.'

This is a scherzo, which depicts country folk dancing and reveling. It is in F major, returning to the main key of the symphony.

The form of the movement is an altered version of the usual form for scherzi, in that the trio appears twice rather than just once, and the third appearance of the scherzo theme is truncated. Perhaps to accommodate this rather spacious arrangement, Beethoven did not mark the usual internal repeats of the scherzo and the trio. Theodor Adorno identifies this scherzo as the model for the scherzos by Anton Bruckner.^[5]

The final return of the theme conveys a riotous atmosphere with a faster tempo. The movement ends abruptly, leading without a pause into the fourth movement.

IV. Allegro

'Thunder. Storm.'

The fourth movement, in F minor, depicts a violent thunderstorm with painstaking realism, building from just a few drops of rain to a great climax with thunder, lightning, high winds, and sheets of rain. The storm eventually passes, with an occasional peal of thunder still heard in the distance. There is a seamless transition into the final movement. This movement parallels Mozart's procedure in his String Quintet in G minor K. 516 of (1787), which likewise prefaces a serene final movement with a long, emotionally stormy introduction.^[6]

V. Allegretto

'Shepherd's song. Happy and thankful feelings after the storm.'

The finale is in F major and is in 6/8 time. The movement is written in sonata rondo form, meaning that the main theme appears in the tonic key at the beginning of the development as well as the exposition and the recapitulation. Like many classical finales, this movement emphasizes a symmetrical eight-bar theme, in this case representing the shepherds' song of thanksgiving.

The coda starts quietly and gradually builds to an ecstatic culmination for the full orchestra (minus "storm instruments"), with the first violins playing very rapid triplet tremolo on a high F. There follows a fervent passage suggestive of prayer, marked by Beethoven "pianissimo, sotto voce"; most conductors slow the tempo for this passage. After a brief period of afterglow, the work ends with two emphatic F major chords.

	First movement: <i>allegro non troppo</i> Performed by the Skidmore College Orchestra. Music courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

	Second movement: <i>andante molto mosso</i> Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
<i>Problems playing this file? See media help.</i>	

	Third movement: <i>allegro</i> Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
<i>Problems playing this file? See media help.</i>	

	Fourth movement: <i>allegro</i> Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
<i>Problems playing this file? See media help.</i>	

	Fifth movement: <i>allegretto</i> Performed by the Skidmore College Orchestra. Music courtesy of Musopen ^[8]
<i>Problems playing this file? See media help.</i>	

Notes

- [1] *Symphony No. 6 in F Major*, Op. 68 Pastorale (Schott), ed. Max Unger, pg. viii
- [2] *Symphony No. 6 in F Major*, Op. 68 Pastorale (Schott), ed. Max Unger, pg. xi
- [3] The New Grove Dictionary of Music and Musicians, ed., Stanley Sadie (New York: Oxford University Press, 2001), vol. 20, p. 396.
- [4] Program notes for the Cleveland Baroque Orchestra (http://web.archive.org/web/20070519041404/http://www.apollofire.org/program_notes/prog_note_Beet_Schub.htm)
- [5] Theodor W. Adorno, *Beethoven: The Philosophy of Music*, edited by Rolf Tiedemann, translated by Edmund Jephcott. Stanford: Stanford University Press (1998): 111. "The *Scherzo* is, no doubt, the model for Bruckner's *scherzi*. ... The caricatured dance with the famous syncopation is practically as independent of the *Scherzo* itself as a trio, and is also in the same key. The movement is *self-contained* like a suite of three dances."
- [6] The parallel is noted by Rosen (1997:402), who suggests that the Sixth Symphony be regarded as fundamentally a four-movement work, the storm music serving an extended introduction to the finale.

References

- Antony Hopkins, *The Nine Symphonies of Beethoven* (Scolar Press, 1981, ISBN 1-85928-246-6).
- David Wyn Jones, *Beethoven: Pastoral Symphony* (Cambridge University Press, 1995, ISBN 0-521-45684-3).
- Charles Rosen, *The Classical Style* (2nd edition 1997, W.W. Norton & Company, New York, ISBN 0-393-31712-9).
- *Sixth and Seventh Symphonies* (Dover Publications, Inc., 1976, ISBN 0-486-23379-0).

External links



Wikimedia Commons has media related to *Symphony No. 6 (Beethoven)*.

- Symphony No. 6: Free scores at the International Music Score Library Project
- Symphony No. 6 (<http://www.musedata.org/beethoven/sym-6>) is available in PDF format created from MuseData.
- Interview with Christoph Eschenbach (<http://www.npr.org/templates/story/story.php?storyId=5478661>)
- Creative Commons MP3 recording (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-6-in-fa-maggiore-op-68-pastorale-adina-spire-bezdin-ensemble.html>)

Symphony No. 7

The **Symphony No. 7 in A major**, Op. 92, is a symphony in four movements composed by Ludwig van Beethoven between 1811 and 1812, while improving his health in the Bohemian spa town of Teplice. The work is dedicated to Count Moritz von Fries.

At its première, Beethoven was noted as remarking that it was one of his best works. The second movement, Allegretto, was the most popular movement and had to be encored. The instant popularity of the Allegretto resulted in its frequent performance separate from the complete symphony.^[1]

Premiere

The work was premiered with Beethoven himself conducting in Vienna on 8 December 1813 at a charity concert for soldiers wounded in the Battle of Hanau. In Beethoven's address to the participants, the motives are openly named: "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us."^[2]

The program also included the patriotic work *Wellington's Victory* exalting the victory of the British over Napoleon's France. The orchestra was led by Beethoven's friend Ignaz Schuppanzigh and included some of the finest musicians of the day: violinist Louis Spohr,^[3] Johann Nepomuk Hummel, Giacomo Meyerbeer, Antonio Salieri, bassoonist Anton Romberg, and the Italian double bass virtuoso Domenico Dragonetti, whom Beethoven himself described as playing "with great fire and expressive power". It is also said that the Italian guitar virtuoso Mauro Giuliani played cello at the premiere.



Portrait of Beethoven in 1815, by Joseph Willibrord Mähler, two years after the premiere of his 7th Symphony

The piece was very well received, and the second movement, the Allegretto, had to be encored immediately. Spohr made particular mention of Beethoven's antics on the rostrum ("as a *sforzando* occurred, he tore his arms with a great vehemence asunder ... at the entrance of a *forte* he jumped in the air"), and the concert was repeated due to its immense success.

Instrumentation

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in A (E and D in the inner movements), 2 trumpets in D, timpani, and strings.

Form

	II. Allegretto
	IV. Allegro con brio
	Both performed by John Michel
Problems playing these files? See media help.	

The Seventh Symphony is in four movements:

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto (trio)
- IV. Allegro con brio

Performance time lasts approximately 40 minutes. The work as a whole is known for its use of rhythmic devices suggestive of a dance, such as dotted rhythm and repeated rhythmic figures. It is also tonally subtle, making use of the tensions between the key centres of A, C and F. For instance, the first movement is in A major but has repeated episodes in C major and F major. In addition, the second movement is in A minor with episodes in A major, and the third movement, a scherzo, is in F major.

First movement

The first movement starts with a long, expanded introduction marked *Poco sostenuto* that is noted for its long ascending scales and a cascading series of applied dominants that facilitates modulations to C major and F major. From the last episode in F major, the movement transitions to *Vivace* through a series of no fewer than sixty-one repetitions of the note E. The *Vivace* is in sonata form, and is dominated by lively dance-like rhythms (such as dotted rhythms), sudden dynamic changes, and abrupt modulations. In particular, the development section opens in C major and contains extensive episodes in F major. The movement finishes with a long coda, which starts similarly as the development section. The coda contains a famous twenty-bar passage consisting of a two-bar motif repeated ten times to the background a four octave deep Pedal point of an E. The critic and composer Carl Maria von Weber is said to have pronounced Beethoven "fit for a madhouse" after hearing this passage.

Second movement

```
<score> \new Score {
```

```
  \new Staff {
    \relative c {
      \time 2/4
      \key a \minor
      \clef bass
      \tempo "Allegretto" 4 = 76
      c4 c8-. c-.
      b4-. (b-. )
      b b8-. b-.
      c4-. (c-. )
      c4 c8-. c-.
      b4 a8-. b-.
      c4 r4
    }
  }
```

```
} </score>
```

The second movement in A minor has a tempo marking of Allegretto (a little lively), making it slow only in comparison to the other three movements. This movement was encored at the premiere and has remained popular since. The ostinato (repeated rhythmic figure) of a quarter note, two eighth notes and two quarter notes is heard repeatedly. This movement is structured in a double variation form. The movement begins with the main melody played by the violas and cellos. This melody is then played by the second violins while the violas and cellos play a second, but equally important melody, a melody described by George Grove as "a string of beauties hand-in-hand". Then, the first violins take the first melody while the second violins take the second. This progression culminates with the wind section playing the first melody while the first violin plays the second. After this climax, the music changes from A minor to A major as the clarinets take a calmer melody to the background of light triplets played by the violins. This section ends thirty-seven bars later with a quick descent of the strings on an A minor scale, and the first melody is resumed and elaborated upon in a strict fugato.

Third movement

The third movement is a scherzo in F major and trio in D major. Here, the trio (based on an Austrian pilgrims' hymn^[4]) is played twice rather than once. This expansion of the usual A–B–A structure of ternary form into A–B–A–B–A was quite common in other works of Beethoven of this period, such as his Fourth Symphony and String Quartet Op. 59 No. 2.

Fourth movement

```
<score> \new Score {
```

```
  \new Staff {
    \relative e {
      \time 2/4
      \key a \major
      \clef treble
      \tempo "Allegro con brio" 2 = 72
```



```

b8-._\markup {
  \dynamic ff \italic \hspace #0.1

} b16( cis e_\markup {

  \dynamic sf \italic \hspace #0.1

} d cis b)

  cis8-. cis16( d fis_\markup {
    \dynamic sf \italic \hspace #0.1

  } e d cis)

  b8-_. b16( cis e_\markup {
    \dynamic sf \italic \hspace #0.1

  } d cis b)

  cis8.(a'16) a4\ (
    a8\) b,16( cis e_\markup {
      \dynamic sf \italic \hspace #0.1

    } d cis b)

  cis8-. cis16( d fis_\markup {
    \dynamic sf \italic \hspace #0.1

  } e d cis)

  b8-_. b16( cis e_\markup {
    \dynamic sf \italic \hspace #0.1

  } d cis b)

  <e, cis' a'>8 r r4 \bar " : | "
}
}

} </score>

```

The last movement is in sonata form, the coda of which contains an example, rare in Beethoven's music, of the dynamic marking **fff** (called *forte fortissimo* or *fortississimo*). Donald Tovey, writing in his *Essays in Musical Analysis*, commented on this movement's "Bacchic fury" and many other writers have commented on its whirling dance-energy: the main theme vaguely resembles Beethoven's arrangement of the Irish folk-song "Save me from the grave and wise", No. 8 of his Twelve Irish Folk Songs, WoO 154.

Reception

Critics and listeners have often felt stirred or inspired by the Seventh Symphony. For instance, one program-note author writes:

... the final movement zips along at an irrepressible pace that threatens to sweep the entire orchestra off its feet and around the theater, caught up in the sheer joy of performing one of the most perfect symphonies ever written.

Composer and music author Antony Hopkins says of the symphony:^[5]

The Seventh Symphony perhaps more than any of the others gives us a feeling of true spontaneity; the notes seem to fly off the page as we are borne along on a floodtide of inspired invention. Beethoven himself spoke of it fondly as "one of my best works". Who are we to dispute his judgment?

Another admirer, Richard Wagner, referring to the lively rhythms which permeate the work, called it the "apotheosis of the dance".

On the other hand, admiration for the work has not been universal. Friedrich Wieck, who was present during rehearsals, said that the consensus, among musicians and laymen alike, was that Beethoven must have composed the symphony in a drunken state. Carl Maria von Weber considered the chromatic bass line in the coda of the first movement evidence that Beethoven was "ripe for the madhouse",^[6] and the conductor Thomas Beecham commented on the third movement: "What can you do with it? It's like a lot of yaks jumping about."

References

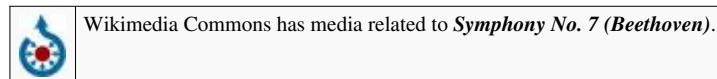
Notes

- [1] "Beethoven's Symphony No. 7 in A Major, Op. 92" (<http://www.npr.org/templates/story/story.php?storyId=5481664>) at NPR (13 June 2006)
- [2] Original German: „Uns alle erfüllt nichts als das reine Gefühl der Vaterlandsliebe und des freudigen Opfers unserer Kräfte für diejenigen, die uns so viel geopfert haben.“ Quoted in: Harry Goldschmidt. *Beethoven. Werkeinführungen*. Leipzig: Reclam, 1975, p. 49.
- [3] Steinberg, Michael. *The Symphony: A Listeners Guide*. pp. 38–43. Oxford University Press, 1995.
- [4] Grove, 228–271
- [5] Hopkins 1981, 219
- [6] Hopkins 1981, 196

Sources

- Hopkins, Antony (1981). *The Nine Symphonies of Beethoven*. London: Heinemann; Seattle: University of Washington Press. ISBN 978-0-295-95823-1. OCLC 6981522 (<http://www.worldcat.org/oclc/6981522>).

External links



- Symphony No. 7: Free scores at the International Music Score Library Project
- Symphony No. 7 (<http://www.musedata.org/beethoven/sym-7>) is available in PDF format created from MuseData.
- Full Score (<http://www.dlib.indiana.edu/variations/scores/akx3424/large/index.html>) of Beethoven's Seventh Symphony
- Free recording (<http://www.columbia.edu/cu/cuo/audio.html>) by the Columbia University Orchestra
- Introduction by the conductor of a Philadelphia Orchestra performance (<http://www.npr.org/templates/story/story.php?storyId=5481664>)
- Aperçu of Apotheosis (<http://www.nwsinfonietta.com/notes3Oct03.htm>), Program notes on the Seventh Symphony by Ron Drummond
- Program notes (<http://www.laco.org/performances/146/?program=1>) of Beethoven's Seventh Symphony by the Los Angeles Chamber Orchestra
- Peter Gutmann (2013). "Classical Notes: Ludwig Van Beethoven Symphony No. 7 in A-major, Op. 92" (<http://www.classicalnotes.net/classics4/beethovenseventh.html>). Retrieved December 2013.
- MP3 Creative Commons Recording (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-7-in-la-maggiore-op-92-adina-spire-bezdin-ensemble.html>)

Symphony No. 8

The **Symphony No. 8 in F Major, Op. 93** is a symphony in four movements composed by Ludwig van Beethoven in 1812. Beethoven fondly referred to it as "my little Symphony in F," distinguishing it from his Sixth Symphony, a longer work also in F.^[1]

The Eighth Symphony is generally light-hearted, though not lightweight, and in many places cheerfully loud, with many accented notes. Various passages in the symphony are heard by some listeners to be musical jokes.^[2] As with various other Beethoven works such as the Opus 27 piano sonatas, the symphony deviates from Classical tradition in making the last movement the weightiest of the four.

Composition and premiere

The work was begun in the summer of 1812, immediately after the completion of the Seventh Symphony.^[3] At the time Beethoven was 41 years old. As Antony Hopkins has noted, the cheerful mood of the work betrays nothing of the grossly unpleasant events that were taking place in Beethoven's life at the time, which involved his interference in his brother Johann's love life.^[4] The work took Beethoven only four months to complete, and is, unlike many of his works, without dedication.

The premiere took place on 27 February 1814, at a concert in the Redoutensaal, Vienna, at which the Seventh Symphony (which had been premiered two months earlier) was also played. Beethoven was growing increasingly deaf at the time, but nevertheless led the premiere. Reportedly, "the orchestra largely ignored his ungainly gestures and followed the principal violinist instead."

When asked by his pupil Carl Czerny why the Eighth was less popular than the Seventh, Beethoven is said to have replied, "because the Eighth is so much better."^[5] A critic wrote that "the applause it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short—as the Italians say—it did not create a furor." Beethoven was angered at this reception.^[6] George Bernard Shaw, in his capacity as a music critic, agreed with Beethoven's assessment of the work, writing that indeed, "In all subtler respects the Eighth is better [than the Seventh]."^[7] But other critics have been divided in their judgement.



Portrait of Beethoven in 1815, a year after the premiere of his 8th Symphony.

Instrumentation

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 2 horns in F- and B-flat (bass), 2 trumpets in F, timpani and strings.

Form

The Eighth Symphony consists of four movements:

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di Menuetto
4. Allegro vivace

It is approximately 26 minutes in duration.

First movement

	First movement: allegro vivace e con brio Performed by the Bucharest College Orchestra. Music courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

This movement is in the home key of F major and is in fast 3/4 time. As with most of Beethoven's first movements of this period, it is written in sonata form, including a fairly substantial coda. As Antony Hopkins has noted,^[8] the movement is slightly unusual among Beethoven's works in that it reaches its dramatic climax not during the development section, but at the onset of the recapitulation. To this end, the concluding bars of the development form a huge crescendo, and the return of the opening bars is marked *fff* (fortississimo), which rarely appears in Beethoven's works, but has precedents in the 6th and 7th Symphonies. This extravagance is balanced, however, by the quiet closing measures of the movement.

The opening theme is in three sections of four bars each, with the pattern *forte-piano-forte*. At the onset of the recapitulation, the theme is made more emphatic by omitting the middle four bars.

Second movement

	Second movement: allegretto scherzando Performed by the Bucharest College Orchestra. Music courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

There is a widespread belief that this movement is an affectionate parody of the metronome, which had only recently been invented (or more accurately, merely improved) by Beethoven's friend Johann Maelzel. Specifically the belief was that the movement was based on a canon called "Ta ta ta... Lieber Maelzel," WoO 162, said to have been improvised at a dinner party in Maelzel's honor in 1812. There is no evidence corroborating this story and it's likely that WoO 162 was not written by Beethoven but was constructed after-the-fact by Anton Schindler.^[9] A more likely inspiration was the similar rhythmic parody of Joseph Haydn's "Clock" Symphony.

The metronome-like parody starts at the very beginning of the movement with even staccato chords in 16th notes (semiquavers) played by the wind instruments, and a basic 16th-note rhythm continues fairly steadily through the piece. The tempo is unusually fast for a symphonic "slow movement." Richard Wagner has argued that the third movement was intended as the slow movement of this symphony and that the second should be played as a scherzo. [Wikipedia:Citation needed](#)

The key is B-flat major, the subdominant of F, and the organization is what Charles Rosen has called "slow movement sonata form"; that is, at the end of the exposition there is no development section, but only a simple modulation back to B-flat for the recapitulation; this also may be described as sonatina form.

The second subject includes a motif of very rapid 64th notes, suggesting perhaps a rapidly unwinding spring in a not-quite-perfected metronome. This motif is played by the whole orchestra at the end of the coda.

Third movement

<score> \new Score {

```
\new Staff {
  \relative c' {
    \time 3/4
    \key f \major
    \clef treble
    \tempo "Tempo di menuetto" 4 = 126
    \partial 4 f8_\markup {
      \dynamic f \italic \hspace #0.1
```

} (c)

```
      f8[_\markup {
        \dynamic sf \italic \hspace #0.1
```

} (c f_\markup {

```
\dynamic sf \italic \hspace #0.1
```

} c)) a'(f_\markup {

```
\dynamic sf \italic \hspace #0.1
```

})

```
      a[( f_\markup {
        \dynamic sf \italic \hspace #0.1
```

} a f)_\markup {

```
\dynamic sf \italic \hspace #0.1
```

}) a'-._\markup {

```
\dynamic p \italic \hspace #0.1
```

} r8

```
  }
}
```

} </score>

	Third movement: tempo di menuetto Performed by the Bucharest College Orchestra. Music courtesy of Musopen
<i>Problems playing this file? See media help.</i>	

A nostalgic invocation of the old minuet, obsolete by the time this symphony was composed. (A similar nostalgic minuet appears in the Piano Sonata Opus 31 no. 3, from 1802). The style of Beethoven's minuet is not particularly close to its 18th century models, as it retains a rather coarse, thumping rhythm. Thus, for example, after the initial upbeat Beethoven places the dynamic indication *sforzando* (*sf*) on each of the next five beats. This makes the minuet stylistically close to the other movements of the symphony, which likewise rely often on good-humored, thumping accents.

Like most minuets, this one is written in ternary form, with a contrasting trio section containing prized solos for horns and clarinet. The clarinet solo is of significant importance in that it was the first major example of a solo clarinet playing a written G6. Wikipedia:Citation needed Igor Stravinsky praised the "incomparable instrumental thought" shown in Beethoven's orchestration of the trio section.^[10]

Fourth movement

	Fourth movement: allegro vivace Performed by the Bucharest College Orchestra. Music courtesy of Musopen
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This is the most substantial movement, in a very fast tempo.^[11] It is written in a version of sonata rondo form in which the opening material reappears in three places: the start of the development section, the start of the recapitulation, and about halfway through the coda. This is the first symphonic movement in which the timpani are tuned in octaves, foreshadowing the similar octave-F tuning in the scherzo of the Ninth Symphony.^[12]

The fourth movement imitates the first in that the move to the second subject first adopts the "wrong" key, then moves to the normal key (exposition: dominant, recapitulation: tonic) after a few measures.

The coda is one of the most substantial and elaborate in all of Beethoven's works.^[13] The coda has two particularly striking events. The harmonically out-of-place loud C♯ that interrupts the main theme in the exposition and recapitulation finally gets an "explanation": it turns out to be the root of the dominant chord of the remote key of F♯ minor, and the main theme is loudly played in this key.^[14] A few measures later, there is a stunning modulation in which this key is "hammered down" by a semitone, arriving instantaneously at the home key of F major.^[15]

The symphony ends in good humor on a very long passage of loud tonic harmony. Tchaikovsky called this movement, "One of the greatest symphonic masterpieces of Beethoven."^[16]

Notes

- [1] <http://www.npr.org/templates/story/story.php?storyId=5485221>
- [2] Some instances given by Hopkins (1981; 224, 232, 233–4, 236–7) are: 1st mvt. bars 36–37 (bassoon mimicry), the "breaking of the metronome" passage at end of the second movement, the shift of the minuet into 2/4 time, and the hesitancy in the last movement about whether the exposition will be repeated or not.
- [3] Hopkins 1981, 221
- [4] For details see Hopkins (1981, 221).
- [5] Steinberg, Michael. "The Symphony: a listeners guide". pp. 44-47. Oxford University Press, 1995.
- [6] Solomon, Maynard. "Beethoven". p. 214. Schirmer Books, 1977
- [7] Bernard Shaw, George. *The Great Composers: Reviews and Bombardments*. p. 107. California University Press, 1978.
- [8] Hopkins (1981, 222)
- [9] Brown, A. Peter, *The Symphonic Repertoire* (Volume 2). Indiana University Press (ISBN 0-253-33487-X), pp. 517 (2002).
- [10] Stravinsky, I. and Craft R., *Stravinsky in Conversation*, London, Faber, 1959.
- [11] Hopkins (1981, 234) notes that the music is "marked allegro vivace but usually played presto".
- [12] Hopkins (1981, 236)
- [13] Extensive discussion of the coda is given in Charles Rosen's *Sonata Forms* (1988). Hopkins (1981, 238) calls it "magnificent" and suggests it is too substantial to be referred to by the term "coda".
- [14] Hopkins (1981, 239)
- [15] Hopkins (1981, 240)
- [16] <http://www.tchaikovsky-research.net/en/Works/Articles/TH301/index.html>

References

- Hopkins, Antony *The Nine Symphonies of Beethoven* (1981, Pan Macmillian, ISBN 0-330-26670-5).
- Rosen, Charles *Sonata Forms* (revised edition 1988; New York: Norton. ISBN 0-393-30219-9).

External links



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- Symphony No. 8: Free scores at the International Music Score Library Project
- Symphony No. 8 (<http://www.musedata.org/beethoven/sym-8>) is available in PDF format created from MuseData.
- The score (<http://www.dlib.indiana.edu/variations/scores/baj2627/index.html>) of the Eighth Symphony has been posted by the William and Gayle Cook Music Library (<http://www.dlib.indiana.edu/variations/scores/symphonic.html>) at Indiana University.
- The Music Acoustics Group (<http://www.speech.kth.se/music/>) at the Swedish Royal Institute of Technology (KTH) has studied the differences between musical rhythm as created by musicians vs. metronome rhythm; for discussion and audio demonstrations consult their page on Rules for Music Performance (http://www.speech.kth.se/music/performance/performance_rules.html).
- Analysis of the Beethoven Symphony No. 8 (<http://www.all-about-beethoven.com/symphony8.html>) on the All About Ludwig van Beethoven (<http://www.all-about-beethoven.com>) page.
- Creative Commons MP3 Recording (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-8-in-fa-maggiore-op-93-adina-spire-bezdin-ensemble.html>)

Symphony No. 9

The **Symphony No. 9 in D minor**, Op. 125 (sometimes known simply as "the Choral"), is the final complete symphony of Ludwig van Beethoven (1770–1827). Completed in 1824, the symphony is one of the best-known works of the repertoire of classical music.^[1] Among critics, it is almost universally considered to be among Beethoven's greatest works, and is considered by some^[2] to be the greatest piece of music ever written.

The symphony was the first example of a major composer using voices in a symphony^[3] (thus making it a choral symphony). The words are sung during the final movement by four vocal soloists and a chorus. They were taken from the "Ode to Joy", a poem written by Friedrich Schiller in 1785 and revised in 1803, with additions made by the composer. Today, it stands as one of the most played symphonies in the world.

In 2001, Beethoven's autograph score of the Ninth Symphony, held by the Berlin State Library, was added to the United Nations World Heritage List, becoming the first musical score to be so honoured.^[4]

History

Composition

The Philharmonic Society of London originally commissioned the symphony in 1817.^[5] The main composition work was done between autumn 1822 and the completion of the autograph in February 1824.^[6]

The symphony emerged from other pieces by Beethoven that, while completed works in their own right, are also in some sense sketches for the future symphony. The Choral Fantasy Opus. 80 (1808), basically a piano concerto movement, brings in a chorus and vocal soloists near the end to form the climax. As in the Ninth Symphony, the vocal forces sing a theme first played instrumentally, and this theme is highly reminiscent of the corresponding theme in the Ninth Symphony (for a detailed comparison, see Choral Fantasy). Going further back, an earlier version of the Choral Fantasy theme is found in the song "Gegenliebe" ("Returned Love"), for piano and high voice, which dates from before 1795.^[7] According to Robert W. Gutman, Mozart's K. 222 Offertory in D minor, "Misericordias Domini", written in 1775, contains a melody that foreshadows "Ode to Joy".^[8]



A page from Beethoven's manuscript of the 9th Symphony



Portrait of Ludwig van Beethoven in 1820. Beethoven was almost completely deaf when he composed his ninth symphony.

Premiere

Although his major works had primarily been premiered in Vienna, Beethoven was eager to have his latest composition performed in Berlin as soon as possible after finishing it, since he thought that musical taste in Vienna had become dominated by Italian composers such as Rossini.^[9] When his friends and financiers heard this, they urged him to premiere the symphony in Vienna in the form of a petition signed by a number of prominent Viennese music patrons and performers.

Beethoven was flattered by the adoration of Vienna, so the Ninth Symphony was premiered on 7 May 1824 in the Theater am Kärntnertor in Vienna, along with the overture *The Consecration of the House* (Die Weihe des Hauses) and three parts of the *Missa solennis* (the Kyrie, Credo, and the Agnus Dei).

This was the composer's first on-stage appearance in 12 years; the hall was packed with an eager audience and a number of musicians.^[10]

The premiere of Symphony No. 9 involved the largest orchestra ever assembled by Beethoven and required the combined efforts of the Kärntnertor house orchestra, The Vienna Music Society (Gesellschaft der Musikfreunde), along with a select group of capable amateurs. While no complete list of premiere performers exists, many of Vienna's most elite performers are known to have participated.^[11]

The soprano and alto parts were interpreted by two famous young singers: Henriette Sontag and Caroline Unger. German soprano Henriette Sontag (1806–1854) was eighteen years old when Beethoven personally recruited her to perform in the premiere of the Ninth Symphony.^{[12][13]}

Also personally recruited by Beethoven, 21 year old contralto Caroline Unger (1803–1877), a native of Vienna, had gained critical praise in 1821 appearing in Rossini's *Tancredi*. After performing in Beethoven's 1824 premiere, Unger found fame in Italy and Paris. Italian composers Donizetti and Bellini were known to have written roles specifically for her voice.^[14]

Although the performance was officially directed by Michael Umlauf, the theatre's Kapellmeister, Beethoven shared the stage with him. However, two years earlier, Umlauf had watched as the composer's attempt to conduct a dress rehearsal of his opera *Fidelio* ended in disaster. So this time, he instructed the singers and musicians to ignore the almost totally deaf Beethoven. At the beginning of every part, Beethoven, who sat by the stage, gave the tempos. He was turning the pages of his score and beating time for an orchestra he could not hear.

There are a number of anecdotes about the premiere of the Ninth. Based on the testimony of the participants, there are suggestions that it was under-rehearsed (there were only two full rehearsals) and rather scrappy in execution. On the other hand, the premiere was a great success. In any case, Beethoven was not to blame, as violinist Joseph Böhm recalled: "Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other times he shrank to the ground, he moved as if he wanted to play all the instruments himself and sing for the whole chorus. All the musicians minded his rhythm alone while playing".

When the audience applauded—testimonies differ over whether at the end of the scherzo or the whole symphony—Beethoven was several measures off and still conducting. Because of that, the contralto Caroline Unger walked over and turned Beethoven around to accept the audience's cheers and applause. According to one witness, "the public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them." The whole audience acclaimed him through standing ovations five times; there were handkerchiefs in the air, hats, raised hands, so that Beethoven, who could not hear the applause, could at least see the ovation gestures.



Carolina Unger, who sang the contralto part at the first performance and who is credited with turning Beethoven to face the applauding audience.

Editions

The first German edition was printed by B. Schott's Söhne (Mainz) in 1826. The Breitkopf & Härtel edition dating from 1864 has been used widely by orchestras. In 1997 Bärenreiter published an edition by Jonathan Del Mar. According to Del Mar, this edition corrects nearly 3,000 mistakes in the Breitkopf edition, some of which were "remarkable". David Levy, however, criticized this edition, saying that it could create "quite possibly false" traditions. Breitkopf also published a new edition by Peter Hauschild in 2005.

While many of the modifications in the newer editions make minor alterations to dynamics and articulation, both editions change the orchestral lead-in to the final statement of the choral theme in the fourth movement (IV: m525 m542). The newer versions alter the articulation of the horn calls, creating syncopation that no longer relates to the previous motive. The new Breitkopf & Härtel and Bärenreiter make this alteration differently, but the result is a reading that is different from what was commonly accepted based on the 1864 Breitkopf edition. While both Breitkopf & Härtel and Bärenreiter consider their editions the most accurate versions available—labeling them Urtext editions—their conclusions are not universally accepted. In his monograph "Beethoven—the ninth symphony", David Levy describes the rationale for these changes and the danger of calling the editions Urtext. Wikipedia:Citation needed

Instrumentation

The symphony is scored for the following orchestra. These are by far the largest forces needed for any Beethoven symphony; at the premiere, Beethoven augmented them further by assigning two players to each wind part.^[15]

Woodwinds	Brass	Voices (fourth movement only)
Piccolo (fourth movement only)	2 Horns (1 and 2) in D and B-flat	Soprano solo
2 Flutes	2 Horns (3 and 4) in B-flat (bass), B-flat and E-flat	Alto solo
2 Oboes	2 Trumpets in D and B-flat	Tenor solo
2 Clarinets in A, B-flat and C	3 Trombones (alto, tenor, and bass; second and fourth movements only)	Baritone solo
2 Bassoons		SATB Choir (Tenor briefly divides)
Contrabassoon (fourth movement only)	Percussion	Strings
	Timpani	Violins I, II
	Bass drum (fourth movement only)	Violas
	Triangle (fourth movement only)	Cellos
	Cymbals (fourth movement only)	Double basses

Form

The symphony is in four movements, marked as follows:

1. Allegro ma non troppo, un poco maestoso
2. Scherzo: Molto vivace – Presto
3. Adagio molto e cantabile – Andante moderato – Tempo primo – Andante moderato – Adagio – Lo stesso tempo
4. Recitative: (Presto – Allegro ma non troppo – Vivace – Adagio cantabile – Allegro assai – Presto: *O Freunde*) – Allegro molto assai: *Freude, schöner Götterfunken* – Alla marcia – Allegro assai vivace: *Froh, wie seine Sonnen* – Andante maestoso: *Seid umschlungen, Millionen!* – Adagio ma non troppo, ma divoto: *Ihr, stürzt nieder* – Allegro energico, sempre ben marcato: (*Freude, schöner Götterfunken* – *Seid umschlungen, Millionen!*) – Allegro ma non tanto: *Freude, Tochter aus Elysium!* – Prestissimo, Maestoso, Molto prestissimo: *Seid umschlungen, Millionen!*

Beethoven changes the usual pattern of Classical symphonies in placing the scherzo movement before the slow movement (in symphonies, slow movements are usually placed before scherzi^[16]). Wikipedia:Citation needed This was the first time that he did this in a symphony, although he had done so in some previous works (including the quartets Op. 18 no. 5, the "Archduke" piano trio Op. 97, the "Hammerklavier" piano sonata Op. 106). Haydn, too, had used this arrangement in a number of his own works such as the String Quartet No. 30 in E-flat major.

First movement

Allegro ma non troppo, un poco maestoso. Duration approx. 15 mins.

The first movement is in sonata form, and the mood is often stormy. The opening theme, played *pianissimo* over string tremolos, so much resembles the sound of an orchestra tuning, many commentators have suggested that was Beethoven's inspiration. But from within that musical limbo emerges a theme of power and clarity which will drive the entire movement. Later, at the outset of the recapitulation section, it returns *fortissimo* in D major, rather than the opening's D minor. The introduction also employs the use of the mediant to tonic relationship which further distorts the tonic key until it is finally played by the bassoon in the lowest possible register.

The coda employs the chromatic fourth interval.

Second movement

Scherzo: Molto vivace – Presto. Duration approx. 12 mins.

The second movement, a scherzo and trio, is also in D minor, with the introduction bearing a passing resemblance to the opening theme of the first movement, a pattern also found in the Hammerklavier piano sonata, written a few years earlier. At times during the piece, Beethoven directs that the beat should be one downbeat every three beats, perhaps because of the very fast pace of the movement, with the direction *ritmo di tre battute* ("rhythm of three beats"), and one beat every four bars with the direction *ritmo di quattro battute* ("rhythm of four beats").

Beethoven had been criticised before for failing to adhere to standard form for his compositions. He used this movement to answer his critics. Normally, scherzi are written in triple time. Beethoven wrote this piece in triple time, but it is punctuated in a way that, when coupled with the speed of the metre, makes it sound as though it is in quadruple time.

While adhering to the standard ternary design of a dance movement (scherzo-trio-scherzo, or minuet-trio-minuet), the scherzo section has an elaborate internal structure; it is a complete sonata form. Within this sonata form, the first group of the exposition starts out with a fugue before modulating to C major for the second part of the exposition. The exposition is then repeated before a short development section. The recapitulation further develops the exposition, also containing timpani solos. A new development section is played before the recapitulation is repeated, and the scherzo concludes with a brief codetta.

The contrasting trio section is in D major and in duple time. The trio is the first time the trombones play in the movement. Following the trio, the second occurrence of the scherzo, unlike the first, plays through without any repetition, after which there is a brief reprise of the trio, and the movement ends with an abrupt coda.

Third movement

Adagio molto e cantabile – Andante Moderato – Tempo Primo – Andante Moderato – Adagio – Lo Stesso Tempo. Duration approx. 16 mins.

The lyrical slow movement, in B-flat major, is in a loose variation form, with each pair of variations progressively elaborating the rhythm and melody. The first variation, like the theme, is in 4/4 time, the second in 12/8. The variations are separated by passages in 3/4, the first in D major, the second in G major. The final variation is twice interrupted by episodes in which loud fanfares for the full orchestra are answered by octaves played by the first violins alone. A prominent horn solo is assigned to the fourth player. Trombones are tacet for the movement.

Fourth movement

Presto; Allegro molto assai (Alla marcia); Andante maestoso; Allegro energico, sempre ben marcato. Duration approx. 24 mins.

<score> \new Score {

```
\new Staff {
  \relative c {
    \time 4/4
    \key d \major
    \clef bass
```

```
fis2\p( g4 a) | a4( g fis e) | d2( e4 fis) | fis4.( e8) e2 |
  fis2( g4 a) | a4( g fis e) | d2( e4 fis) | e4.( d8) d2 |
  }
}
```

} </score>

The famous choral finale is Beethoven's musical representation of Universal Brotherhood. American pianist and music author Charles Rosen has characterized it as a symphony within a symphony, played without interruption.^[17] This "inner symphony" follows the same overall pattern as the Ninth Symphony as a whole. The scheme is as follows:

- First "movement": theme and variations with slow introduction. Main theme which first appears in the cellos and basses is later "recapitulated" with voices.
- Second "movement": 6/8 scherzo in military style (begins at "Alla marcia", words "Froh, wie seine Sonnen fliegen"), in the "Turkish style". Concludes with 6/8 variation of the main theme with chorus.
- Third "movement": slow meditation with a new theme on the text "Seid umschlungen, Millionen!" (begins at "Andante maestoso")
- Fourth "movement": fugato finale on the themes of the first and third "movements" (begins at "Allegro energico")

The movement has a thematic unity, in which every part may be shown to be based on either the main theme, the "Seid umschlungen" theme, or some combination of the two.

The first "movement within a movement" itself is organized into sections:

- An introduction, which starts with a stormy *Presto* passage. It then briefly quotes all three of the previous movements in order, each dismissed by the cellos and basses which then play in an instrumental foreshadowing of the vocal recitative. At the introduction of the main theme, the cellos and basses take it up and play it through.
- The main theme forms the basis of a series of variations for orchestra alone.
- The introduction is then repeated from the *Presto* passage, this time with the bass soloist singing the recitatives previously suggested by cellos and basses.
- The main theme again undergoes variations, this time for vocal soloists and chorus.^[18]

Text of the fourth movement

The text is largely taken from Schiller's "Ode to Joy", with a few additional introductory words written specifically by Beethoven (shown in *italics*). The text without repeats is shown below, with a translation into English.^[19] The score includes many repeats. For the full libretto including all repetitions see German Wikisource.^[20]

<i>O Freunde, nicht diese Töne!</i>	<i>Oh friends, not these sounds!</i>
<i>Sondern lasst uns angenehmere anstimmen,</i>	<i>Let us instead strike up more pleasing</i>
<i>und freudenvollere.</i>	<i>and more joyful ones!</i>
<i>Freude!</i>	<i>Joy!</i>
Freude, schöner Götterfunken	Joy, beautiful spark of divinity,
Tochter aus Elysium,	Daughter from Elysium,
Wir betreten feuertrunken,	We enter, burning with fervour,
Himmlische, dein Heiligtum!	heavenly being, your sanctuary!
Deine Zauber binden wieder	Your magic brings together
Was die Mode streng geteilt;	what custom has sternly divided.
Alle Menschen werden Brüder,	All men shall become brothers,
Wo dein sanfter Flügel weilt.	wherever your gentle wings hover.
Wem der große Wurf gelungen,	Whoever has been lucky enough
Eines Freundes Freund zu sein;	to become a friend to a friend,
Wer ein holdes Weib errungen,	Whoever has found a beloved wife,
Mische seinen Jubel ein!	let him join our songs of praise!
Ja, wer auch nur eine Seele	Yes, and anyone who can call one soul
Sein nennt auf dem Erdenrund!	his own on this earth!
Und wer's nie gekonnt, der stehle	Any who cannot, let them slink away
Weinend sich aus diesem Bund!	from this gathering in tears!
Freude trinken alle Wesen	Every creature drinks in joy
An den Brüsten der Natur;	at nature's breast;
Alle Guten, alle Bösen	Good and Bad alike
Folgen ihrer Rosenspur.	follow her trail of roses.
Küsse gab sie uns und Reben,	She gives us kisses and wine,
Einen Freund, geprüft im Tod;	a true friend, even in death;
Wollust ward dem Wurm gegeben,	Even the worm was given desire,
Und der Cherub steht vor Gott.	and the cherub stands before God.
Froh, wie seine Sonnen fliegen	Gladly, just as His suns hurtle
Durch des Himmels prächt'gen Plan,	through the glorious universe,
Laufet, Brüder, eure Bahn,	So you, brothers, should run your course,
Freudig, wie ein Held zum Siegen.	joyfully, like a conquering hero.
Seid umschlungen, Millionen!	Be embraced, you millions!
Diesen Kuss der ganzen Welt!	This kiss is for the whole world!
Brüder, über'm Sternenzelt	Brothers, above the canopy of stars
Muss ein lieber Vater wohnen.	must dwell a loving father.
Ihr stürzt nieder, Millionen?	Do you bow down before Him, you millions?
Ahnest du den Schöpfer, Welt?	Do you sense your Creator, o world?
Such' ihn über'm Sternenzelt!	Seek Him above the canopy of stars!
Über Sternen muss er wohnen.	He must dwell beyond the stars.

Towards the end of the movement, the choir sings the last four lines of the main theme, concluding with "*Alle Menschen*", before the soloists sing for one last time the song of joy at a slower tempo. The chorus repeats parts of "*Seid umschlungen, Millionen! ...*", then quietly sings, "*Tochter aus Elysium*". And finally, "*Freude, schöner Götterfunken, Götterfunken!*". with the orchestra playing *prestissimo*.

Reception

Among music critics, the Ninth Symphony is almost universally considered to be among Beethoven's greatest works, and is considered by some to be the greatest piece of music ever written. "Yet early critics rejected it as cryptic and eccentric, the product of a deaf and aging composer." The finale of the Ninth has had detractors. Giuseppe Verdi complained about the vocal writing; in a letter he wrote to Clarina Maffei dated 20 April 1878, he stated that the symphony was:

...marvelous in its first three movements, very badly set in the last. No one will ever surpass the sublimity of the first movement, but it will be an easy task to write as badly for voices as is done in the last movement.

Gustav Leonhardt objected to the text itself, saying: "That 'Ode to Joy', talk about vulgarity! And the text! Completely puerile!"

Performance challenges

Metronome markings

Conductors in the historically informed performance movement, notably Roger Norrington, have used Beethoven's suggested tempos, to mixed reviews. Benjamin Zander has made a case for following Beethoven's metronome markings, both in writing and in performances with the Boston Philharmonic Orchestra and Philharmonia Orchestra of London.^{[21][22]}

Beethoven's metronome still exists, and it has been tested and found to be accurate.^[23]

Re-orchestrations and alterations

A number of conductors have made alterations in the instrumentation of the symphony, notably Richard Wagner, who doubled many woodwind passages, a modification greatly extended by Gustav Mahler,^[24] who revised the orchestration of the Ninth to make it sound like what he believed Beethoven would have wanted if given a modern orchestra.^[25]

Wagner's Dresden performance of 1864 was the first to place the chorus and the solo singers behind the orchestra as has since become standard; previous conductors placed them between the orchestra and the audience.

Horn and trumpet alterations

Beethoven's writing for horns and trumpets throughout the symphony (mostly the 2nd horn and 2nd trumpet) is sometimes altered by performers to avoid large leaps (those of a 12th or more), as leaps of this sort are very difficult to perform on brass instruments and may be consistently and flawlessly executed only by highly proficient musicians.^[26]

2nd bassoon doubling basses in the finale

Beethoven's indication that the 2nd bassoon should double the basses in measures 115–164 of the finale was not included in the Breitkopf parts, though it was included in the full score.^[27]

Notable performances and recordings

The London Philharmonic Choir debuted on 15 May 1947 performing the Ninth Symphony with the London Philharmonic Orchestra under the baton of Victor de Sabata at the Royal Albert Hall.

In 1951 Wilhelm Furtwängler and the Bayreuth Festival Orchestra reopened the Bayreuth Festival with a performance of the symphony, after the Allies temporarily suspended the Festival following the Second World War.

Political significance has attached to Beethoven's Ninth: Leonard Bernstein conducted a version of the 9th at the Brandenburg Gate, with "Freiheit" ("Freedom") replacing "Freude" ("Joy"), to celebrate the fall of the Berlin Wall during Christmas 1989.^[28] This concert was performed by an orchestra and chorus made up of many nationalities: from Germany, the Bavarian Radio Symphony Orchestra and Chorus, the Chorus of the Berlin Radio Symphony Orchestra, and members of the Sächsische Staatskapelle Dresden, the Philharmonischer Kinderchor Dresden; members of the orchestra of the Kirov Theatre; from the United Kingdom, members of the London Symphony Orchestra; from the USA, members of the New York Philharmonic; and from France, members of the Orchestre de Paris. Soloists were June Anderson, soprano, Sarah Walker, mezzo-soprano, Klaus König, tenor, and Jan-Hendrik Rootering, bass. It was the last time that Bernstein conducted the symphony; he died ten months later.

Bernstein made his first recording of the Beethoven Ninth in 1964 with the New York Philharmonic, for Columbia Masterworks, with soloists Martina Arroyo (soprano), Regina Safarty (mezzo), Nicholas di Virgilio (tenor), Norman Scott (bass), and the Juilliard Chorus. It was later reissued on CD. It was the first of three complete recordings of the Ninth that Bernstein made. He made his second recording of the piece with the Vienna Philharmonic for Deutsche Grammophon, in 1979. This second one featured Gwyneth Jones (soprano), Hanna Schwarz (mezzo), René Kollo, and Kurt Moll (bass), with the chorus of the Vienna State Opera.^[29]

Sir Georg Solti recorded the symphony with the Chicago Symphony Orchestra several times. Their last recording of this symphony in 1986 won the Grammy for Best Orchestral Recording.

There have been various attempts to record the Ninth to come closer to what Beethoven's contemporaries would have heard, i.e., with period instruments. Roger Norrington conducting the London Classical Players recorded it with period instruments for a 1987 release by EMI Records (rereleased in 1997 under the Virgin Classics label). Benjamin Zander made a 1992 recording of the Ninth with the Boston Philharmonic Orchestra and noted soprano Dominique Labelle (who first performed the work with Robert Shaw), following Beethoven's own metronome markings. 12 years later after Norrington, Philippe Herreweghe recorded the Ninth with his period-instrument Orchestre des Champs-Élysées and his Collegium Vocale chorus for Harmonia Mundi in 1999. Sir John Eliot Gardiner recorded his period-instrument version of the Ninth Symphony,^[30] conducting his Monteverdi Choir and Orchestre Révolutionnaire et Romantique in 1992. It was first released by Deutsche Grammophon in 1994 on their early music Archiv Produktion label as part of his complete cycle of the Beethoven symphonies. His soloists included Euba Orgonášová, Anne Sofie von Otter, Anthony Rolfe Johnson and Gilles Cachemaille. An additional period-instrument recording by Christopher Hogwood and the Academy of Ancient Music was released in 1997 under the label Éditions de l'Oiseau-Lyre.

At 79 minutes, one of the longest Ninths recorded is Karl Böhm's, conducting the Vienna Philharmonic in 1981 with Jessye Norman and Plácido Domingo among the soloists.

Osmo Vänskä, conducting the Minnesota Orchestra, recorded the symphony as part of a cycle of all the Beethoven symphonies. Released on the BIS label, it included soloists Helena Juntunen, Katarina Karnéus, Daniel Norman and Neal Davies, as well as the Minnesota Chorale. It received a positive critical reception, including a Grammy Award nomination in the Best Orchestral Performance category.

Influence

Many later composers of the Romantic period and beyond were influenced specifically by Beethoven's Ninth Symphony.

An important theme in the finale of Johannes Brahms' Symphony No. 1 in C minor is related to the "Ode to Joy" theme from the last movement of Beethoven's Ninth symphony. When this was pointed out to Brahms, he is reputed to have retorted "Any fool can see that!" Brahms's first symphony was, at times, both praised and derided as "Beethoven's Tenth".^[31]

The Ninth Symphony influenced the forms that Bruckner used for the movements of his symphonies. Bruckner's Symphony No. 3 is in the same D minor key as Beethoven's 9th and makes substantial use of thematic ideas from it. The colossal slow movement of Bruckner's Symphony No. 7, "as usual", takes the same A–B–A–B–A form as the 3rd movement of Beethoven's symphony, and also uses some figuration from it.

In the opening notes of the third movement of his Symphony No. 9 (The "New World"), Antonín Dvořák pays homage to the scherzo of this symphony with his falling fourths and timpani strokes.^[32]

Likewise, Béla Bartók borrows the opening motif of the Scherzo from Beethoven's Ninth symphony to introduce the second movement Scherzo in his own, *Four Orchestral Pieces*, op. 12.

One legend is that the compact disc was deliberately designed to have a 74-minute playing time in order to accommodate the length of Beethoven's Ninth Symphony. Kees Immink, Philips' chief engineer, who developed the CD, recalls that a commercial tug-of-war between the development partners, Sony and Philips, led to a settlement in a neutral 12-cm diameter format. The 1951 performance of the Ninth Symphony by Furtwängler was brought forward as the perfect excuse for the change. A Philips news release on August 16, 2007, celebrating the 25th anniversary of the Compact Disc, mentioned the parties—Philips and Sony—extended the Compact Disc capacity to 74 minutes to accommodate a complete performance of Beethoven's 9th Symphony.^[33]

Use as anthem

During the division of Germany in the Cold War, the "Ode to Joy" segment of the symphony was also played in lieu of an anthem at the Olympic Games for the Unified Team of Germany between 1956 and 1968. In 1972, the musical backing (without the words) was adopted as the Anthem of Europe by the Council of Europe and subsequently by the European Communities (now the European Union) in 1985.^[34] The "Ode to Joy" was used as the national anthem of Rhodesia between 1974 and 1979, as "Rise, O Voices of Rhodesia".^[35]

Use as a hymn melody

In 1907, the Presbyterian pastor Henry van Dyke wrote the hymn "Joyful, Joyful, we adore thee" while staying at Williams College. The hymn is commonly sung in English-language churches to the "Hymn to Joy" melody from Beethoven's 9th symphony.

New Year's tradition in Japan

The Symphony No. 9, with accompanying chorus, is traditionally performed throughout Japan during its New Year's celebrations. In December 2009, for example, there were 55 performances of the symphony by various major orchestras and choirs in Japan.^[36]

The Ninth was introduced to Japan by German soldiers held at the Bandō prisoner-of-war camp during World War I. Japanese orchestras, notably the NHK Symphony Orchestra, began performing the symphony in 1925. During World War II, the Imperial government promoted performances of the symphony, including on New Year's Eve, to encourage allegiance to Japanese nationalism. The symphony was considered appropriate in this regard because Germany was an ally of Japan. After the war, orchestras and choruses, undergoing economic hard times during the

reconstruction of Japan, promoted performances of the piece around New Year because of the popularity of the music with the public. In the 1960s, performances of the symphony for the New Year became more widespread and included participation by local choirs and orchestras, establishing the tradition which continues to this day – and which includes, since 2003, a concert of all nine symphonies.

References

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- [16] Jackson 1999, 26; Stein 1979, 106
- [17] Rosen, Charles. "The Classical Style: Haydn, Mozart, Beethoven". page 440. New York: Norton, 1997.
- [18] Other writers have interpreted the form of the last movement in different terms, including Heinrich Schenker and Donald Tovey.
- [19] The translation is taken from the BBC Proms 2013 programme, for a concert held at the Royal Albert Hall (Prom 38, 11 August 2013, <http://www.bbc.co.uk/proms/whats-on/2013/august-11/14710>). This concert was broadcast live on BBC Radio 3 and later on BBC4 television on 6 September 2013, where the same translation was used as subtitles.
- [20] "An die Freude" (Beethoven), German Wikisource
- [21] "Concert: Beethoven 9th, Benjamin Zander and the Boston Philharmonic at Carnegie Hall" (<http://www.nytimes.com/1983/10/11/arts/concert-beethoven-9th.html>) by Bernhard Holland, *The New York Times*, 11 October 1983
- [22] Recording of the Beethoven 9th (<http://www.amazon.com/Beethoven-Symphony-No-Dominique-Labelle/dp/B00000IGQ6>) with Benjamin Zander, Dominique Labelle, D'Anna Fortunato, Brad Cresswell, David Arnold, the Boston Philharmonic Orchestra, and Chorus Pro Musica
- [23] Gunther Schuller, *The Compleat Conductor* (<http://books.google.com/books?id=5-9Cdy-Y-M8C&pg=PA34&lpg=PA34&dq=accuracy+beethoven's+metronome&source=bl&ots=2zLJCFMxPO&sig=MBHGHYLgQBmG7bHfO2p-P363kM4&hl=en&sa=X&ei=fCMDUeqrJ-bl0gH3koHAAw&ved=0CEYQ6AEwAw#v=onepage&q=accuracy+beethoven's+metronome&f=false>)
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External links



Wikimedia Commons has media related to *Symphony No. 9 (Beethoven)*.

Scores, manuscripts and text

- Schott Musik International 31st and last publisher of Beethoven & copyright holder OperaResource – RealHoffmann, A Brief History of Schott (<http://www.r-ds.com/opera/hoffmann/schott.htm>)
- Symphony No. 9: Free scores at the International Music Score Library Project
- Free sheet music (http://cantorion.org/pieces/147/Symphony_No._9) of *Symphony No. 9* from *Cantorion.org*
- Original manuscript (<http://beethoven.staatsbibliothek-berlin.de/beethoven/de/sinfonien/9/1/1.html>) (site in German)
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Audio

- Christoph Eschenbach conducting the Philadelphia Orchestra (<http://www.npr.org/templates/story/story.php?storyId=5487727>) from National Public Radio
- Felix Weingartner conducting the Vienna Philharmonic Orchestra (1935 recording) (<http://www.archive.org/details/BeethovenSymphonyNo.9choral>) from the Internet Archive
- Otto Klemperer conducting the Concertgebouw Orchestra (1956 Live Recording) (<http://www.archive.org/details/beethoven9>) from the Internet Archive
- Adina Spire conducting Bezdin Ensemble (<http://www.classicistranieri.com/ludwig-van-beethoven-sinfonia-n-9-in-re-minore-op-125-corale-adina-spire-bezdin-ensemble.html>) Creative Commons Recording

Video

- Furtwängler on 19 March 1942 (<https://www.youtube.com/watch?v=Yqff1F0Ijn0>) on YouTube, Wilhelm Furtwängler conducting the Berlin Philharmonic on the eve of Hitler's 53rd birthday
- 1st mvt. (<https://www.youtube.com/watch?v=3SZ9QzGg95g>) on YouTube, 2nd mvt. (<https://www.youtube.com/watch?v=p5fav12Qtx0>) on YouTube, 3rd mvt. (<https://www.youtube.com/watch?v=Kri2jWr08S4>) on YouTube, 4th mvt. (<https://www.youtube.com/watch?v=ljGMhDSSGFU>) on YouTube, Nicholas McGegan conducting the Philharmonia Baroque Orchestra, graphical score

Other material

- Official EU page (http://europa.eu/abc/symbols/anthem/index_en.htm) about the anthem
 - Program note (http://www.kennedy-center.org/calendar/index.cfm?fuseaction=composition&composition_id=2761) from the Kennedy Center with information about the finale as it is and might have been
 - *Following the Ninth: In the Footsteps of Beethoven's Final Symphony* (<http://followingtheninth.com/>), Kerry Candaele's 2013 documentary film about the Ninth Symphony
-

Symphony No. 10

Ludwig van Beethoven's **Symphony No. 10** in E-flat major is a hypothetical work, assembled by Barry Cooper from Beethoven's fragmentary sketches. This title is controversial since it cannot be proven that all the sketches assembled were meant for the same piece. There is, however, consensus that Beethoven did intend another symphony.

Background

After completing the Ninth Symphony, Beethoven devoted his energies largely to composing string quartets, although there are contemporary references to some work on a symphony (e.g. in his letter of 18 March 1827); allegedly he played a movement of this piece for his friend Karl Holz, whose description of what he heard matches the material assembled by Cooper. Cooper claimed that he found over fifty separate fragments, which he wove together to form the symphonic movement. Cooper assembled material for a first movement consisting of an Andante in E-flat major enclosing a central Allegro in C minor. Cooper claims to have also found sketches for a Scherzo which are not developed enough to assemble into a performing version.

There are numerous references to this work in Beethoven's correspondence (originally, he had planned the Ninth Symphony to be entirely instrumental, the Ode to Joy to be a separate cantata, and the Tenth Symphony to conclude with a different vocal work).

Earlier, in 1814–15, Beethoven also began sketches for a 6th piano concerto in D major, Hess 15. (Unlike the fragmentary symphony, the first movement of this concerto was partly written out in full score and a reconstruction by Nicholas Cook has been performed and recorded.)

Recordings

Two recordings of the "Symphony No. 10" were released in 1988, one conducted by Wyn Morris^[1] and the other by Walter Weller.

The Wyn Morris recording was also released in 1988 on a disc that included the music and a spoken lecture, "The Story of Beethoven's Tenth Symphony", by Barry Cooper.^[2]

Fiction

An imaginary story of the discovery of Beethoven's 10th symphony has been depicted by Sue Latham in her novel *The Haunted House Symphony* ^[3].

Beethoven's 10th symphony plays a large plot role in *Beethoven's Last Night*, an album by the Trans-Siberian Orchestra.

NPR ran a story on the discovery of Beethoven's 10th Symphony on April Fools' Day 2012 here ^[4].

Other

Johannes Brahms's First Symphony is sometimes referred to as "Beethoven's Tenth Symphony", after a remark by Hans von Bülow.^{[5][6]} Both the Brahms work and Cooper's realisation of Beethoven's sketches feature C-minor 6/8 Allegros.

References

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- [3] <http://www.amazon.com/dp/0983584303>
- [4] <http://www.npr.org/blogs/deceptivecadence/2012/04/01/149697309/beethovens-10th-symphony-for-real>
- [5] David Lee Brodbeck, *Brahms: Symphony No. 1*. Cambridge: Cambridge University Press (1997): 86. "Bülow, formerly allied with Liszt and Wagner in the New German School, understood the musico-political climate of the day as well as anyone, and his reference to the "Tenth Symphony" ... could only have been calculated to incense. ... Bülow seems to be implying here that it was Brahms, not the Bayreuth master [Richard Wagner], who could rightfully claim Beethoven's mantle."
- [6] Norman del Mar, *Conducting Brahms*. Oxford: Oxford University Press (1993): 1. "And when at last he [Brahms] allowed it [his Symphony No. 1] to appear, he was very tetchy over the admittedly banal remarks about it being Beethoven's Tenth."

External links

- Article on methods behind this symphony's construction (<http://www.lucare.com/immortal/cooper.html>)

In films

Eroica

<i>Eroica</i>	
Directed by	Walter Kolm-Veltée
Produced by	Guido Bagier Walter Kolm-Veltée
Written by	Walter Kolm-Veltée Franz Tassié
Music by	Alois Melichar Ludwig van Beethoven
Cinematography	Günther Anders Hannes Staudinger
Running time	95 minutes
Country	Austria
Language	German

Eroica is a 1949 Austrian film depicting composer Ludwig van Beethoven's life and work. The film is directed by Walter Kolm-Veltée, produced by Guido Bagier with Walter Kolm-Veltée and written by Walter Kolm-Veltée with Franz Tassié. It was entered into the 1949 Cannes Film Festival.

Plot

An express messenger rides to Vienna and reports at a ball given by Count Lichnowsky that Napoleon Bonaparte is approaching Vienna with his troops. The news spreads like wildfire in the city and also reaches Beethoven, who, together with his friends, is sitting in the tavern. Beethoven is very enthusiastic about the ideals embodied by Napoleon after the French Revolution. He hurries home to write a powerful and glorious symphony - which later becomes famous as Beethoven's "Eroica" - for Napoleon. After the symphony is successful, two messengers from Napoleon come to see Beethoven. They request Beethoven to participate in a reception given by the French emperor. Favouring the glamour, Napoleon has elaborated detailed clothing instructions for Beethoven. Beethoven is disappointed by his idol's superficiality and deletes the dedication to Napoleon from the title page of the symphony.

For his safety, Beethoven travels to Hungary and finds quarters at the aristocratic home of his pupil Therese van Brunswik and her cousin Giulietta Guicciardi. Beethoven falls in love with Giulietta, who is even willing to leave her fiancé for Beethoven. This interpretation of Beethoven's life is distorted, however, as it was in 1800, four years earlier, that Beethoven actually met Giulietta. In the film story, Therese thinks that, due to his talent, it is not Beethoven's destiny to lead a fulfilling relationship with a woman.

Beethoven not only worries about his nephew Karl whom he thinks is leading a dissolute life and is under his mother's harmful influence but also becomes aware of a worsening of his hearing abilities. As Beethoven despairs of a reason why God would want to deprive him of his hearing, Beethoven's friend Amenda replies that Beethoven's destiny is to compose a type of music never heard before. It is saddening for Beethoven to learn during rehearsals for his opera "Fidelio" that the musicians cannot follow his "conducting", and in fact are actually following their music director instead. In a depressed mood, Beethoven goes home and once more speaks with God, as Amenda's words

come to his mind. When Therese comes to look after him, he comes to terms with his destiny and begins to compose again.

Cast

- Ewald Balser — Ludwig van Beethoven
- Marianne Schönauer — Therese van Brunswick
- Judith Holzmeister — Giuliattia Guicciardi
- Oskar Werner — Karl, Beethoven's nephew
- Dagny Servaes — Karl's mother
- Iván Petrovich — Count Lichnowsky
- Ludmilla Hell — Countess Lichnovsky
- Auguste Pünkösdy — House keeper
- Hans Kraßnitzer — Amenda
- Alfred Neugebauer — Organist Albrechtsberger
- Richard Eybner — Schuppanzigh
- Karl Günther — Country doctor
- Gustav Waldau — Country parson
- Erik Frey — French Officer
- Franz Pfaudler — Theatre Director
- Julius Brandt — Painter
- Hans Hais — French Officer
- Helmut Janatsch — Austrian Cavalryman
- Karl Kalwoda — Caretaker

References

External links

- *Eroica* (<http://www.imdb.com/title/tt0041335/>) at the Internet Movie Database
-

Immortal Beloved

<i>Immortal Beloved</i>	
<i>Immortal Beloved</i> theatrical poster	
Directed by	Bernard Rose
Produced by	Stephen McEveety Bruce Davey
Written by	Bernard Rose
Starring	Gary Oldman Jeroen Krabbé
Music by	George Fenton Ludwig van Beethoven Gioacchino Rossini
Production company	Icon Productions
Distributed by	Columbia Pictures
Release date(s)	December 16, 1994
Running time	121 minutes
Country	United Kingdom United States
Language	English Hungarian
Box office	\$9,914,409

Immortal Beloved is a 1994 film about the life of composer Ludwig van Beethoven (played by Gary Oldman). The story follows Beethoven's secretary and first biographer Anton Schindler (Jeroen Krabbé) as he attempts to ascertain the true identity of the *Unsterbliche Geliebte* (Immortal Beloved) addressed in three letters found in the late composer's private papers. Schindler journeys throughout the Austrian Empire interviewing women who might be potential candidates as well as through Beethoven's own tumultuous life.

Plot summary

When Ludwig van Beethoven dies, his assistant and close friend Schindler deals with his last will and testament. There remains a question as to who Beethoven's "immortal beloved", an unnamed woman mentioned in one of his letters, may be. Schindler embarks on a quest to find out who this woman is. Retrospective footage of Beethoven from his younger years until his death is featured as the film progresses. The conclusion ultimately is that the individual is Johanna Reiss, the daughter of Anton Van Reiss, a prosperous Viennese upholsterer. In the film, she becomes pregnant by Beethoven; when by an accidental turn of events he does not marry her in time, she marries his brother, Kaspar. Their son, Karl van Beethoven, is raised by Ludwig in the vain hope of making him an important musician in his own right.

Cast

- Gary Oldman as Ludwig van Beethoven
- Jeroen Krabbé as Anton Felix Schindler
- Isabella Rossellini as Anna-Marie Erdödy
- Johanna ter Steege as Johanna Reiss
- Christopher Fulford as Kaspar van Beethoven
- Marco Hofschneider as Karl van Beethoven
- Miriam Margolyes as Nanette Streicherova
- Barry Humphries as Clemens Metternich
- Valeria Golino as Giulietta Guicciardi
- Geno Lechner as Josephine von Brunsvik
- Claudia Solti as Theresa von Brunsvik

Production

Filming took place in the Czech cities of Prague, Kroměříž on the Milotice chateau and Buchlovice chateau, and the Zentralfriedhof in Vienna, Austria between May 23 and July 29, 1994.

While the soundtrack utilizes modern instruments, the pianos that appear in the film actually date back to Beethoven's time.

Historical background

Main article: Immortal Beloved

After Beethoven's death in 1827, a three-part letter was found among his private papers addressed to a woman whom he called "immortal beloved". Written in the summer of 1812 from the spa town of Teplice, the letter has generated a great deal of speculation and debate amongst scholars and writers as to her identity. Among the candidates are (or were) Giulietta Guicciardi, Thérèse von Brunswick, Josephine Brunsvik, Antonie Brentano, and Anna-Marie Erdödy (some of whom appear in the film).

The film's writer and director, Bernard Rose, claimed that he had successfully identified the addressed woman as Johanna, a claim no scholar on Beethoven has endorsed. (The film also implies that Karl, Beethoven's nephew, was in reality his illegitimate son.) Biographer Gail S Altman disputed Rose's claim in a book^[1] devoted specifically to the question of the woman's identity and Beethoven's relationships in general. See also Lewis Lockwood: "Film Biography as Travesty: *Immortal Beloved* and Beethoven." *The Musical Quarterly* 81/2, 1997, pp. 190–198.

Music

- The Orchestra: London Symphony Orchestra, conducted by Georg Solti
- Instrumental soloists
 - Murray Perahia

(in order of appearance)

- Symphony No 5, Op. 67.
 - *Für Elise* (complete).
 - Symphony No 3 In E-Flat Major Op.55 *Eroica*.
 - Piano Sonata No 14, *Moonlight*: Adagio Sostenuto.
 - Symphony No 6, Op. 68, *Pastoral*: Storm.
 - Piano Trio No 5 In D Major, Op. 70, No 1 *Ghost*.
 - Violin Concerto in D Major, Op. 61.
-

- Piano Sonata No 8, *Pathétique*.
- Piano Concerto No 5, *Emperor* (love theme, ending credits).
- Missa Solemnis: Kyrie.
- Symphony No 7, Op. 92: Allegretto (Karl's theme)
- Violin Sonata In A Major, Op. 47, *Kreutzer*: Adagio sostenuto- Presto.
- Symphony No 9, Op 125: *Ode to Joy*.

Reception

Critical reaction

Reviews for *Immortal Beloved* were mixed. From the 31 reviews collected from notable publications by popular review aggregator Rotten Tomatoes, reviews tended towards the positive, with an overall approval rating of 58%. Of Rotten Tomatoes' "top critics", however, Roger Ebert was highly complimentary of the film. He gave it 3½ stars out of four, stating in his review: "*Immortal Beloved* has clearly been made by people who feel Beethoven directly in their hearts". He asserted that Oldman "at first seems an unlikely choice ... then we see that he is right". Janet Maslin also offered a positive review, stating: "thanks to its hugely effective use of Beethoven's most thrilling, tumultuous music, this film exerts much the same hypnotic power". She praised the performance of Oldman, writing that "he captures Beethoven as a believably brilliant figure struggling with his deafness and other demons".

MSN Movies, in a retrospective publication, wrote, "Oldman's performance is unimpeachable. He dives deep into the role with powerful passion and makes the audience feel the pain of the genius as he loses his hearing and fails to shape his nephew into a similarly talented musician. In the year of 'Gump', Oldman was overlooked for a well-deserved Oscar nomination."^[2]

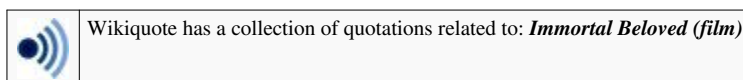
Box Office

The movie debuted strongly and was a modest success, generating \$9,914,409 in a domestic-only release.

References

- [1] Altman, Gail S. *Beethoven: A Man of His Word – Undisclosed Evidence for his Immortal Beloved*, Anubian Press 1996; ISBN 1-888071-01-X
- [2] Immortal Beloved (1994) - Ludwig van Beethoven (<http://movies.msn.com/movies/gallery.aspx?gallery=26177&photo=060e9644-3710-49e8-b1e7-131d99e36a00>). MSN Movies. 2011. Retrieved December 17, 2012.

External links



- *Immortal Beloved* (<http://www.imdb.com/title/tt0110116/>) at the Internet Movie Database
- Beloved ([http://www.movieloci.com/2103-Immortal-Beloved\"Immortal](http://www.movieloci.com/2103-Immortal-Beloved\)) filming locations on Movieloci.com

Copying Beethoven

<i>Copying Beethoven</i>	
Theatrical release poster	
Directed by	Agnieszka Holland
Produced by	Sidney Kimmel Stephen J. Rivele Michael Taylor Christopher Wilkinson
Written by	Stephen J. Rivele Christopher Wilkinson
Starring	Ed Harris Diane Kruger
Cinematography	Ashley Rowe
Edited by	Alex Mackie
Distributed by	Metro-Goldwyn-Mayer
Release date(s)	• November 10, 2006
Running time	104 minutes
Country	United States
Language	English
Box office	\$6,191,746

Copying Beethoven is a 2006 dramatic film released by Metro-Goldwyn-Mayer and directed by Agnieszka Holland which gives a fictional take on the triumphs and heartaches of Ludwig van Beethoven's last years.

Synopsis

A fictionalized version of the last three years of Ludwig van Beethoven's life, beginning with the composition of the Ninth Symphony. It is set in 1824 as Beethoven (Ed Harris) is finishing his new symphony. He is plagued by deafness, loneliness and personal trauma. A fictional character, a new copyist, Anna Holtz (Diane Kruger) is engaged to help the composer finish preparing the score for the first performance. Anna is a young conservatory student and aspiring composer. Her understanding of his work is such that she corrects mistakes he has made, while her personality opens a door into his private world. Beethoven is initially skeptical, but slowly comes to trust Anna's assistance and eventually grows fond of her. By the time the piece is performed, her presence is a necessity and she helps him conduct the premiere from a spot hidden amongst the orchestra.

After the premiere, they collaborate and become closer. His eccentricities become more and more troublesome, but Anna continues to provide companionship. She eventually transcribes his compositions as he simply talks her through them.

Cast

- Ed Harris as Ludwig van Beethoven
- Diane Kruger as Anna Holtz
- Matthew Goode as Martin Bauer
- Phyllida Law as Mother Canisius
- Joe Anderson as Karl van Beethoven
- Ralph Riach as Wenzel Schlemmer

Artistic license

The working manuscript of the score is attributed to two copyists, both of whom were male, not a single female as depicted in the film.

The actual copyists neither contributed to nor altered the score, and as shown in the film were berated by Beethoven for any deviation that occurred from the original score.^[1]

The movie is set in 1824 during the composition of Beethoven's Ninth Symphony. Throughout the movie Beethoven is shown to be hard of hearing but quite capable of understanding people who speak loudly. In reality, Beethoven had lost much of his hearing seven years earlier (1817). Beethoven never experienced permanent deafness; his condition fluctuated between total silence and terrible tinnitus. The Ninth Symphony was composed at a time when Beethoven's hearing had deteriorated severely. At this point in his life, most of Beethoven's conversations were facilitated by the use of notebooks. It can be argued, however, that he was also able to read people's lips, evidenced by his insistence that people face him when they spoke to him.

In the film, Beethoven makes an allusion to the Moonlight Sonata. This is an anachronism as the Sonata No. 14 "quasi una fantasia" was not referred to as "Moonlight" until 5 years after his death. The reference to the Appassionata piano sonata in the same scene is similarly anachronistic.

The Ninth Symphony premiere

Much of the film centers on Beethoven's insistence on conducting his own work, particularly the premiere of his Ninth Symphony (1824). The arrangement of sharing the work of conducting so that Beethoven could appear on the podium and influence the performance despite his deafness, actually did take place. Beethoven's colleague was named Michael Umlauf, the musical director of the Kärntnertor theater where the premiere took place. The two stood together on the podium; Umlauf did not lurk secretly amid the orchestra players as in the film.

The tale that Beethoven had to be turned around to be aware of the audience's applause is apparently authentic.

For further details on the premiere, see Symphony No. 9 (Beethoven).

Critical reception

The film received 6.8 out of 10 on IMDB from users, on Metacritic it received a score of 59 and negative reviews of 28% rating on Rotten Tomatoes based on 80 reviews.

References

- [1] Fischer, George Alexander (1905). *Beethoven, a Character Study: Together with Wagner's Indebtedness to Beethoven*. Harvard University Press. p. 188. "He might write about patience in his note-book, but it was exercised very little when dealing with copyists. There were times in this connection in which the situation became so strained that they refused to work for him."

External links

- *Copying Beethoven* (<http://www.imdb.com/title/tt0424908/>) at the Internet Movie Database
- The Times Film Review: Copying Beethoven (http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/film_reviews/article2265379.ece)
- Biography (<http://www.lvbeethoven.com/Bio/BiographyLudwig.html>)
- Copying Beethoven ([http://www.metacritic.com/film/titles/copyingbeethoven?q=copying beethoven](http://www.metacritic.com/film/titles/copyingbeethoven?q=copying+beethoven)) at Metacritic.com

Related biographies

Gail S. Altman

Gail S. Altman is an educator, biographer, and Beethoven scholar notable for her published studies of two of the more disputed aspects of the life of composer Ludwig van Beethoven (1770–1827).

In the first of these, *Fatal Links: the Curious Deaths of Beethoven and the Two Napoleons*,^[1] Altman puts forward the hypothesis that Beethoven's death was the result of deliberate poisoning on the part of agents of the Viennese authorities, at the same time drawing parallels with the deaths (by similar symptoms) of Napoleon Bonaparte and his son Napoleon II, the latter at the hands of the same Viennese authorities, by whom he was kept a virtual prisoner throughout most of his short life. *Fatal Links* draws exclusively on source evidence of letters and eye-witness reports and, while she was not privy to subsequent medical analysis of Beethoven's hair, her conclusions - that he showed symptoms of lead or arsenic poisoning - accord well with the result of the chemical analysis.

In her second, and more substantial, biographical study^[2] of the composer, Altman investigates and refutes the claims of Maynard Solomon for the identification of the woman who Beethoven, in an undated letter found among his effects, referred to as his "Immortal Beloved" (*Unsterbliche Geliebte*), while building a thorough case—using Solomon's own criteria—for Anna-Marie Erdödy as the putative recipient of the letter.

She also challenges Solomon's attribution of the place-initial "K", in the Immortal Beloved letter, to Karlsbad, offering in its place the hypothesis that "K" might instead refer to Klosterneuburg (misspelled *Klosterneuberg* in Altman's book), the closest post-stop to Anna-Marie Erdödy's estate at Jedlesee (also spelled Jedlersee). Both Klosterneuburg and Jedlesee are near Vienna where Beethoven lived in 1812. On geographical and historical grounds Altman's hypothesis however is absolutely unfounded, because since Klosterneuburg could only be reached from Jedlesee via Vienna and Kahlenbergerdorf (there was no bridge across the Danube between Korneuburg and Klosterneuburg), the next post-stop to Jedlesee was of course the so-called "Hauptmaut" in Vienna's northern suburb Leopoldstadt.

References

- [1] Altman, Gail S. *Fatal Links: The Curious Deaths of Beethoven and the Two Napoleons* (Paperback). Anubian Press (September 1999). ISBN 1-888071-02-8
 - [2] Altman, Gail S. *Beethoven: A Man of His Word - Undisclosed Evidence for his Immortal Beloved*, Anubian Press 1996; ISBN 1-888071-01-X
-

Johann van Beethoven

Johann van Beethoven^{[1][2]} (c. 1739 or 1740^{[3][4]} – 18 December 1792) was a German musician, teacher, and singer who sang in the chapel of the Archbishop of Cologne, whose court was at Bonn. He is best known as the father of the celebrated composer Ludwig van Beethoven (1770–1827). Bonn was the place of his birth and death.

Life

Johann van Beethoven was the son of Maria Josepha Ball (married 1733) and Lodewyck or Ludwig van Beethoven^{[5][6]} (1712-1773; not to be confused with Johann's famous son of the same name), who was probably born in or near the city of Mechelen, in Hapsburg Netherlands (now in Flanders, Belgium), and had served as a musician in several communities in and around Mechelen before establishing himself in Bonn in 1733, where he served as a musician at the court of Prince-Archbishop-Elector of Cologne

Clemens August of Bavaria, rising to the post of Kapellmeister in 1761. Johann van Beethoven also showed musical talent, and joined the court, primarily as a singer, in 1764. In addition to singing (his range, while usually described as that of a tenor, may have extended into alto and even higher registers), he played the violin and zither, and played and taught keyboard instruments of the day, including the harpsichord and the clavichord.

He probably met his future wife, Maria Magdalena Keverich (1746–1787), on a trip to Ehrenbreitstein. She was the daughter of the head chef to the Archbishop of Trier, whose court was there, and she had family connections in the court orchestra at Bonn. Already widowed at the age of nineteen, she and Johann were married on 12 November 1767 in the Catholic St. Remigius church, Bonn. Their first child, Ludwig Maria, was born in early April 1769, and died several days later. On about 16 December 1770 their second son was born; he was baptised Ludwig, after his grandfather, the next day. They had two more children that survived to adulthood, Karl (1774–1815) and Johann (1776–1848).

Johann realized Ludwig's talent and became his first teacher. It is saidWikipedia:Manual of Style/Words to watch#Unsupported attributions that Johann was a violent father when it came to his son's playing. Whenever Ludwig played poorly, Johann would exclaim that it was an embarrassment to the family. Johann was an alcoholic, a situation that worsened when Maria died in 1787, after which time the family was increasingly dependent on young Ludwig for support. In 1789 the 18-year-old Ludwig obtained an order resulting in one half of Johann's pay being turned over to him for support of the family.

Johann died in 1792, not long after Ludwig moved to Vienna to study with Joseph Haydn. His employer the Elector wrote sardonically to a friend, "The revenues from the liquor excise [tax] have suffered a loss in the death of Beethoven."^[7]



Johann van Beethoven

Ancestry

Johann van Beethoven was only one half Flemish,^{[8][9][10]} his father Lodewijk was the last van Beethoven to be fully Flemish. Most of van Beethoven's most recent family came from the German Rhineland region and Electorate of the Palatinate area.

The Nazis were especially interested in Beethoven's background: "After making sure that Beethoven had no suspicious racial or national tinge of the non-Germanic in his background (clear evidence of his Flemish ancestry was denied in a series of articles), the masters of the Nazi propaganda and cultural machinery promoted his works as the essence of Germanic and Aryan strength".^[11]

Descendants

Johann's famous son Ludwig van Beethoven never married. Johann's second son Karl did have children, but none of his living descendants bears the name van Beethoven (the last to bear that name, Karl Julius Maria van Beethoven, died in 1917).

Notes

- [1] Johann van BEETHOVEN, Tenorist an der kurfürstlichen Hofkapelle zu Bonn, geboren um 1740 in Bonn? (Religion: rk), gestorben am 18 December 1792 in Bonn, Sohn von Ludwig van BEETHOVEN (siehe IIb) und Maria Josepha BALL. Kirchliche Trauung am 12.11.1767 in Bonn, St.Remigius mit Maria Magdalena KEVERICH, 20 Jahre alt, geboren am 19 December 1746 in Ehrenbreitstein (Religion: rk), gestorben am 17 July 1787 in Bonn mit 40 Jahren. Schwindsucht, Tochter von Johann Heinrich KEVERICH, Kurfürstlich Trierscher Oberhofkoch, und Anna Clara WESTORFF. (<http://www-public.rz.uni-duesseldorf.de/~molberg/beetnach.htm#BM2>)
- [2] Johan Van Beethoven, dus vermoedelijk geboren te Bonn omstreeks 1739. Hij werd opgeleid om zijn vader op te volgen, en werd tenslotte als hofmusicus aangesteld. Hij huwde te Bonn in de St.-Remigiuskerk op 12 November 1767 met Maria-Magdalena Keverich, geboren te Ehrenbreitstein bij Koblenz op 19 December 1746 en overleden te Bonn op 17 juli 1787. Johan stierf 4 jaar later op 18 December 1792. (<http://www.ping.be/~pin10181/beethoven.htm#IX-1>. Johan Van Beethoven, dus vermoedelijk)
- [3] "The Fathers of Great Musicians (Continued)." *The Musical Times*, Vol. 46, No. 751 (1 Sep. 1905), pp. 587–590
- [4] Joseph Kerman, et al. "Beethoven, Ludwig van." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed 14 November 2013. (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg1>)
- [5] Ludwig van BEETHOVEN, Kapellmeister der kurfürstlichen Hofkapelle zu Bonn, getauft (rk) am 05.01.1712 in Mecheln, St.Katharina, gestorben am 24 December 1773 in Bonn mit 61 Jahren, Sohn von Michael van BEETHOVEN (siehe I) und Marie Louise STUYCKERS. Aufgebot am 26 August 1733, kirchliche Trauung mit 21 Jahren am 07.09.1733 in Bonn, St. Remigius mit Maria Josepha BALL, geboren um 1714 in ? Gestorben am 30 September 1775 in Bonn. (<http://www-public.rz.uni-duesseldorf.de/~molberg/beetnach.htm#BM4>)
- [6] Lodewijk Van Beethoven, gedoopt te Mechelen op 5 januari 1712. Na 12 jaar koraalschool en twee jaar bij meester Colfs was hij in 1727 haast 16 jaar oud : een degelijk gevormd koorzanger en organist. Op 2 November werd hij aangesteld tot plaatsvervangend tenor en enkele dagen later als plaatsvervangend dirigent van het koor van de Luikse St. Lambertuskathedraal. Daar, te Luik, moet de Keulse aartsbisschop hem gehoord hebben en troonde hem mee naar Bonn. In deze residentiestad der Keulse keurvorsten werd Lodewijk vanaf 1733 aangesteld tot bassist van het hofkoor met een jaarwedde van 400 gulden. Hij huwde te Bonn in de St.-Remigiuskerk op 17 September 1733 op 21-jarige leeftijd met Maria-Jozef Poll, een meisje uit Bonn. Lodewijk stierf te Bonn op 24 December 1773 in de ouderdom van 62 jaar. Maria-Jozef overleed op 30 September 1775. (<http://www.ping.be/~pin10181/beethoven.htm#VIII-2>. Lodewijk Van Beethoven, gedoopt te)
- [7] MacArdle (1949, 537)
- [8] R. Capell, *Beethoven*, in *Music & Letters*, Vol. 19, No. 4 (Oct. 1938), pp. 375–390
- [9] Ernest Closson and Gustave Reese, *Grandfather Beethoven*, in *The Musical Quarterly*, Vol. 19, No. 4 (Oct. 1933), pp. 367–373
- [10] TF Howell, *Beethoven's nationality*, in *The Musical Times*, 1915. "The chief hereditary character of Beethoven was Flemish, and all else was what we now label German."
- [11] Lewis Lockwood: *Beethoven: the Music and the Life* (W.W.Norton, 2005) p.419

References

- MacArdle, Donald W. (1949) The Family van Beethoven. *The Musical Quarterly* 35:528–550.

External links

- (German) Descendants of Michael van BEETHOVEN (1684–1749) (<http://www-public.rz.uni-duesseldorf.de/~molberg/beetnfra.htm>)
- Ludwig Van Beethoven: Family Tree (<http://www.kingsbarn.freeseve.co.uk/familytree.html>)
- "The 'Van' of Beethoven" ([http://links.jstor.org/sici?sici=0027-4666\(193603\)77:1117<254:T'OB>2.0.CO;2-G](http://links.jstor.org/sici?sici=0027-4666(193603)77:1117<254:T'OB>2.0.CO;2-G)) by Herbert Antcliffe in *The Musical Times*, Vol. 77, No. 1117 (Mar. 1936), pp. 254–255 – Article explains how "A certain Ludwig (Lodewijk) van Beethoven was born at Mechelen as the son of Michiel and the grandson of Cornelius and of Catherina Leempoels..."

Kaspar Anton Karl van Beethoven

Kaspar Anton Karl van Beethoven (baptized 8 April 1774 – 15 November 1815) is remembered to history as the brother of the celebrated composer Ludwig van Beethoven.

Youth

He was born in Bonn, the second son of Johann van Beethoven and Maria Magdalena Keverich. He lost his mother at age 13 when she died 17 July 1787.^[1] Because his father had by that time lapsed deeply into alcoholism, the principal responsibility for taking care of him and his younger brother Johann fell upon the 16 year old Ludwig.

Career

In 1794, Kaspar moved from the family home in Bonn to Vienna, where Ludwig had moved not long before. Ludwig's biographer Thayer suggests that Ludwig at first helped him financially and also helped him in finding pupils. Soon he was self-supporting.^[2] Kaspar also tried his hand at musical composition, though he never reached any level of eminence in this area.

In 1800, Kaspar began working as a clerk in the Department of Finance. Also at this time he worked closely with Ludwig, serving as a part-time secretary and managing his business relations with music publishers.^[3] In this respect he is judged to have done a poor job; the publishers who dealt with him found him arrogant and tactless.^[4] Here is an example of the sort of letter he wrote to publishers (in this case, to the publisher Johann André in Offenbach:

Vienna, 23 November 1802

Dear Sir:

We have received your letter asking for some of my brother's pieces, for which we thank you very much.

At the moment we have nothing but a symphony and a grand piano concerto, each priced at 300 florins.^[5] If you should want three piano sonatas I shall have to have 900 florins for them, all in Viennese currency, and these you cannot have immediately, but one every five or six weeks, as my brother doesn't bother much any more with such trifles, but writes only oratorios,^[6] operas, etc.^[7]

We would expect eight copies of any piece you might print. In any case, whether you care for the pieces or not, please answer, because otherwise I would be delayed in selling them to somebody else.

We also have two adagios for violin with complete instrumental accompaniment^[8] which would cost 135 florins, and two little easy sonatas of two movements each which are yours for 280 florins. Please give my best wishes to our friend Koch.

Your most humble

K. v. Beethoven

R. k. Treasury Official^[9]

One publisher, Nicolaus Simrock, wrote a letter (30 July 1805) expressing his resentment at having to deal with Kaspar as follows: "I still understand German quite well, but I fail to comprehend what you wish to convey by the word "our" publishers and by "we". I bought the sonata Opus 47 from Louis^[10] van Beethoven, and in his letter about it there is no mention of a company."

Kaspar's work also created tension between the brothers. At one point (1801 or 1802) Kaspar sold his brother's recently completed set of piano sonatas (the three sonatas of Opus 31) to a publisher in Leipzig, when Beethoven had already promised them to the Nägeli publishing firm. According to Beethoven's early biographer Ferdinand Ries the resulting quarrel actually "came to blows."^[11] He did little work in representing his brother after 1806.^[12]

In 1809, Kaspar received a promotion at his government job, advancing to the position of Deputy Liquidator, at a salary of 1000 florins plus 160 for rent. Unfortunately for him, the Austrian government was in severe financial straits, and paid its bureaucrats in paper money, which circulated far below par.^[13] By this time, however, he was benefitting from rental income from a house in the Alservorstadt suburb, which his wife (see below) had inherited from her father.^[14]

Family

On 25 May 1806 Kaspar married Johanna Reiß, who was six months pregnant with his son, whom they named Karl. Ludwig and Johanna were on bad terms from the start, and relations between the two brothers deteriorated after Kaspar's marriage.

Kaspar's home was the scene of an anecdote often told about Ludwig. The night of 11 August 1809, Vienna was shelled by Napoleon's invading army. The composer, already extremely concerned about his extensive hearing loss, took shelter in the cellar of his brother's house, covering his head with pillows in hopes that this would preserve what hearing he had left.^[15]

Illness and death

In 1812, Kaspar fell ill with tuberculosis. Ludwig helped to support the family. He mentioned to the Princess Kinsky that he was "obliged to completely support an unfortunate sick brother and all his family."

When, in 1813, Kaspar's health began to seriously deteriorate, he signed a declaration appointing Ludwig guardian of his son, then aged six, in the event of his death. The same day, Ludwig granted him a loan of 1,500 florins, for which his wife stood security. Kaspar died on 15 November 1815. In his will dated the previous day, he assigned guardianship of his son both to his wife and to Ludwig, apparently hoping that the two would put aside their long-standing animosity.^[16] This effort failed entirely, as after his death Ludwig and Johanna engaged in a lengthy and bitter custody struggle over Karl; for details see Johanna van Beethoven.

Notes

- [1] Clive (2001, 23)
- [2] Thayer (1921, 181)
- [3] Clive, Peter. *Beethoven and his World: A Biographical Dictionary*. Oxford: Oxford University Press, 2001
- [4] Clive (2001, 21)
- [5] Based on chronology, these are most likely the Second Symphony and the Third Piano Concerto.
- [6] Probably Karl was referring to Christ on the Mount of Olives
- [7] The assertion that Ludwig had given up on piano sonatas proved to be false; see List of compositions by Ludwig van Beethoven#Piano sonatas.
- [8] Probably Violin Romance No. 1 (Beethoven) and Violin Romance No. 2 (Beethoven)
- [9] Quoted from Schindler and MacArdle (1991, 90–91)
- [10] French version of Ludwig, sometimes used by the composer
- [11] Thayer (1991, 318)
- [12] Thayer (1991, 400)
- [13] Thayer (1991, 550)
- [14] Thayer (1991, 399)
- [15] Thayer (1921, 146)
- [16] AIM25: Royal College of Music: BEETHOVEN, Ludwig Van (1770–1827) (http://www.aim25.ac.uk/cgi-bin/search2?coll_id=5660&inst_id=25)

References

- Clive, Peter (2001) *Beethoven and his World*. Oxford University Press. ISBN 0-19-816672-9.
- Schindler, Anton Felix (author); Donald W. MacArdle (editor) (1996) *Beethoven as I knew him*. Courier Dover Publications. ISBN 0-486-29232-0.
- Thayer, Alexander Wheelock (1921) *The life of Ludwig van Beethoven, Volume 2*. The Beethoven association.
- Thayer, Alexander Wheelock (1991) *Thayer's life of Beethoven, Volume 1*. Princeton University Press.

Robert Birchall

Robert Birchall (c. 1750 – 19 December 1819) was an English music seller, publisher, and instrument dealer.

Biography

Scholars had originally placed his birthdate to be c. 1760, but Birchall's age in a 1772 deposition is given as "22 years or thereabouts".^[1] Born in London, he may have been apprenticed by 1771 to William Randall, the cousin and one of the successors of printer John Walsh. In 1783, he partnered with a one "T. Beardmore" as Beardmore & Birchall before leaving for another partnership with Hugh Andrews that same year. He issued publications under the names Birchall & Andrews and Birchall & Co. from 1783 to May 1789 when the partnership was dissolved, Andrews taking on the business by himself.^[2] From 1789 onward, Birchall continued alone in publishing works, operating out of his address at Bond Street.

Birchall enjoyed a collaboration with composer Ludwig van Beethoven, which began in May 1805 with the publication of Beethoven's Violin Sonata in A major (Op. 47). Birchall also published the original English editions of the piano adaption of *Wellington's Victory* (Op. 91), the Violin Sonata in G Major (Op. 96), the Piano Trio in B flat major (Op. 97), and Anton Diabelli's piano adaptation of Beethoven's Symphony No. 7. He purchased the



Part of the title page of Robert Birchall's 1810 English edition of Johann Sebastian Bach's *Well-Tempered Clavier*

copyrights for these four works from Beethoven in 1815. During his later years, Birchall's correspondence with Beethoven also mentioned other possible projects, but these never came to fruition; this was partly a result of Beethoven's high fees and Birchall's declining health.^[3] In addition to Beethoven's works, Birchall printed various glees, country dance books, and Italian vocal works. He also published works by George Frideric Handel and Johann Sebastian Bach, including the first English edition of the *Well-Tempered Clavier* in 1810 edited by Samuel Wesley and Charles Frederick Horn. After Birchall's death, his employee Christopher Lonsdale took over the firm.

Notes

[1] Rabin and Zohn, 126.

[2] Kidson, Smith, and Jones.

[3] Clive, 33.

References

- Clive, Peter (2001). *Beethoven and His World: A Biographical Dictionary*. Oxford University Press. ISBN 0-19-816672-9.
- Kidson, Frank; Smith, William C.; and Peter Ward Jones. "Birchall, Robert". *Grove Music Online* (<http://www.grovemusic.com>) (subscription required). ed. L. Macy. Retrieved on May 14, 2008.
- Rabin, Ronald J. and Steven Zohn (1995). "Arne, Handel, Walsh, and Music as Intellectual Property: Two Eighteenth-Century Lawsuits". *Journal of the Royal Musical Association* **120** (1): 112–145. Oxford University Press.

George Bridgetower

George Augustus Polgreen Bridgetower (11 October 1778–29 February 1860)^[1] was an Afro-Polish-born virtuoso violinist, who lived in England for much of his life. He was born in Biała Podlaska in Galicia, where his father worked for Hieronim Wincenty Radziwiłł, in 1778. He was baptised Hieronimo Hyppolito de Augusto on 11 October 1778.^[2]

Early career

His father, John Frederick Bridgetower, was probably a West Indian (possibly Barbadian) servant of the Hungarian Prince Esterházy (Joseph Haydn's patron), although he also claimed to be an African prince. His mother was from Germany, and was probably a domestic servant in the household of Sophie von Turn und Taxis. He exhibited considerable talent in his childhood, giving successful violin concerts in Paris, London, Bath and Bristol in 1789. In 1791, the British Prince Regent (later George IV) took an interest in him, and oversaw his continuing musical education. At the Prince's direction, he studied under François-Hippolyte Barthélémon (leader of the Royal Opera), with Croatian-Italian composer Giovanni Giornovich (Ivan Jarnovic), and with Thomas Attwood (organist at St Paul's Cathedral and professor at the Royal Academy of Music). Bridgetower performed in around 50 concerts in London theatres, including Covent Garden, Drury Lane and the Haymarket Theatre, between 1789 and 1799, and was employed by the Prince to perform in his orchestra in Brighton and London. In the spring of 1789 Bridgetower performed to great acclaim at the Abbaye de Panthemont in Paris, with Thomas Jefferson and his family in attendance.



George Bridgetower, unsigned watercolor, 1800.

Meeting with Beethoven

He was given leave to visit his mother and brother (a cellist) in Dresden in 1802, giving concerts there. He visited Vienna later in 1803, where he performed with Ludwig van Beethoven. Beethoven was impressed, and dedicated his great Violin Sonata No. 9 in A major (Op.47) to Bridgetower, with the goodheartedly mocking dedication *Sonata per un mulattico lunatico*. Barely finished, the piece received its first public performance at the Augarten Theatre on 24 May 1803, with Beethoven on pianoforte and Bridgetower on violin. Bridgetower had to read the violin part of the second movement from Beethoven's copy, over his shoulder. He made a slight amendment to his part, which Beethoven gratefully accepted, jumping up to say "Noch einmal, mein lieber Bursch!" ("Once more, my dear fellow!"). Beethoven also presented Bridgetower with his tuning fork, now held by the British Library. The pair fell out soon afterwards, Bridgetower having insulted a woman who turned out to be Beethoven's friend; Beethoven broke off all relations with Bridgetower and changed the dedication of the new violin sonata to the violin virtuoso Rudolphe Kreutzer, who never played it, saying that it had already been performed once and was too difficult — the piece is now known as the *Kreutzer Sonata*. The Pulitzer-prize winning poet Rita Dove dramatized the relationship between Beethoven and Bridgetower in the book-length lyric narrative *Sonata Mulattica*.

Return to England

Bridgetower returned to England, where he married Mary Leech Leake in 1816 and continued his musical career, teaching and performing. He was elected to the Royal Society of Musicians on 4 October 1807, and attended Trinity Hall, Cambridge where he earned the degree of Bachelor of Music in June 1811.^[3] He with the Royal Philharmonic Society orchestra. Wikipedia:Please clarify He later travelled abroad, particularly to Italy, where his daughter lived. He died in Peckham in south London, leaving his estate of £1,000 to his deceased wife's sister. The house was demolished in 1970. His remains are deposited in Kensal Green Cemetery.

Compositions

Bridgetower's own compositions include *Diatonica armonica* for piano, published in London in 1812 and *Henry: A ballad*, for medium voice and piano, also published in London. A list of his compositions may be found in *Black Music Research Journal*, Vol. 10, No. 2, Fall 1990, in an article by Dominique-Rene de Lerma.

Cultural legacy

Bridgetower appears as a character in the 1994 film *Immortal Beloved*, and is shown playing the Kreutzer Sonata while Beethoven watches. The character of Bridgetower was played by violinist Everton Nelson, and in the movie described as being of African heritage.

A British film, *A Mulatto Song*, directed by Topher Campbell, was released in 1996. The cast included Colin McFarlane as Frederick DeAugust (Bridgetower's father), Cole Mejias as the young Bridgetower, and Everton Nelson as the adult Bridgetower.^[4]

A book, *Sonata Mulattica* by Rita Dove, the Pulitzer Prize-winning former United States poet laureate, was published in 2009.^[5]

A short animation, *Bridgetower*, directed by Jason Young features Chris Rochester as George Bridgetower and Stefano Leonardi as Beethoven.^[6]

A new jazz opera entitled *Bridgetower - A Fable of 1807*, by Julian Joseph and Mike Phillips, was commissioned by the City of London Corporation for the 2007 City of London Festival to commemorate the 200th anniversary of the first parliamentary bill to abolish slavery.^[7] The role of Bridgetower was played by Cleveland Watkiss.^[8]

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- [2] Bridgetower's early years (<http://www.bl.uk/onlinegallery/features/blackeuro/bridgetowerbackground.html>)
- [3] His name is not found, however, in Venn, *Alumni Cantabrigienses*
- [4] *A Mulatto Song* (1996). (<http://www.imdb.com/title/tt0461036/>)
- [5] Felicia R. Lee Poet's Muse: A Footnote to Beethoven (<http://www.nytimes.com/2009/04/03/books/03dove.html>), 2 April 2009.
- [6] Bridgetower (<http://www.imdb.com/title/tt1813209/>)
- [7] "*Bridgetower - A Fable of 1807*. A new jazz opera by Julian Joseph and Mike Phillips". (<http://www.julianjoseph.com/BTindex.html>)
- [8] *Bridgetower - A Fable of 1807*, Cast list (<http://www.julianjoseph.com/BTcast.html>).

External links

- George Polgreen Bridgetower (<http://www.bl.uk/onlinegallery/features/blackeuro/bridgetowerbackground.html>) from the British Library
- George Bridgetower (http://www.100greatblackbritons.com/bios/george_bridgetower.html) - 100 Great Black Britons
- George Augustus Polgreen Bridgetower (1780-1860) (<http://chevalierdesaintgeorges.homestead.com/Bridge.html>) - African Heritage in Classical Music
- "Bridgetower - Black Musicians and British Culture" (<http://www.gresham.ac.uk/event.asp?PageId=45&EventId=610>), lecture by Dr Mike Phillips at Gresham College on 2 July 2007 (available for download in video and audio formats as well as a text transcript).
- "Poet's Muse: A Footnote To Beethoven" (http://www.nytimes.com/2009/04/03/books/03dove.html?_r=1), short account of the relationship between Bridgetower and Beethoven by Felicia R. Lee.
- Sonata Mulattica. A Life in Five Movements and a Short Play. Poems by Rita Dove. 230 pages. W.W. Norton, spring 2009. (<http://books.wwnorton.com/books/978-0-393-07008-8/>) The story of George Bridgetower fictionalised in the poetry of the American poet Rita Dove, who was inspired to write it by Bridgetower's relationship with Beethoven, especially his performance of Violin Sonata No. 9.

Thérèse von Brunswick

"Thérèse von Brunswick" redirects here. For the abbess, see Therese of Brunswick-Wolfenbüttel.

The native form of this personal name is *korompai Brunsvik Teréz grófnő*. This article uses the Western name order.

Countess Teréz Brunsvik de Korompa (Therese Countess von Brunsvik or Brunswick) (July 27, 1775, Pozsony, Kingdom of Hungary – September 23, 1861, Pest, Kingdom of Hungary) was a member of the Hungarian nobility, pedagogue and a follower of the Swiss Pestalozzi. Her father was the Hungarian count Anton Brunsvik and her mother was the baroness Anna Seeberg.; her siblings were Franz, Josephine and Charlotte.

She was the founder of nursery schools in Hungary on July 1, 1828,^[1] after Robert Owen's example set in New Lanark, Scotland in 1816. Soon the pre-school institution became famous all over Hungary and in 1837, Friedrich Fröbel founded the first "kindergarten" in Germany. She launched the Women's Association in Buda and Pest and initiated an institution for educating women and consistently supported their equality.

One of Ludwig van Beethoven's students, Therese was the dedicatee for his *Piano Sonata No. 24 in F# major, Opus 78*, nicknamed "*A Thérèse*", and some scholars and writers have speculated that she - not her sister Josephine - may have been the "Immortal Beloved".^[2] Her memoirs were first published by La Mara,^[3] and her diaries and notes (up to 1813) by Marianne Czeke,^[4] both revealing much about the relations between Beethoven and the Brunsvik family, in particular her sister Josephine.



Countess Teréz Brunsvik (1775-1861)

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- [3] La Mara (1909) [Ida Maria Lipsius]: *Beethovens Unsterbliche Geliebte. Das Geheimnis der Gräfin Brunsvik und ihre Memoiren*. Leipzig: Breitkopf & Härtel.
- [4] Marianne Czeke (1938): *Brunsvik Teréz grófno naplói és feljegyzései*. [Countess Therese Brunsvik's Diaries and Notes.] Vol. 1. Budapest.

External links

- **(Hungarian)** <http://www.mek.iif.hu/porta/szint/egyeb/lexikon/eletrajz/html/ABC00523/02357.htm>
- **(German)** <http://www.aeiou.at/aeiou.encyclop.b/b830508.htm>

Franz Clement

Franz Joseph Clement (November 17 or 18?, 1780 – November 3, 1842), was an Austrian violinist, pianist, composer, conductor of Vienna's Theater an der Wien and friend of Ludwig van Beethoven.

Life and career

A talented violinist from a young age, he was known for his extraordinary ability to play complex pieces from memory after only briefly viewing them. He would alternate his virtuoso performances with lighthearted showmanship, with such intermission antics as playing a sonata on one string with the violin upside-down.^[1] A critic in 1805 described his unique style as follows:

"His is not the marked, bold, strong playing, the moving, forceful Adagio, the powerful bow and tone which characterise the Rode-Viotti School; rather, his playing is indescribably delicate, neat and elegant; it has an extremely delightful tenderness and cleanness that undoubtedly secures him a place among the most perfect violinists. At the same time, he has a wholly individual lightness, which makes it seem as if he merely toys with the most incredible difficulties, and a sureness that never deserts him for a moment, even in the most daring passages."

Beethoven became acquainted with Clement in 1794 when he attended a performance in Vienna by the prodigy, then just 14.

It was at Theater an der Wien's benefit concert of April 7, 1805 that Beethoven first publicly conducted his Eroica symphony. At the same performance, Clement premiered his own violin concerto in D Major, one of Clement's six known violin concertos.

Clement went on to commission Beethoven's Violin Concerto in D major from his friend for the next benefit concert, given on December 23, 1806. It is said that Beethoven worked on it up until shortly before the performance, and that Clement played the piece without rehearsing.

Recordings

- **Violin Concerto in D major** by Franz Clement. Paired with the Violin Concerto in D major, Op. 61, by Ludwig van Beethoven. Rachel Barton Pine (violin), José Serebrier (conductor), Royal Philharmonic Orchestra. Cedille Records: CDR 90000 106 (info^[2])

References

[1] Bathia Churgin, *Transcendent Mastery: Studies in the Music of Beethoven*, 3.

[2] http://classical.rachelbartonpine.com/rec_cd.php?id=14

Sources

- Short bio by Betsy Schwarm (http://w3.rz-berlin.mpg.de/cmp/beethoven_violin_con.html)
- Discussion of the origins of Beethoven's concerto by Jonathan Kramer (https://web.archive.org/web/20071005181625/http://www.cincinnati-symphony.org/PDF/ProgramNotes/PN_0708/CSO4_0708.pdf) at the Wayback Machine (archived October 5, 2007) (See final page.)

External links

- Free scores by Franz Clement at the International Music Score Library Project

Theodor von Frimmel

Theodor von Frimmel, fully **Theodor von Frimmel-Traisenu** (December 15, 1853, Amstetten – December 3, 1928, Vienna) was an Austrian art historian, musicologist and Beethoven biographer. He was born in Amstetten and eventually settled in Vienna.

Biography

Theodor von Frimmel was assistant curator at the Imperial Natural History Museum (*Hofmuseum*) of Vienna until 1893, later taught art history at the Vienna Athenäum and was director of a gallery. He is mainly remember as musicologist for essays on Beethoven's work, life and images.

Works

- *Beethoven und Goethe: eine Studie*, 1883;
- *Neue Beethoveniana*, 1888;
- *Ludwig van Beethoven*, 1901;
- *Beethoven-Studien*, München, Georg Müller 1905-1906, (2 vols.);
- *Bemerkungen zur angeblich "kritischen" Ausgabe der Briefe Beethovens*, Wien, 1907
- *Beethoven-Jahrbuch*, only 1908/1909;
- *Beethoven-Briefe*, 1910–1911, (5 vols.);
- *Beethoven im zeitgenössischen Bildnis*. Wien, König 1923.
- *Neuausgabe des Beethovens-Werkverzeichnisses von G. Nottebohm/Th. v. Frimmel* (new list of Beethoven's work), Leipzig, Breitkopf & Härtel 1925;
- *Beethoven-Handbuch*, 2 vols., 1926.

References

- Dictionary of art historians ^[1]
- Correspondence with Heinrich Schenker ^[2]
- Musical Times, articles on Frimmel contribution on Beethoven's letter ^[3]
- A short biography (Italian encyclopedia) ^[4]
- A walk-through explanation of Beethoven correspondence edited by Frimmel ^[5] **(Italian)**

See also: Frimmel and Traisenu

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- [2] http://mt.ccnmtl.columbia.edu/schenker/profile/person/frimmel_theodor.html
- [3] http://findarticles.com/p/articles/mi_qa3870/is_199810/ai_n8825022
- [4] http://www.sapere.it/tca/MainApp?src=vr&url=/4/2886_1&macro=4/c_1&macroname=BIOGRAFIE&refname=Frimmel,%20Theodor%20von%0A
- [5] <http://www.forum-lvbeethoven.com/Forum//read.php?2,6585>

Georg August Griesinger

Georg August von Griesinger (1769–1845) was a tutor and diplomat resident in Vienna during the late 18th and 19th centuries. He is remembered for his friendships with the composers Joseph Haydn and Ludwig van Beethoven, and for the biography he wrote of Haydn.

Early life and career

He was born in Stuttgart on 8 January 1769. His father was Georg Christoph Griesinger (1734/5 - 1782), who was a lawyer and civil servant.^[1] He grew up in Stuttgart and attended university, studying theology, in Tübingen.^[2] He later worked as a tutor in an aristocratic home in Morges, Switzerland.^[3] In 1799, he moved to Vienna, in order to work as the tutor of the son of Count Johann Hilmar Adolph Schönfeld, the ambassador of Saxony to the Austrian Empire.^[4] He remained in Vienna for the rest of his life, but changed careers there in 1804, becoming a diplomat at the Saxon embassy. He first held the rank of secretary, then counsellor and finally (1831) *chargé d'affaires*.^[5]

Relations with Haydn

In Saxony Griesinger had become acquainted with Gottfried Härtel, head of the Leipzig publishing firm of Breitkopf & Härtel. When he moved to Vienna, the firm asked him to help negotiate a publishing agreement with Joseph Haydn. These negotiations were fully successful, and resulted in Breitkopf & Härtel producing a "complete works" edition of Haydn's compositions.^[6] Griesinger became Haydn's friend, and often visited him after his efforts were no longer needed for business reasons.

Haydn biography

Griesinger eventually conceived the idea of writing a biography of Haydn, and when he came home from his visits to the composer, he wrote down the words he remembered, in hopes of increasing the accuracy of his work. The book appeared first as a sequence of eight installments in the Breitkopf & Härtel journal *Allgemeine musikalische Zeitung*, then, after revisions, as an independent work in 1810 (*Biographische Notizen über Joseph Haydn*, Leipzig).^[7]

Particularly in comparison to work of other Haydn biographers of the same time (e.g. Giuseppe Carpani and Albert Christoph Dies), Griesinger's stands out for its careful writing, thoughtfulness, care with facts, and reluctance to embellish. Haydn scholar Vernon Gotwals considered it a clear first choice among the early biographies for obtaining facts about Haydn's life.^[8]

The letters that Griesinger sent to Breitkopf & Härtel also serve as a valuable source for the lives of both Haydn and Beethoven.

Relations with Beethoven

In 1802 the Breitkopf & Härtel asked Griesinger to negotiate for them with the newly-prominent composer Ludwig van Beethoven. As with the earlier Haydn negotiations, these were successful and led to a long-term friendship between Griesinger and Beethoven.

The relationship between Beethoven and Breitkopf & Härtel began not at all smoothly. Beethoven offered the firm his String Quintet in C, published by Breitkopf & Härtel in 1802 as Opus 29. However, to Breitkopf & Härtel's surprise, the rival publishing firm of Artaria also issued an edition of this work, which would have reduced Breitkopf & Härtel's profits from it. Gottfried Härtel initially felt that Beethoven was responsible for this, and there was acrimonious correspondence between the two. Beethoven's brother Kaspar urged the company to bring in Griesinger onto the case, knowing that Beethoven liked and trusted him. On intervening, Griesinger wrote to the firm, insisting that Beethoven "is a man devoid of duplicity and deceit."^[9] The dispute was resolved. Beethoven later published with the firm again, and during the years 1809-1812 they were his primary publishers, with Griesinger again serving as intermediary.^[10]

Beethoven at one point read Griesinger's biography of Haydn, and he admired it. A note he wrote to Griesinger in 1822 expressing his appreciation is preserved.^[11]

In 1823, Griesinger helped Beethoven find aristocratic patronage for the *Missa Solemnis*.^[12]

Death

Griesinger died in Vienna 9 April 1845.

Notes

[1] Clive (2001, 139-140)

[2] Clive (2001, 139-140)

[3] Clive (2001, 139-140)

[4] Clive (2001, 139-140)

[5] Clive (2001, 139-140)

[6] Given Haydn's vast output, this edition was hardly complete, but its scope was far greater than anything before it in the publication of Haydn's work.

[7] *Biographische Notizen über Joseph Haydn*. Breitkopf & Härtel, Leipzig 1810 ().

[8] Gotwals 1959

[9] In fact, there is scholarly disagreement concerning whether Beethoven really did act honorably in this case. Clive (2001) sides with Beethoven, describing the Artaria edition as "pirated". MacArdle (1948) describes a rather more complicated picture, suggesting complicity (or at least cooperation) by Beethoven and in general depicting the composer in a considerably worse light than Clive does.

[10] Source for this paragraph except as noted: Clive (2001, 139-140)

[11] The web site of the Beethoven-Haus in Bonn includes an image of the note and some discussion; (http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=5118&template=dokseite_digitales_archiv_en&eid=5055&_ug=Publishers&_dokid=b367&_mid=Written documents by Ludwig van Beethoven and others&_seite=1)

[12] Clive (2001, 139-140)

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Karl Alois, Prince Lichnowsky

Karl Alois, Prince Lichnowsky (German: *Karl Alois Johann-Nepomuk Vinzenz Leonhard, Fürst Lichnowsky*, also known as *Carl Alois, Fürst von Lichnowsky-Woschütz*) (June 21, 1761^[1] – April 15, 1814), was second Prince Lichnowsky and a Chamberlain at the Imperial Austrian court. He is remembered for his patronage of music and his relationships with Wolfgang Amadeus Mozart and Ludwig van Beethoven.

Life

He was born in Vienna the eldest son of Count Johann Carl Gottlieb von Lichnowsky and his wife, Countess Carolina von Althann. Although Lichnowsky spent most of his time in Vienna, it was actually in Prussia that he held the title of prince, while his estates were located in Grätz, then in the Silesian province that Prussia had conquered from Austria earlier in the century. The location is today called Hradec nad Moravicí and is within the borders of the Czech Republic.^[2]

In his youth (1776 to 1782) he was a law student, studying in Leipzig and in Göttingen. While in Göttingen he met Johann Nikolaus Forkel, who later was to become famous for writing the first biography of J. S. Bach. Lichnowsky at the time began to collect works by Bach in manuscript copies.^[3] He also was a musician and a composer.

Lichnowsky was married (1788) to the former Maria Christiane Thun, the "beautiful" (Deutsch) daughter of Countess Wilhelmine von Thun.^[4]

He was a lodge brother of Mozart; see Mozart and Freemasonry.^[5]

He died of a stroke in Vienna on 15 April 1814.^[6]



Karl Alois, Prince Lichnowsky

Relation with Mozart

In 1789 he traveled to Berlin, taking Mozart along with him. For details of the trip, see Mozart's Berlin journey.

He also lent Mozart money, which Mozart was unable to repay. This led the Prince to sue Mozart, and on 9 November 1791, a few weeks before Mozart died, the Lower Austria Court (*Landrechte*) decided the case in favor of the Prince, ruling that Mozart owed him the sum of 1,435 florins and 32 kreutzer, a substantial amount. The court issued an order to the chamber of the Imperial court (Mozart's employer) to attach half of Mozart's salary of 800 florins per year. The evidence of the lawsuit was uncovered (by Otto Mraz) only in 1991, and hence is not discussed in earlier Mozart biographies.

Relation with Beethoven

Lichnowsky was one of the most significant aristocratic supporters of Beethoven. In an 1805 letter the composer called him "one of my most loyal friends and promoters of my art."

In 1796, the Prince traveled to Prague, this time taking Beethoven with him. The composer was on his way to Berlin.

In 1800, Lichnowsky gave Beethoven an annual allowance of 600 florins until such time as he found a regular appointment as a musician (this never happened). The stipend continued until 1806, when a furious quarrel erupted between the two, terminating their friendship: Beethoven, staying at Lichnowsky's country estate, had refused to play for visiting French officers. Later, arriving home in Vienna, Beethoven smashed a bust of the Prince.

In 1809, it is not Lichnowsky, still personally estranged from Beethoven, but Lobkowitz who joined with two other aristocrats (Archduke Rudolph and Prince Kinsky) in arranging a stipend for the composer. However, due to economic chaos (Napoleon had just occupied Vienna with his army), it was not possible to pay the stipend, and Beethoven later filed a lawsuit against Lichnowsky and Kinsky.^[7]

Seven of Beethoven's musical compositions, all before 1806, were dedicated to Lichnowsky:

- The three piano trios, Opus 1 (1793)
- The "Nine variations for piano on 'Quant'è più bello' from Giovanni Paisiello's opera *La Molinara*," for piano solo, WoO 69 (1795)^[8]
- The Piano sonata in C minor, Opus 13, "Pathétique" (1798)
- The Piano sonata in A flat, Opus 26 (1801)
- The Second Symphony (1802)

Notes

- Regarding personal names: *Fürst* is a title, translated as *Prince* not a first or middle name. The female form is *Fürstin*.

References

- [1] A-Wstm, Taufbuch Tom. C, p. 287
- [2] Clive 2001, 205
- [3] Grove
- [4] Deutsch 1965, 339
- [5] Solomon 1995
- [6] *Wiener Zeitung*, 20 April 1814, p. 444 (<http://anno.onb.ac.at/cgi-content/anno?aid=wrz&datum=18140420&seite=4&zoom=43>)
- [7] Source for this paragraph: Grove
- [8] Date from Nosow (1997)

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External links

- " '. owing to indebtedness of 1,435 Gulden 32 Kreuzer': A new document on Mozart's financial plight in November 1791" (<http://aproposmozart.com/Brauneis - Indebtedness.rev.Index.pdf>) A slightly flawed translation of Walther Brauneis's original 1991 article.
- Prince Lichnowsky page.
- Genealogy: 15 generations of the Lichnowsky Family (<http://www.kitenews.com.br/Lichnowsky/pages/genealogy.htm>).

Anton Schindler

Anton Felix Schindler (13 June 1795 – 16 January 1864) was an associate, secretary, and early biographer of Ludwig van Beethoven. He was born in Medlov, Moravia and died in Bockenheim (Frankfurt am Main).

Life

He moved to Vienna in 1813 to study law, and from 1817 to 1822 was a clerk in a law office there. He was a competent violinist, and played in musical ensembles, first meeting Beethoven in 1814. He gave up his law career, becoming in 1822 first violinist at the *Theater in der Josefstadt* and from 1825 first violinist at the *Theater am Kärntnertor*. His acquaintance with Beethoven had continued, and from 1822 he lived in the composer's house, as his unpaid secretary.^{[1][2][3]}

There was a break in the relationship in 1825, and Karl Holz, a violinist and friend of Beethoven, became Beethoven's secretary; Schindler returned to Beethoven in 1826.

After Beethoven's death in 1827, Schindler moved to Budapest where he was a music teacher, returning to Vienna in 1829. In 1831 he moved to Münster where he was a musical director; from 1835 he lived in Aachen, where he was municipal music director until 1840. In 1840 his biography of Beethoven was published in Münster. Later editions appeared in 1845, 1860 and 1871.

In 1841-42 he visited Paris, and met famous musicians of the day.

He possessed a great part of Beethoven's estate, in particular about 400 conversation books (used by people when conversing with Beethoven in his later years). Beethoven's estate, purchased by the Royal Prussian Library in Berlin in 1845, included 136 conversation books, the remainder of which were held back by Schindler; it has been supposed that they were destroyed.



Photograph of Anton Felix Schindler.

Subsequent discredit and recent revival of credibility

Although as early as the 1850s the inconsistencies of Schindler's account were clear enough to lead Alexander Wheelock Thayer to commence research for his own pioneering biography, it was a series of musicological articles published since the 1970s^[4] that essentially demolished Schindler's reputation of reliability. It was demonstrated that he falsified entries in Beethoven's Conversation Books (into which he inserted many spurious entries after Beethoven's 1827 death)^[5] and that he had exaggerated his period of close association with the composer (his claimed '11 or 12 years' was likely no more than five or six). It was also believed that Schindler also destroyed more than half of the conversation books. *The Beethoven Compendium* (Cooper 1991, p. 52) goes so far as to say that Schindler's propensity for inaccuracy and fabrication was so great that virtually nothing he has recorded can be relied on unless it is supported by other evidence. More recently, Theodore Albrecht has re-examined the question of Schindler's reliability, and as to his presumed destruction of a huge number of conversation books, concludes that this widespread belief could not be true.^[6]

Although Anton Schindler forged documents and acquired the position of a persecuted music historian, his accounts on Beethoven's style of performing his own piano works are indispensable sources. Dr. George Barth, in his book *"The Pianist as Orator"* [Cornell University Press, Ithaca 1992] brings to light an approach to music rhetoric in the Beethoven keyboard literature, based on Schindler and his testimonies, quite different than the Czerny angle on Beethoven the world has grown used to since Schindler's forgeries shadowed his credibility. Discrepancies in metronome markings by Czerny as well as accounts on Beethoven's own rhythm and tempo create a more complete image of Schindler's credibility and his valuable persona in coming to perform a piece by Beethoven.^[7]

Works

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- Anton Felix Schindler (1996). Donald W. MacArdle, ed. *Beethoven as I knew him*^[8]. Courier Dover Publications. ISBN 978-0-486-29232-8.
- Anton Felix Schindler, Ignaz Moscheles (ed), *The life of Beethoven: including numerous characteristic traits and remarks on his musical works*, Volumes 1-2, Gamut Music Co., 1966

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- [3] Schindler, Anton Felix (<http://www.deutsche-biographie.de/sfz78360.html>) *Deutsche Biographie*, accessed 25 April 2014.
- [4] See Stadlen (1977), Goldschmidt (2013, p. 58, n. 138), Herre & Beck (1978), Beck & Herre (1979), Howell (1979), Newman (1984).
- [5] See Tellenbach (2014, pp. 287 ff.)
- [6] "In any case, it now becomes abundantly clear that Schindler never possessed as many as ca. 400 conversation books, and that he never destroyed roughly five-eighths of that number." (Albrecht 2010)
- [7] George Barth, *"The Pianist as Orator"* Cornell University Press, Ithaca 1992
- [8] <http://books.google.com/?id=yumx2czL9rEC&printsec=frontcover&dq=anton+felix+schindler#v=onepage&q&f=false>

External links

- Works by Anton Schindler (<http://www.gutenberg.org/author/Schindler>) at Project Gutenberg *The Life of Beethoven*

Sources

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Ignaz Schuppanzigh

Ignaz Schuppanzigh (July 20,^[1] 1776 – March 2, 1830) was a violinist, friend and teacher of Beethoven, and leader of Count Razumovsky's private string quartet. Schuppanzigh and his quartet premiered many of Beethoven's string quartets, and in particular, the late string quartets. The Razumovsky quartet, which Schuppanzigh founded in late 1808, is considered to be the first professional string quartet. Until the founding of this quartet, quartet music was played primarily by amateurs or by professional musicians who joined together on an ad hoc basis.

Biography

Schuppanzigh was born in Vienna, son of a professor of Italian at the Theresian Military Academy. After abandoning his early preferences for the viola, he established himself before his 21st birthday as a virtuoso violist and violinist, as well as a conductor. He gave violin lessons to Beethoven, and they remained friends until Beethoven's death.



Ignaz Schuppanzigh, portrait by Josef Danhauser

Schuppanzigh's dedication to quartet playing played a pivotal role in the transition of quartet performance and composition. Prior to Beethoven, the quartet repertoire could be performed competently by good quality amateurs and by professionals with few rehearsals. Beethoven's quartets introduced many new technical difficulties that cannot be completely overcome without dedicated rehearsal. These difficulties include synchronized complex runs played by two or more instruments together, cross-rhythms and hemiolas, and difficult harmonies that require special attention to intonation. When Schuppanzigh complained to Beethoven about a particularly difficult passage, Beethoven is said to have remarked, "Do you believe that I think about your miserable fiddle when the muse strikes me?"

Razumovsky's quartet also premiered works by other composers. Franz Schubert dedicated his "Rosamunde" quartet to Schuppanzigh.

Schuppanzigh was reported to be a handsome youth, but in adult life became seriously obese. Beethoven often joked about his corpulence, calling him 'My Lord Falstaff', and composed a short, comic choral piece dedicated to him, "Praise to the Fat One" ("Lob auf den Dicken"). Toward the end of his life, Schuppanzigh's fingers reputedly grew so fat that he was unable to play in tune. He died of paralysis in Vienna.

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Ignaz von Seyfried

Ignaz Joseph Ritter von Seyfried (15 August 1776 – 27 August 1841) was an Austrian musician, conductor and composer. He was born and died in Vienna. According to a statement in his handwritten memoirs^[1] he was a pupil of both Wolfgang Amadeus Mozart and Johann Albrechtsberger. He published Albrechtsberger's complete written works after his death. His own pupils included Franz von Suppé, Heinrich Wilhelm Ernst, Antonio Casimir Cartellieri, Joseph Fischhof and Eduard Marxsen.

As conductor

In his youth Seyfried served as the assistant conductor for Emanuel Schikaneder's opera troupe at the Theater auf der Wieden in Vienna, becoming musical director in 1797 and serving (in its new building, the Theater an der Wien) until 1826.^[2] His memoirs offer accounts of the first production, under Schikaneder's auspices, of Mozart's *The Magic Flute*, as well as a curious anecdote concerning the composer's death a few weeks later; see Death of Mozart.^[3]

In 1805, Seyfried conducted the première of the original version of Beethoven's *Fidelio*. Seyfried's memoirs also include some striking tales about Beethoven; see Piano Concerto No. 3 (Beethoven) and Choral Fantasy (Beethoven).



Ignaz von Seyfried. 1829 lithograph by Josef Kriehuber

As composer

Of his musical works, the *Grove Dictionary* says: "his versatility won him a unique place in Vienna's musical life; however, almost none of his music is marked by real originality or distinction."

Notes

- [1] David J. Buch, "Three posthumous Reports concerning Mozart in his late Viennese Years", *Eighteenth-Century Music* 2/1, (Cambridge University Press, 2005), 127.
- [2] Grove
- [3] Excerpts from the memoirs as they concern Mozart are given in Deutsch 1965.

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- *Grove Dictionary of Music and Musicians*, online edition. Copyright 2008 by Oxford University Press. Article "Ignaz Seyfried", written by Peter Branscombe.

External links

- Free scores by Ignaz von Seyfried in the Choral Public Domain Library (ChoralWiki)
- Free scores by Ignaz von Seyfried at the International Music Score Library Project

Gottfried van Swieten

Gottfried, Freiherr van Swieten (October 29, 1733 in Leiden – March 29, 1803 in Vienna) was a diplomat, librarian, and government official who served the Austrian Empire during the 18th century. He was an enthusiastic amateur musician and is best remembered today as the patron of several great composers of the Classical era, including Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

Life and career

Van Swieten was of Dutch birth; he was born in Leiden and grew up there to the age of 11. His father Gerard van Swieten was a physician who achieved a high reputation for raising standards of scientific research and instruction in the field of medicine. In 1745, the elder van Swieten agreed to become personal physician to the Austrian Empress Maria Theresa, and moved with his family to Vienna, where he also became the director of the court library and served in other government posts.^[1] The young van Swieten was educated for national service in an elite Jesuit school, the Theresianum.^{[2][3]}



Gottfried van Swieten. Photograph of an engraving thought to be by Johann Georg Mansfeld, based on a drawing by Lakner. Archive of Beethoven Haus Bonn.

As diplomat

According to Hartz, the young van Swieten had "excelled in his studies" and was fluent in many languages.^[4] Thus it was natural that he would pursue (following a brief stint in the civil service) a career as a diplomat. His first posting was to Brussels (1755–1757), then Paris (1760–1763), Warsaw (1763–1764), and ultimately (as ambassador) to the court of Frederick the Great of Prussia in Berlin (1770–77).

The last posting involved serious responsibility. Frederick had previously defeated Austria in the War of the Austrian Succession (1740–1748), seizing from her the territory of Silesia; and had successfully defended his conquest in the Seven Years' War (1756–1763). Van Swieten was ambassador during the First Partition of Poland (1772), in which much of the territory of this nation was annexed by the more powerful neighboring empires of Austria, Russia, and Prussia. Austria rather unrealistically wanted Silesia (and other territories) back as part of the terms of the partition. It was van Swieten's "thankless task" (Abert) to negotiate on this basis; according to Abert the 60-year-old Frederick replied to him: "That's the sort of suggestion you could make if I had gout in the brain, but I've only got it in my legs." Van Swieten shifted the negotiations to his backup plan^[5] and the Partition went forward with Silesia remaining Prussian.^[6]

During this period of his career, van Swieten assiduously cultivated his musical interests. His supervisor in Brussels, Count Cobenzl, reported in 1756 that "music takes up the best part of his time."^[7] In Berlin, van Swieten studied with Johann Philipp Kirnberger, a former pupil of J. S. Bach, and was part of the musical circle of Princess Anna Amalia, where the music of Bach and Handel was played and admired.

As librarian

On his return to Vienna in 1777 van Swieten was appointed as the Prefect of the Imperial Library, a post which had been vacant for five years since the father's death. Van Swieten remained imperial librarian for the rest of his life.^[8]

As librarian, van Swieten introduced the world's first card catalog (1780). Libraries had had catalogs before, in the form of bound volumes. Van Swieten's innovation of using cards permitted new entries to be freely added in a conveniently searchable order. Card catalogs were soon adopted elsewhere, notably in Revolutionary France.^[9]



The magnificent *Prunksaal* ("hall of splendor"), part of today's Austrian National Library, occupies the space of the former Imperial Library, of which van Swieten was head.

Van Swieten also expanded the library's collection, notably with books on science, as well as older books from the libraries of monasteries that had been dissolved under the decrees of Emperor Joseph II.^[10]

In politics

In 1780, when Joseph II came to the throne, Swieten's career reached its peak of success. He was appointed a Councillor of State and Director of the State Education Commission in 1781, then also as Director of a new Censorship Commission in 1782.^[11] Van Swieten was strongly sympathetic to the program of reforms which Joseph sought to impose on his empire (see Josephinism, benevolent despotism), and his position in government was a critical one, considered by Braunbehrens (1990) to be the equivalent of being minister of culture.

Edward Olleson describes the political situation: "The projected reforms of the educational system ... were the most fundamental of all. Joseph's goal of building up a middle class with a political responsibility towards the State depended on great advances in elementary education, and on the universities. Van Swieten's liberal views fitted him to the task of implementing the Emperor's plans."^[12] Olleson adds that, because Joseph's reforms increased the freedom of the press, a "flood of pamphlets" was published critical of the Imperial government—thus increasing van Swieten's responsibilities in supervising the censorship apparatus of the government. His letters of the time report an extremely heavy workload.^[13]

In 1784, van Swieten proposed that the Austrian Empire should have a copyright law; such a law had already been in effect in England since 1709 (see: *History of copyright*). Van Swieten's suggestion was overruled by the Emperor. Nicholas Till suggests that had van Swieten's law been implemented, the career of his protégé Mozart (see below) as an independent musician might have gone much more successfully.^[14]

Van Swieten's rise to power eventually met with obstacles and trouble. In 1787, the Emperor launched a "disastrous, futile, and costly" (Till)^[15] war against the Turks, which put Austrian society in turmoil and undermined his earlier efforts at reform. Till writes:

Joseph attempted to pass the blame for events on to ... van Swieten. As President of the Censorship Commission, [he] had been more liberal than Joseph was willing to countenance. ... As Minister for Education [he] had aimed to strip education of any religious character; he was more concerned about the dangers of religious orthodoxy than heresy, and believed that students should be taught a system of secular values based upon 'philosophy'. But his reforms, which indicated a far more radical rejection of religious education than Joseph was really prepared to accept, had failed. In 1790, Joseph wrote to Chancellor Kolowrat expressing his discontent: 'since an essential aspect of the education of young people, namely religion and morality, is treated far too lightly, since ... no feeling for one's true duties is being developed, the state is deprived of the essential advantages of having raised right-thinking and well-behaved citizens.'

The Emperor was already terminally ill when he wrote the quoted letter, and died later that year.^[16] He was replaced by his more conservative brother Leopold, which further undermined van Swieten's position. A "bitter" (Olleson) power struggle took place which Swieten ultimately lost. He was relieved of his commission post on 5 December 1791, coincidentally the day his protégé Mozart died.^[17]

As composer

Van Swieten's strong interest in music extended to the creation of his own compositions. While in Paris he staged a comic opera of his own composition.^[1] He also composed other operas as well as symphonies. These works are not considered of high quality and are seldom if ever performed today. The *Grove Dictionary* opines that "the chief characteristics of [his] conservative, three-movement symphonies are tautology and paucity of invention ... As a composer van Swieten is insignificant."

Known works include three comic operas: *Les talents à la mode*, *Colas, toujours Colas*, and the lost *La chercheuse d'esprit*. He also wrote ten symphonies, of which seven survive.

Other

Swieten was well off financially, though by no means as wealthy as the great princes of the Empire. He had inherited money from his father, and he was also well paid for his government posts. Braunbehrens estimates his income as about "ten times Mozart's", which would make it (very roughly) 20,000 florins per year.^[18]

Van Swieten never married. Unlike his father, who remained a Protestant after coming to Austria, Gottfried converted to Roman Catholicism, the state religion of the empire.

Like many other prominent male Viennese (for example, as of 1784, Mozart), van Swieten was a Freemason.^[19]

Van Swieten owned a Vermeer, the famous "Art of Painting", which he inherited from his father. At the time it was not known that the painting was by Vermeer.^[20]

Relation to classical composers

The evidence suggests that Van Swieten's relationship with the great composers of his day was primarily one of patronage. This means that the composers did not work for van Swieten on salary or commission, but received payments from him from time to time in the manner of a tip. Thus, Joseph Haydn remarked to his biographer Griesinger that "'He patronized me occasionally with several ducats."^[21] This was a common way of paying musicians in the age of aristocracy; Haydn had received similar payments from his employer Nikolaus Esterházy, though he also drew a salary.^[22] The patronage system also financed the early travels of the Mozart family.^[23]

The relationship between patron and artist was not one of social equals. An 1801 letter of Haydn to van Swieten, by then his longtime collaborator, used no second person pronouns, instead addressing the Baron as "Your Excellency";^[24] presumably this reflected their everyday practice.

Mozart

Van Swieten first met Wolfgang Amadeus Mozart in 1768, when he was about 33 years old and Mozart a boy of 11. The Mozart family was visiting Vienna, hoping to achieve further fame and income following the earlier completion of their Grand Tour of Europe. According to Mozart's father Leopold, Van Swieten was involved in the early planning of Wolfgang's ill-fated opera *La Finta Semplice* (the opera was later blocked by intrigues, and could be performed only in Salzburg).^[25]

In 1781, shortly after Mozart had moved to Vienna, van Swieten met him again: at the salon of Countess Thun, Mozart played extracts from his recent opera *Idomeneo*, with van Swieten and other important officials in the audience; this event helped instigate Mozart's commission for the opera *The Abduction from the Seraglio*, his first great success as a composer.

Sharing works by Bach and Handel

By 1782, van Swieten had invited Mozart to visit him regularly, in order to inspect and play his manuscripts of works by J. S. Bach and Handel, which he had collected during his diplomatic service in Berlin.^[26] As Mozart wrote to his father Leopold (10 April 1782):

I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann.^[27]



Mozart, about 1780. Detail of Mozart family portrait by Johann Nepomuk della Croce

Others also attended these gatherings, and van Swieten gave Mozart the task of transcribing a number of fugues for instrumental ensembles so that they could be performed before the assembled company. Mozart also sat at the keyboard and rendered the orchestral scores of Handel's oratorios in a spontaneous keyboard reduction (while, according to Joseph Weigl, also singing one of the choral parts and correcting errors of the other singers).^[28]

It appears that encountering the work of the two great Baroque masters had a very strong effect on Mozart. Olleson suggests that the process took place in two stages. Mozart responded first with rather direct imitations, writing fugues and suites in the style of his models. These works "have the character of studies in contrapuntal technique."^[29] Many were left incomplete, and even the completed ones are not often performed today; Olleson suggests they have "a dryness which is absent from most of [Mozart's] music." Later, Mozart assimilated Bach and Handel's music more fully into his own style, where it played a role in the creation of some of his most widely admired works. Of these, Olleson mentions the C Minor Mass (1784) and the chorale prelude sung by the two armored men in *The Magic Flute* (1791).^[30]

The *Gesellschaft der Associierten*

The keyboard-accompanied, one-on-a-part performances of Handel oratorios in van Swieten's rooms whetted the interest of van Swieten and his colleagues in full-scale performances of these works. To this end, in 1786^[31] van Swieten organized the *Gesellschaft der Associierten* ("Society of Associated Cavaliers"),^[32] an organization of music-loving nobles. With the financial backing of this group, he was able to stage full-scale performances of major works. Generally, these concerts were first given in one of the palaces of the members or in the large hall of the Imperial Library, then in a public performance in the Burgtheater or Jahn's Hall.^[33]

Mozart took on the task of conducting these concerts in 1788. He had previously been too busy with other tasks, but with a decline in his career prospects elsewhere he was willing to take up the post. In addition to having him conduct, the Gesellschaft commissioned Mozart to prepare four works by Handel for performance according to contemporary taste:

- *Acis and Galatea*, performed in (approximately) November 1788 in Jahn's Hall.^[34]
- The oratorio *Messiah*, for which Mozart wrote new parts for flutes, clarinets, bassoons, horns, and trombones, as well as more notes for the timpani (1789).
- the *Ode for St Cecilia's Day* (1790)
- *Alexander's Feast* (1790)

Van Swieten was responsible for the translations from English into German of the libretti for these works, a task he would perform later on for Haydn (see below).

The Gesellschaft's concerts were an important source of income for Mozart during this time, when he was experiencing severe financial worries.^[35] Van Swieten's loyalty to Mozart at this time is also indicated by one of Mozart's letters of 1789, in which he reported that he had solicited subscriptions to a projected concert series (as he had previously done with great success in the mid-1780s) and found that—after two weeks—the Baron was still the only subscriber.^[36]

Mozart's death and aftermath

When Mozart died (1:00 am December 5, 1791), van Swieten showed up at his home and made the funeral arrangements.^[37] He may have temporarily helped support the surviving Mozarts, as Constanze's correspondence in several places mentions his "generosity". On 2 January 1793, he sponsored a performance of Mozart's *Requiem* as a benefit concert for Constanze; it yielded a profit of 300 ducats, a substantial sum. He was also reported to have helped arrange for the education of Mozart's son Karl in Prague.

Haydn

In 1776, during a visit home to Vienna from his posting in Berlin, van Swieten offered encouragement to the 43-year-old Joseph Haydn, who at the time was vexed by the hostile reception his work was receiving from certain Berlin critics. Van Swieten told him that his works were nevertheless in high demand in Berlin. Haydn mentioned this appreciatively in his 1776 autobiographical sketch.

In 1790, with the death of Nikolaus Esterházy, Haydn became semi-independent of his long-time employers the Esterházy family. He moved to Vienna and thus became more free to accept van Swieten's patronage. Olleson suggests that Haydn participated in the Handel concerts of the Gesellschaft der Associierten,^[38] and notes that already in 1793, van Swieten was trying to get him to write an oratorio (to a text by Johann Baptist von Alxinger. In 1794, when Haydn set off for London on his second journey there, he rode in a carriage provided to him by van Swieten.



Joseph Haydn as portrayed by Thomas Hardy, 1792

On his return the following year, Haydn and van Swieten developed a close working relationship, with van Swieten serving as his librettist and artistic adviser. The collaboration began in 1795/1796 with the small oratorio version of *The Seven Last Words of Christ*. This work was composed by Haydn as an orchestral piece in 1785. In the course of his second London journey,^[39] in Passau, he had heard a revised version amplified to include a chorus, prepared by the Passau Kapellmeister Joseph Frieber. Liking the idea, Haydn then prepared his own choral version, with van Swieten revising the lyrics used by Frieber.^[40]

Haydn and van Swieten then moved on to larger projects: the full-scale oratorios *The Creation* (1798) and *The Seasons* (1801). Van Swieten translated (from English to German) and adapted the source material, which came from an anonymous English libretto and James Thomson's poem *The Seasons*, respectively. He also translated in the reverse direction, putting the German back into English in a way that would fit the rhythm of Haydn's music. This reverse translation, though often awkward, enabled the first published editions of these oratorios to serve both German- and English-speaking audiences.

In the margins of his libretti, Van Swieten made many specific artistic suggestions to Haydn about how various passages should be musically set, suggestions which in general Haydn "observed closely" (Olleson).^[41] One example is the moving episode in *The Creation* in which God tells the newly created beasts to be fruitful and multiply. Van Swieten's paraphrase of Genesis reads:

*Seid fruchtbar alle,
Mehret euch!
Bewohner der Luft, vermehret euch, und singt auf jedem Aste!
Mehret euch, ihr Flutenbewohner
Und füllet jede Tiefe!
Seid fruchtbar, wachset, und mehret euch!
Erfreuet euch in eurem Gott!
Be fruitful all
And multiply.*

Dwellers of the air, multiply and sing on every branch.
 Multiply, ye dwellers of the tides,
 And fill every deep.
 Be fruitful, grow, multiply,
 And rejoice in your God!

Haydn's musical setting stems from a suggestion of van Swieten's that the words should be sung by the bass soloist over an unadorned bass line. However, he only partly followed this suggestion, and after pondering, added to his bass line a rich layer of four-part harmony for divided cellos and violas, crucial to the final result.^[42]

The premieres of the three oratorios *The Seven Last Words*, *The Creation* and *The Seasons* all took place under the auspices of the *Gesellschaft der Associierten*, who also provided financial guarantees needed for Haydn to undertake long-term projects.

Beethoven

Van Swieten was a patron and supporter of Ludwig van Beethoven during his early years in Vienna. Beethoven's experience with van Swieten was in some ways parallel to Mozart's about 12 years earlier. He visited the Baron in his home, where there were still regular gatherings centered around the music of Bach and Handel. Beethoven's early biographer Anton Schindler wrote:

The evening gatherings at Swieten's home had a marked effect on Beethoven, for it was here that he first became acquainted with the music of Handel and Bach. He generally had to stay long after the other guests had departed, for his elderly host was musically insatiable and would not let the young pianist go until he had 'blessed the evening' with several Bach fugues.^[43]

Schindler's testimony is not generally trusted by modern musicologists (for discussion, see Anton Schindler); however, in the case of van Swieten there is concrete evidence preserved in the form of a letter from van Swieten to Beethoven. The letter dates from 1794, when Beethoven was 23 years old:

Monday, December 15

Herr Beethoven

Alstergasse^[44] No. 15

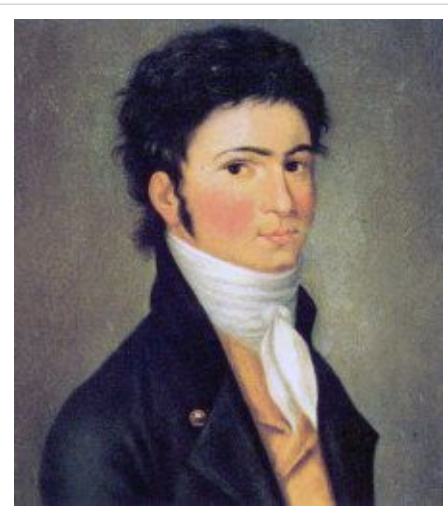
c/o Prince Lichnowsky

If you are not hindered this coming Wednesday, I wish to see you at my home at 8:30 in the evening with your nightcap in your bag. Give me your immediate answer.

Swieten^[45]

Albrecht explains "nightcap" as follows: "This aspect of Swieten's invitation was as much practical and considerate as it was hospitable: if Beethoven had returned home after the citywide 9 p.m. curfew, he would have had to pay Lichnowsky's turnkey a fee to let him in the locked house doors."^[46]

Exposure to Bach and Handel's music seems to have been important to Beethoven just as it had been to Mozart. Ferdinand Ries later wrote, "Of all composers, Beethoven valued Mozart and Handel most highly, then [J.] S. Bach. ... Whenever I found him with music in his hands, or saw some lying on his desk, it was certain to be a composition



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

by one of these idols."^[47]

In 1801, Beethoven dedicated his First Symphony to van Swieten.^[48]

Other associations

Earlier in his career, while in Berlin, van Swieten had also supported the career of Carl Philipp Emanuel Bach. Bach wrote the six Symphonies for String Orchestra (1773; H. 657–662) on commission from van Swieten;^[49] according to Goodwin and Clark, the commission specified that "the composer's creative imagination might have free rein, unfettered by any regard for technical difficulties".^[50] The third set of Bach's *Sonaten für Kenner und Liebhaber* (1781) is dedicated to van Swieten.

Johann Nikolaus Forkel, the first biographer of Bach, dedicated his book to van Swieten.

Van Swieten and the social customs of music

Van Swieten is thought to have played a role in changing the social customs of music. As William Weber points out, in van Swieten's time, it was still the normal practice for performers to play mostly newly composed music; often music that had been written by the performers themselves.^[51] The practice of cultivating the music of previous decades and centuries only gradually increased. By about 1870, older works had come to dominate the scene.

This shift began in van Swieten's own century. Some of the early cases of performers playing older music are pointed out by Weber: "In France the tragedies lyriques of Jean-Baptiste Lully and his successors were performed regularly up through the 1770s. In England music of the sixteenth century was revived in the Academy of Ancient Music, and many of the works of George Frideric Handel remained in performance after his death in 1759." As Weber notes, van Swieten was one of the pioneers of this trend, particularly in his work reviving the music of Bach and Handel, and in his encouragement of contemporary composers to learn from the old masters and create new work that would be inspired by them.

Van Swieten expressed some of his own views about the value of earlier music in the pages of the first volume of the *Allgemeine musikalische Zeitung*:

I belong, as far as music is concerned, to a generation that considered it necessary to study an art form thoroughly and systematically before attempting to practice it. I find in such a conviction food for the spirit and for the heart, and I return to it for strength every time I am oppressed by new evidence of decadence in the arts. My principal comforters at such times are Handel and the Bachs and those few great men of our own day who, taking these as their masters, follow resolutely in the same quest for greatness and truth.^[52]

DeNora describes the devotion to earlier masters as a "fringe" view during the 1780s,^[53] but eventually others were following Swieten's lead, particularly with the success of *The Creation* and *The Seasons*.^[54] The music publisher Johann Ferdinand von Schönfeld wrote in 1796:

[Van Swieten is], as it were, looked upon as a patriarch of music. He has taste only for the great and exalted. ... When he attends a concert our semi-connoisseurs never take their eyes off him, seeking to read in his features, not always intelligible to every one, what ought to be their opinion of the music.^[55]

A corollary of a "taste for the great and exalted" is the idea that concert audiences should maintain silence, so that each note can be heard by all. This was not the received view in the 18th century,^[56] but was clearly van Swieten's opinion. In his 1856 Mozart biography, Otto Jahn reported the following anecdote from Sigismund Neukomm:

[He] exerted all his influence in the cause of music, even for so subordinate an end as to enforce silence and attention during musical performances. Whenever a whispered conversation arose among the audience, his excellence would rise from his seat in the first row, draw himself up to his full majestic height, measure the offenders with a long, serious look and then very slowly resume his seat. The proceeding never failed of its effect.^[57]

Assessment

Van Swieten has not fared well in assessments of his personal demeanor. In a frequently reprinted remark, Haydn remarked to Georg August Griesinger that van Swieten's symphonies were "as stiff as the man himself."^[58] He maintained a firm social distance between himself and the composers he patronized, a distance rooted in the system of aristocracy still in force in the Austria in his day. Sigismund Neukomm wrote that he was "not so much a friend as a very self-opinionated patron of Haydn and Mozart."^[59] Olleson suggests that "in his own time van Swieten won little affection" (adding: "but almost universal respect."). He also was not close to his fellow aristocrats; although his public roles in music and government were prominent, he avoided salon society, and after 1795 expressed content that he lived in "complete retirement".^[60]

Concerning van Swieten's contributions to music, posthumous judgment seems most critical of his role as librettist. Olleson observes that in the three successive oratorio libretti that van Swieten prepared for Haydn, his own involvement in the writing was greater for each than in the previous one. According to Olleson, "many critics would say that this progressive originality was disastrous."^[61]

Even van Swieten's musical taste has been harshly criticized,^[62] but here the consensus is perhaps more positive. Van Swieten seems to have singled out for his favor—from among many composers whose reputation is now obscure—the composers that posterity has judged very highly. As Olleson notes, "One could scarcely quarrel with his choice of composers of the past, Sebastian Bach and Handel; and of those of his own time, Gluck, Emanuel Bach, Haydn, Mozart and Beethoven."

In popular culture

Unlike his protégés Mozart and Beethoven, van Swieten is seldom portrayed in works of modern popular culture. He does appear as a supporting character in Peter Shaffer's famous play *Amadeus* and in the Miloš Forman film based on it.

Notes

[1] Clive (1993, 151)

[2] Grove

[3] For information on the Theresianum, see (<http://www.tourmycountry.com/austria/theresianum-diplomatic-academy.htm>).

[4] Heartz (2008, 62)

[5] See Williams (1907, 453–454)

[6] Abert (2007, 787)

[7] Quoted in Olleson (1963, 64)

[8] Braunbehrens 1990, 317

[9] Source: web site of the Austrian National Library (in German) (http://www.onb.ac.at/about/swieten_zettelkatalog.htm)

[10] Petschar (n.d.)

[11] Till (1995, 100)

[12] Olleson (1963, 67)

[13] Olleson (1963, 67–68)

[14] Source for this paragraph: Till (1995, 130).

[15] Till (1995, 231)

[16] See Joseph II, Holy Roman Emperor#Death

[17] Olleson (1963, 68), Braunbehrens 1990

[18] Main source for this paragraph: Braunbehrens (1990, 317)

[19] Braunbehrens 1990, 318

[20] Source: Website of the U.S. National Gallery (http://www.nga.gov/exhibitions/verm_6.shtm)

[21] Griesinger (1810, 38)

[22] See, for example, Robbins Landon (1959, 7).

[23] For extensive discussion, including the many frustrations the patronage system posed for musicians, see Halliwell (1998).

[24] Robbins Landon (1959, 193–194)

[25] Deutch (1965, 80)

[26] Van Swieten's Berlin sources were students of Carl Philipp Emanuel Bach, who had worked in Berlin up to 1768 (Braunbehrens 1990, 318).

- [27] Quoted from Tomita (2000, 367)
- [28] Keefe (2003, 221). Abert (2007, 792) identifies the singers: van Swieten, descant (soprano line); Mozart, alto; Joseph Starzer, tenor; and Anton Teyber, bass.
- [29] Olleson (1983, 66)
- [30] Source for this paragraph: Olleson (1963,66–67)
- [31] Date from Braunbehrens 1990, 320
- [32] Translation from Timothy Bell's English rendering (1990) of Braunbehrens's Mozart biography, cited below. Deutsch (1965, 330) translates it as "Society of Noblemen".
- [33] Braunbehrens 1990, 320
- [34] Deutsch 1965, 330
- [35] Solomon 1995
- [36] Olleson (1963, 68)
- [37] Solomon 1995, ch. 30.
- [38] Olleson (1963, 69)
- [39] Sources differ in whether this occurred on the outbound or return journey; Larsen and Feder (1997, 67).
- [40] Webster (2005, 150)
- [41] Olleson (1963, 71)
- [42] Of the passage, Rosemary Hughes writes (1970, 135), "Only a profoundly experienced, as well as profoundly inspired, musician could have endowed the recitative 'Be fruitful all' with the shrouded depth and richness suggested by its accompaniment of divided lower strings alone."
- [43] Schindler (1860/1996, 49)
- [44] Modern "Alsergasse"
- [45] Quoted from Albrecht (1996, 36)
- [46] Albrecht (1996, 36)
- [47] Clive (2001, 148)
- [48] Clive (2001, 229)
- [49] Kramer (2008, 84)
- [50] Goodwin and Clark (1976, 88)
- [51] Weber (1984, 175)
- [52] Quoted from DeNora (1997, 26)
- [53] DeNora (1997, 13)
- [54] Olleson (1963, 73)
- [55] Schönfeld's words appeared in the *Jahrbuch der Tonkunst von Wien und Prag*; cited from DeNora (1998, 25)
- [56] See, for instance The Creation (Haydn). A 1781 of Mozart's reports the composer's pleasure that his playing had been interrupted by shouts of "bravo"; Waldoff (2006, 310).
- [57] Quoted from DeNora (1998, 27)
- [58] Abert 2007
- [59] Quoted in Olleson (1963, 73)
- [60] Olleson (1963, 72)
- [61] Olleson (1963, 70)
- [62] By the famous Mozart biographer Hermann Abert, who suggests that Swieten's fondness for Baroque polyphony reflected a superficial, mechanical musical outlook; Abert (2007, page number needed)

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Further reading

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External links

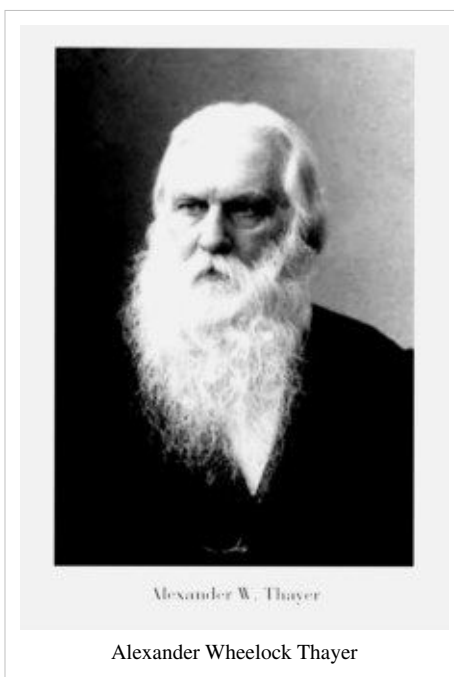
-  Media related to Gottfried van Swieten at Wikimedia Commons
- Program notes on Mozart's version of Handel's *Messiah*, from the Los Angeles Chamber Orchestra (<http://www.laco.org/programnotes0403.html>)
- Program notes on the Proms 2006 performance of Mozart's version of Handel's *Alexander's Feast*, from The English Concert (http://www.bbc.co.uk/proms/aboutmusic/handel_alexander.shtml) written by the conductor Andrew Manze

Alexander Wheelock Thayer

Alexander Wheelock Thayer (b. South Natick, Massachusetts, U.S., 22 October 1817, d. Trieste, Italy, 15 July 1897), was a librarian and journalist who became the author of the first scholarly biography of Ludwig van Beethoven, still after many updatings regarded as a standard work of reference on the composer.

Life

In the winter of 1838-9 he was a teacher at the Westfield School in Dedham, Massachusetts.





A copy of Joseph Willibrord Mähler's portrait of Beethoven owned by Thayer, now belonging to the New York Public Library

Originally a librarian at Harvard law school, Thayer became aware of many discrepancies in the biography of Beethoven by Anton Schindler, Beethoven's sometime amanuensis, which had first appeared in 1840. (The unreliability and invention of Schindler have since been extensively exposed by later scholars). In 1849 Thayer sailed for Europe to undertake his own researches, learning German and collecting information. Supporting himself by journalism and after many privations, he was eventually appointed US Consul in Trieste, where he was able to pursue his labours. The first edition of the biography, (in German), in three volumes, covering Beethoven's life to 1816, appeared between 1866 and 1879. The work was completed by Thayer's German colleague Hermann Deiters and, after Deiters's death, by Hugo Riemann, who created the posthumously published volumes #4 (1907) and #5 (1908) from Thayer's notes, covering the years 1817 to Beethoven's death in 1827.

Thayer's work on Beethoven set a benchmark for modern standards of accuracy, research and analysis in biography.

In 1865 Thayer wrote:

I fight for no theories and cherish no prejudices; my sole point of view is the truth.

Henry Krehbiel, who created the first English edition of the biography in 1921, wrote of Thayer in 1917:

His industry, zeal, keen power of analysis, candor and fair-mindedness won the confidence of all with whom he came into contact except the literary charlatans whose romances he was bent on destroying in the interest of the verities of history.

The most recent version of the biography is revised and edited by Elliot Forbes.

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External links

	Wikisource has original works written by or about: <i>Alexander Wheelock Thayer</i>

- **(German)** Thayer's Beethoven biography ^[2]
- **(English)** Some interesting photos about Thayer ^[3] (PowerPoint file)

References

- [1] <http://harvardmagazine.com/2007/01/alexander-wheelock-thayer.html>
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 [3] <http://www.millermicro.com/BeethovenThayer041216.ppt>

Maria Wilhelmine Thun

Countess **Maria Wilhelmine von Thun und Hohenstein**, née Uhlfeldt^[1] (Vienna 13 June 1744^[2] - Vienna 18 May 1800) was a Viennese aristocrat of the 18th century. She is remembered as the sponsor of a musically and intellectually outstanding salon and for her patronage of music, notably that of Mozart and Beethoven.^[3]

Biography

She was the daughter of Imperial Count of the Realm Anton Corfiz Ulfeld (also spelled Uhlfeldt; 1699-1770), who "held several high political and court appointments"^[4] and his second wife Maria Elisabeth (1726-1786), Princess von Lobkowitz. At age 17 (30 July 1761) she married Count Franz Joseph Anton von Thun und Hohenstein (1734-1801), who later became an Imperial Chamberlain.

In the 1750s, the young Countess Thun may have studied music with the young Joseph Haydn, at the time a struggling freelancer. This is difficult to determine, since the source indicating this only gives the title "Countess Thun," which was held by other women over time as well.^[5] Whoever her teacher may have been, the Countess evidently became a very skilled musician. The visiting English musicologist Charles Burney praised her harpsichord playing in print, saying that she "possesses as great skill in music as any person of distinction [i.e., aristocrat] I ever knew."^[6]

The salon that developed in her home is described by Clive as "a focal point of the musical and social life of the Viennese aristocracy."

She had six children, of whom four survived into adulthood:

- **Maria Theresia** (3 August 1762 – 1763)^[7]
- **Maria Elisabeth** (25 April 1764 – 1806) on 4 November 1788^[8] married Count (later Prince) Andrei Kyrillovich Razumovsky, who became Russian ambassador in Vienna (1793-1799) and was a patron of Beethoven.^[9]
- **Maria Christiane Josepha** (25 July 1765 – 1841) on 24 November 1788 married Prince Carl Alois Nepomuk Vinzenz Leonard, Fürst Lichnowsky. She was a "fine pianist" (Clive 1993) and was a patron of both Mozart and Beethoven.
- **Ferdinand Joseph** (29 August 1766 – 1768)
- **Joseph Johann** (5 December 1767 – 1810) succeeded his father as Count.^[10]
- **Maria Carolina Anna** ^[11], or Caroline, Countess Thun (19 May 1769 – 1800) married 16 October 1793 an English aristocrat, Lord Gillford, better known as Richard Meade, 2nd Earl of Clanwilliam (10 May 1766 - 3 September 1805).^[12] She "excelled as a singer and guitarist".^[13] They had issue, one son Richard Charles Francis Christian Meade, 3rd Earl of Clanwilliam, and two daughters Caroline, Countess Szechenyi (1794-1820) and

Selina, Countess Clam-Martinic (1797-1872) who married back into the Austrian aristocracy.^[14]

Relations with Mozart and Beethoven

It is possible that Countess Thun first met Mozart in 1762, when she was 18 and he was seven; this was during an early concert tour of the Mozart family, carried out to display their children as musical prodigies; the young Mozart performed in her father's home. In 1781, when the 25-year-old Mozart moved permanently to Vienna to pursue his career, he and Thun became friends (they ate lunch together frequently).^[15] Mozart wrote of her to his father Leopold (24 March 1781), "[she is] the most charming and lovable lady I have ever met; and I am very high in her favor."^[16] He frequently performed in her home, and she lent him her excellent Stein piano when Mozart performed before the Emperor in competition with Muzio Clementi, 24 December 1781.

Thun may have played an essential role in Mozart's career when she arranged for him to perform extracts from his recent (1780) opera *Idomeneo* in her home before a set of guests that included Count Orsini-Rosenberg, the manager of the Imperial Theater. The Count "applauded warmly",^[17] and not long thereafter gave his agreement to the plans to commission Mozart for the opera *Die Entführung aus dem Serail*, which turned out (1782) to be his first great success in Vienna. As Mozart composed the work, Countess Thun listened with encouragement to each of three acts of the opera, performed on the piano by Mozart in her home, as he completed them.

According to Kenyon, "after 1782, [Thun] features less often in his activities."^[18] After Mozart's death in 1791, it is believed^[19] that she helped financially with the schooling of his two surviving sons.

She was the dedicatee of Beethoven's Piano Trio in B flat, Opus 11.^[20]

Notes

[1] Deutsch 1965, 673

[2] A-Wstm, Taufbuch Tom. B, p. 456

[3] Braunbehrens

[4] Clive 2001, 367

[5] Braunbehrens, Webster

[6] Quoted from Irving, 11

[7] A-Ws

[8] A-Wstm

[9] Clive 1993, 157; Clive 2001, 367

[10] Clive 1993, 157

[11] <http://www.batguano.com/vonThun.jpg>

[12] Fuller-Maitland and Grove, 132, apparently refers to him as Lord Guilford, a different aristocratic title. A picture of her by Vigee-Lebrun (<http://www.batguano.com/vonThun.jpg>) is available.

[13] Schönfeld, Jahrbuch der Tonkunst für Wien und Prag, 1796

[14] Marquis de Ruvigny. The Plantagenet Roll of the Blood Royal (http://books.google.co.in/books?id=0aUD4NqGYqAC&pg=PA391&lpg=PA391&dq=Selina+Meade+Clam&source=bl&ots=6Kk1m6B4gq&sig=KWOW7ab06Z-n5n_vTN69MnAnNqE&hl=en&sa=X&oi=book_result&resnum=3&ct=result) p. 391

[15] Keefe

[16] Irving 1997, 166

[17] Source: Abert 2007. Gottfried van Swieten, an important future patron of Mozart, was also in the audience.

[18] Kenyon 127

[19] Source: Hoffmeister 196

[20] Grove

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Count Ferdinand Ernst Gabriel von Waldstein

Count Ferdinand Ernst Gabriel von Waldstein (24 March 1762, Vienna – 26 May 1823, Vienna) was a German nobleman and patron of the arts. A member of the Waldstein family and an early patron of Beethoven, his political and military roles included Geheimrat in Bonn, lieutenant-general in the British army, and Komtur in the Teutonic Knights.

Life

He joined the Teutonic Knights in 1787 and became a novice of the order in Ellingen. He was made a knight of the order by its Grand-Master, Max Franz, on 17 June 1788.

Living in Bonn from early 1788 onwards, Ferdinand was admitted to the court of the Prince Elector of Cologne. A year later he became "privy councillor" of the order and a member of its Staatskonferenz in Bonn. Two years later, he acquired a knightly estate in Godesberg and thus became a member of the Cologne's Landstandschaft. From 1788 to 1792, Ferdinand was sent on various diplomatic missions. In 1792, he received the Komtur of the order in Virnsberg, in the Deutschordensballei Franken. In early 1794, he was in the entourage of the elector on a mission to the French in Vienna.



Count von Waldstein

In Bonn, he noticed the young Ludwig van Beethoven and became one of his early patrons. It was he who recommended young Beethoven to Joseph Haydn in 1792.^[1] His words to Beethoven on the composer's departure for Vienna in November 1792 remain famous:



Counts von Waldstein coat of arms

“Dear Beethoven! You go to realise a long-desired wish : the genius of Mozart is still in mourning and weeps for the death of its disciple. (...)”
By incessant application, receive Mozart's spirit from Haydn's hands.

Beethoven dedicated Sonata No. 21 in C Major, Op.53 to him.^[2]

He became obsessed with the idea of defeating Napoleon's army, and squandered all his money raising an army.^[3] On 3 June 1795, Ferdinand sealed a contract with England on creating a "Mergentheim regiment". From 1796, he was in London. On 23 July 1797, the elector wrote, "For over a year neither the order nor his creditors have heard anything from Ferdinand von Waldstein, I wish him much money and intelligence". Evidence shows Ferdinand was occasionally with his regiment in west India. In 1807, he left the British army.

From 1809, Ferdinand lived in Vienna or on his Bohemian estates. He withdrew from the order in 1811. On 9 May 1812, Ferdinand married Countess Isabella Rzewuska. After unfortunate financial transactions, he became impoverished, and died in 1823 in Vienna.

Notes

[1] http://www.madaboutbeethoven.com/pages/people_and_places/people_patrons/people_patrons_waldstein.htm

[2] Mintz, 188.

[3] Suchet, "Beethoven's patrons - Count Waldstein."

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Miscellaneous

List of historical sites associated with Ludwig van Beethoven

The following list contains historical sites associated with composer Ludwig van Beethoven. This list is confined to sites that still exist. It must be kept in mind that several of these houses were arbitrarily identified as Beethoven's dwellings in the 1890s.

Austria

Beethoven spent 35 years in or near Vienna, and it appears that Beethoven lived in over 60 different locations during his stay in and/or near Vienna (some sources mention at least 80). The following list of still-existent Austrian street addresses was compiled by Jeffrey Dane.

Vienna

- Auerspergstrasse 3 / Trautsohnngasse 2 (corner)
- Döblinger Hauptstrasse 92 (Eroica House) *
(Beethoven never lived here, the correct house was situated in the Hofzeile)
- Jeneweingasse 17 *
- Laimgrubengasse 22 *
- Mölkerbastei 8 (Pasqualati House) * (Beethoven lived in the adjacent apartment)
- Schwarzspanierstrasse 15
- Ungargasse 5

Heiligenstadt

- Grinzingerstrasse 64
- Kahlenbergerstrasse 26 (an artificial site, Beethoven's stay is undocumented)
- Pfarrplatz 2
- Probusgasse 6 * (an artificial site, there's no documentation of Beethoven's stay in 1802)



Mölkerbastei 8 (Pasqualati House), Vienna.

Mödling

- Achsenaugasse 6
- Hauptstrasse 79 (Hafner House) *

Baden bei Wien

- Antonsgasse 4
- Breitnerstrasse 26 (Józef Maksymilian Ossoliński's country house)
- Frauengasse 10
- Johannesbadgasse 12
- Kaiser Franz Ring 9
- Rathausgasse 10 *
- Weilburgstrasse 13

Beethovenhalle

The **Beethovenhalle** is a concert hall in Bonn. It is the third hall in that city to bear the name of Bonn-born composer Ludwig van Beethoven.

History

The first Beethovenhalle was a temporary structure built in 1845 during the inauguration of the Beethoven Monument, located in the Münsterplatz. The second hall was built in 1870 for centennial celebration of Beethoven's birth. It was also wood with a stucco Neoclassical façade and a rectangular auditorium. The interior contained galleries along the side walls and could accommodate 1,500 people. During the next several years, the hall not only hosted concerts, but also poetry readings, boxing matches, charity bazaars, the Oberammergau Passion Play and gatherings for the Nazi Party. The hall was destroyed on October 18, 1944, during a World War II bombing raid.

The new hall

In 1952, the building committee recommended constructing a new hall on the site of several former university hospitals on the north edge of the old city that had been destroyed during the war. In January 1954, the city council announced a competition to design the structure and received 109 entries from around the world. The judging committee narrowed the field and ultimately selected the design by German architect Siegfried Wolske. The cornerstone was laid 16 March 1956 by President of Germany Theodor Heuss. Construction concluded in 1959 and the opening concert was September 8, 1959. Total costs were DM9 million with the national and North Rhine-Westphalia governments contributing DM 1 million each, DM 6.5 million from the city of Bonn and DM 1 million in private contributions. Since its completion, it has become an emblem of the city and one of the most important buildings of contemporary Germany. As the earlier halls, it is characterized by an excellent acoustic and plays an important role in the preservation of Beethoven's musical tradition. Furthermore it is the home of the



Beethovenhalle (2005) on the shores of the Rhine



Großer Saal during Beethovenfest 2007

Beethoven Orchester Bonn. The opening and the final concert of the Beethovenfest takes place in the large hall, which seats about 2000 guests. Prominent artists from around the world regularly perform in the Beethovenhalle and it also hosts carnivals, exhibitions, celebrations, conferences and conventions such as AnimagiC.

Spot for political and historical events

When Bonn was capital of West Germany the Beethovenhalle was often an important venue for political and historical events. For four times between 1974 and 1989 the Bundesversammlung, met in the hall to elect the President of Germany. Since 1990, the Beethovenhalle has been a protected monument. In 1996, Siegfried Wolske oversaw renovations to the building for an estimated cost of DM 22.6 million (€11.55 million) that included adding three meeting rooms to the south wing.

Ira F. Brilliant Center for Beethoven Studies

The **Ira F. Brilliant Center for Beethoven Studies** serves as a museum, research center, and host of lectures and performances devoted solely to the life and works of Ludwig van Beethoven. It is the only institution of its kind in North America and holds the largest collection of Beethoven works and memorabilia outside Europe.^[1] The center is operated by San Jose State University and the American Beethoven Society. It is located on the fifth floor of the Dr. Martin Luther King, Jr. Library, which is located on the San Jose State campus in downtown San Jose, California.

History

The center was established in 1983 when Ira F. Brilliant, an Arizona real estate developer, donated his collection of Beethoven memorabilia to San Jose State University with the understanding that the material would be used to start a center devoted to Beethoven's life and works. Including 75 first editions, Brilliant's was considered the finest private collection of Beethoven memorabilia in the United States. The center opened to the public in 1985.

Operation

San Jose State University and the American Beethoven Society share the duties of running the center. San Jose State runs the center as a special collection of its library, providing space and staff. The American Beethoven Society funds many of the center's activities, such as the publication of the semiannual *Beethoven Journal* and the acquisition of new materials.^[2]



Visitors can play the reproduction of a 1795 Dulcken fortepiano.

Collection

The center has expanded its holdings over the years through donations and acquisitions, notably the 1987 purchase of the collection of Beethoven scholar William S. Newman, musicologist and emeritus professor at the University of North Carolina at Chapel Hill.^[3]

Reference materials

The center holds over 4,000 books and publications about Beethoven - including a rare 1783 issue of Cramer's *Magazin der Musik*, the first mention of Beethoven in print - and photocopies of over 8,000 articles concerning him. There is also a large microfiche collection, including microfiche of all Beethoven manuscripts held by the Berlin State Library.

Works and memorabilia

The center's collection of Beethoven first editions has grown to 300, the largest collection in North America. This includes first editions of all of the string quartets and most of the piano sonatas. There are also over 2,200 "early editions", published during Beethoven's lifetime or in the 19th century. There is also a listening/viewing area to sample the center's library of audio recordings and performance videos. The center also holds various items in his handwriting, and a copy of his death mask.^[1]



The Guevara Lock and Paul Hiller's inscription from the locket.

The Guevara Lock

Of the holdings of the center, the most well-known is probably a lock of Beethoven's hair known as the Guevara Lock. The lock was cut on March 27, 1827, one day after Beethoven's death, by Ferdinand Hiller, a German composer and conductor who had traveled to Vienna to spend time with Beethoven before he died. Hiller later made the lock a gift to his son Paul, who explained its history on the back of a locket containing the hair. After that, the ownership of the lock is uncertain, until it resurfaced in 1943 as payment to a Danish doctor named Kay Alexander Fremming for medical treatment given to Jews escaping Nazism.^[4]

In 1994, the Fremming estate auctioned the lock at Sotheby's in London for £3,600 (\$7,300 including commission) to four members of the American Beethoven Society: Dr. Alfredo Guevara, Ira Brilliant, Dr. Thomas Wendel, and Caroline Crummey. The lock was named in honor of Dr. Guevara, the principal investor, who kept a small portion of the hair and donated the rest to the Center for Beethoven Studies. The remaining investors donated their entire portions to the center. The original lock consisted of 582 brown, white and grey hairs, from three to six inches in length. The Center for

Beethoven Studies has 422 of those hairs, along with the original locket used by Hiller.

In 1996, Brilliant and Guevara contacted the Health Research Institute - Pfeiffer Treatment Center in Naperville, Illinois to perform tests on some of the hairs from Dr. Guevara's share. Dr. William Walsh headed the project, and his report revealed concentrations of lead 100 times the norm in Beethoven's hair, leading many to theorize that lead poisoning contributed to his poor health and perhaps his death.^[5]

The history of the lock and the clues it yielded on Beethoven's health have been chronicled in the nonfiction book "Beethoven's Hair", by Russell Martin. There was also a documentary of the same name made for Canadian television. In 2005, the documentary won several Gemini Awards, including Best Writing in a Documentary Program or Series and Best Direction in a Performing Arts Program or Series.^[6]

Instruments

The center has several musical instruments on display: an original 1827 Viennese fortepiano, a reproduction of a 1795 Dulcken fortepiano, a clavichord, and a harpsichord. The Dulcken fortepiano, which has a range of 5 octaves over 66 keys, is a copy of an original held by the Smithsonian Institution.^[7] Visitors are allowed to play the Dulcken fortepiano, clavichord and harpsichord.

Citations

- [1] About the Beethoven Center (http://www.sjsu.edu/beethoven/about_us/about.html), The Ira F. Brilliant Center for Beethoven Studies
- [2] Beethoven Center Funding (<http://www.sjsu.edu/depts/beethoven/funding/funding.html>), The Ira F. Brilliant Center for Beethoven Studies
- [3] Elliott, *The William S. Newman Beethoven Collection at the Center for Beethoven Studies*
- [4] Beethoven's hair (<http://www.sjsu.edu/depts/beethoven/hair/hair.html>), The Ira F. Brilliant Center for Beethoven Studies
- [5] Walsh, Beethoven Press Conference (<http://www.hripte.org/Beethoven.html>)
- [6] Beethoven's Hair (2005) (TV) (<http://www.imdb.com/title/tt0446283/>), The Internet Movie Database
- [7] Replica of a Jean-Louis Dulcken Fortepiano from ca. 1795 (<http://www.sjsu.edu/depts/beethoven/description/fortepiano.html>), The Ira F. Brilliant Center for Beethoven Studies

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- "Welcome to the Beethoven Center" (<http://www.sjsu.edu/beethoven/>). The Ira F. Brilliant Center for Beethoven Studies, San Jose State University. Retrieved 2009-11-16.

External links

- Ira F. Brilliant Center for Beethoven Studies (<http://www.sjsu.edu/beethoven/>) - official site
- Coordinates: 37°20′07″N 121°53′06″W﻿ / ﻿http://tools.wmflabs.org/geohack/geohack.php?pagename=Ira_F._Brilliant_Center_for_Beethoven_Studies&params=37.3354_N_-121.8851_E_type:edu_region:US-CA﻿ / ﻿

Scots Musical Museum

The *Scots Musical Museum* was a major publication that had a pivotal role in the collecting and tradition of Music of Scotland. It was by no means the first collection of Scottish folk songs and music, but the six volumes, with 100 songs in each, collected more pieces, introduced new songs, and brought many of them into the classical music repertoire.

The project started with James Johnson, a struggling music engraver / music seller, with a love of old Scots songs and a determination to preserve them. In the winter of 1786 he met Robert Burns who was visiting Edinburgh for the first time, and found that Burns shared this interest and would become an enthusiastic contributor. The first volume was published in 1787 and included three songs by Burns. He contributed 40 songs to volume 2, and would end up responsible for about a third of the 600 songs in the whole collection as well as making a considerable editorial contribution. The final volume was published in 1803.

As well as collecting old songs, Burns wrote new words to old tunes, and many of the songs now attributed to Burns have older roots. Songs in the collection include *Auld Lang Syne*, *Lord Ronald, my Son* (better known as *Lord Randal*) and *My love is like a Red, Red Rose*. Burns' songs include *The Battle of Sherramuir*, *Scots Wha Hae*, *Green Grow the Rashes*, *O, Flow Gently Sweet Afton*, *Ye Banks and Braes of Bonnie Doon*, *Ae Fond Kiss*, *The Winter it is Past*, *Comin' Thro the Rye* and *John Anderson, My Jo*.

The collection became popular internationally, and songs and tunes were arranged by composers such as Joseph Haydn and Ludwig van Beethoven. Burns collaborated with George Thomson in *A Select Collection of Original Scottish Airs*, published from 1793 to 1818, which adapted Scottish folk-songs with "classical" arrangements. While this brought songs to new audiences, many of the songs and tunes continued in the folk tradition, both in Scotland and America.

External links



Wikimedia Commons has media related to *Scots Musical Museum*.

- Digitised copy of Scots Musical Museum ^[1] in six volumes by James Johnson, printed between 1787 and 1803, from National Library of Scotland. JPEG, PDF, XML versions.
- Island 7: Burns and Scottish Song ^[2]
- Robert Burns - Travels and Music ^[3]

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[1] <http://digital.nls.uk/91519813>

[2] <http://www.sc.edu/library/spcoll/britlit/burns/burns7.html>

[3] <http://www.nls.uk/burns/mainsite/tam/tam.htm>

White-breasted Wood-Wren

White-breasted Wood-Wren	
Conservation status	
Extinct EX EW Threatened CR EN VU NT Least Concern LC Least Concern (IUCN 3.1)	
Scientific classification	
Kingdom:	Animalia
Phylum:	Chordata
Class:	Aves
Order:	Passeriformes
Family:	Troglodytidae
Genus:	<i>Henicorhina</i>
Species:	<i>H. leucosticta</i>
Binomial name	
<i>Henicorhina leucosticta</i> (Cabanis), 1847	

The **White-breasted Wood Wren** (*Henicorhina leucosticta*) is a small songbird of the wren family. It is a resident breeding species from central Mexico to northeastern Peru and Surinam.

Description

The adult White-breasted Wood Wren is 10 centimetres (3.9 in) long and weighs 16 grams (0.56 oz). It has chestnut brown upperparts with a darker crown, pale supercilia, and black-and-white streaked sides of the head and neck. The underparts are white becoming buff on the lower belly. The wings and very short tail are barred with black. Young birds have duller upperparts and grey underparts.

Call

The call of this species is a sharp *cheek* or explosive *tuck*, and the song is *cheer oweet oweet cheery weather*; ornithologist and bioacoustics expert Luis Baptista of the California Academy of Sciences compared it to the opening bars of Beethoven's Fifth Symphony

As with some other wrens, pairs often sing in duets.^[1]



The opening bars of Symphony No. 5 by Ludwig van Beethoven  Play Wikipedia:Media helpFile:Beethoven symphony 5 opening.mid, reminiscent of the White-breasted Wood-Wren's song.

Habitat

H. leucosticta breeds in lowlands and foothills up to 1,850 metres (6,070 ft) above sea level in tropical wet forest and adjacent tall second growth. Its neat roofed nest is constructed on the ground or occasionally very low in undergrowth, and is concealed by dense vegetation. The eggs are incubated by the female alone for about two weeks to hatching, and the young fledge in about the same length of time again. This species may build a “dormitory nest” for individuals or family groups, which is typically higher, than the breeding nest, up to 3 metres (9.8 ft) off the ground.

The White-breasted Wood Wren forages actively in low vegetation or on the ground in pairs in family groups. It mainly eats insects and other invertebrates

References

Specific references:

[1] Meyer de Schauensee, Rodolphe & William H. Phelps (1978) *A Guide to the Birds of Venezuela*, Princeton University Press.

General references:

- Stiles, Gary and Alexander Skutch. 1990. *A Guide to the Birds of Costa Rica* ISBN 0-8014-9600-4

Beethoven Virus

Beethoven Virus	
Promotional poster for <i>Beethoven Virus</i>	
Genre	Romance Music
Format	Television drama
Written by	Hong Jin-ah Hong Ja-ram
Directed by	Lee Jae-gyu
Starring	Kim Myung-min Lee Ji-ah Jang Keun-suk
Country of origin	South Korea
Original language(s)	Korean
No. of episodes	18
Production	
Executive producer(s)	Oh Kyung-hoon
Producer(s)	Park Chang-shik
Location(s)	Korea
Running time	Wednesdays and Thursdays at 21:55 (KST)
Production company(s)	Kim Jong-hak Production ^[1]
Broadcast	
Original channel	Munhwa Broadcasting Corporation
Original run	11 September 2008 – 12 November 2008
Chronology	

Preceded by	<i>Lawyers of the Great Republic of Korea</i>
Followed by	<i>General Hospital 2</i>
External links	
Website ^[2]	

Korean name	
Hangul	베토벤 바이러스
Revised Romanization	Betoben Baireoseu
McCune–Reischauer	Pet'oben Pairōsŭ

Beethoven Virus (Hangul: 베토벤 바이러스) is a 2008 South Korean television series starring Kim Myung-min, Lee Ji-ah, and Jang Keun-suk. The show drew attention for being the first Korean drama to depict the lives of classical musicians, an orchestra and ordinary people who dream of becoming musicians. It aired on MBC from September 10 to November 12, 2008 on Wednesdays and Thursdays at 21:55 for 18 episodes.

Synopsis

Kang Gun-woo (or Kang Mae) is a world-renowned orchestra maestro who is a perfectionist in his work. He is not an easy person to work with and is feared by all his players. By chance, he comes across Du Ru-mi, a violinist, and a young cop who has the same name as his and discovers that even without formal training, the young Kang is a music genius. The three soon get tangled in a love triangle as Kang Mae attempts to salvage a local orchestra.

Cast

Main characters

- Kim Myung-min as Kang Gun-woo/Kang Mae (Conductor)

Kang Gun-woo is an orchestra conductor who is a single forty-year-old man that lives with a dog named Toven (named after Beethoven). He is very talented and famous for his excellent skills in music. Conductor Kang feels that classical music is for the nobility and to play the noble classics, the talent of players should be brilliant. Because he believes in this, he insults many musicians who do not match his perfection. However, he has shown jealousy and hatred in the past for those who are naturally talented, or those who are prodigies in music, such as Maestro Jung. He also has shown that he hated the trumpet player Kang Gun-woo for being a genius in the beginning of the drama.

Kang Mae is notorious for his aggressiveness and sharp tongue. His nickname is "orchestra killer." His personality is mostly written in his face when he encounters trouble and he smirks to show he isn't weak. The reason that he has spent most of his time overseas is because he had once refused to perform in front of a large audience, which included the president.

- Lee Ji-ah as Du Ru-mi (Violin)

Du Ru-mi is the concert mistress of the project orchestra. Despite her delicate appearance, she is actually hot-tempered, moody, and optimistic about everything. Her headaches and tinnitus are the symptoms of a tumor that is impinging on her cochlear nerve, an acoustic neuroma, perhaps, which will eventually cause complete hearing loss. Now, she has a resolute goal to continue to play the violin and continue to perform on stage until she loses her hearing completely.

- Jang Keun-suk as Kang Gun-woo (Trumpet)

Kang Gun-woo is a traffic officer with a strong sense of justice. To help a pregnant woman get to the hospital, he moves a car by crashing it into another car, which causes him to be suspended from his position. Even though he cannot read music, he has a natural talent for playing the trumpet and for music itself. The project orchestra that he joins through Ru-mi's recommendation gives him an opportunity to open his eyes and ears to music and conducting.

Supporting characters

- Lee Soon-jae as Kim Gab-yong (Oboe)
- Juni as Ha Yi-deun (Flute)
- Song Ok-sook as Jung Hee-yun (Cello)
- Park Chul-min as Bae Yong-gi (Trumpet)
- Jung Suk-yong as Park Hyuk-kwon (Double Bass)
- Lee Bong-gyu as Park Jin-man
- Kim Young-min as Jung Myung-hwan
- Jo Se-eun as Kim Joo-yeon
- Park Eun-joo as Kim Joo-hee
- Lee Han-wi as Kang Chun-bae
- Park Kil-soo as Kim Kye-jang
- Hwang Young-hee as Hyuk-kwon's wife
- Baek Jae-jin as refugees' leader (ep 10)
- Kim Ik as doctor (ep 10)

Production

At the drama's press conference prior to airing, Kim Myung-min, who plays the talented yet difficult maestro Kang, actually conducted Ennio Morricone's *Gabriel's Oboe*, and Johannes Brahms' *Hungarian Dances* with a full orchestra in front of reporters and fans who came to the venue. Kang is based on real-life conductor Shin-ik Hahm.

Several famous musicians made cameo appearances in the drama, including pianist Dong-Hyek Lim and violinist Richard Yongjae O'Neill.

Awards and nominations

Year	Award	Category	Recipient	Result

2008	45th Baeksang Arts Awards	Best Screenplay (TV)	Hong Jin-ah and Hong Ja-ram	Nominated
		Best Actor (TV)	Kim Myung-min	Won
		Best Director (TV)	Lee Jae-gyu	Nominated
		Best Drama	<i>Beethoven Virus</i>	Nominated
	21st Grimae Awards	Special Award	Song In-hyuk and Hong Sung-wook	Won
	The National Assembly Society of Popular Culture & Media Awards	Most Popular Drama in 2008	<i>Beethoven Virus</i>	Won
	9th Broadcaster Awards	Best Performance in Broadcasting	Kim Myung-min	Won
	2nd Korea Drama Awards	Grand Prize (Daesang)	Kim Myung-min	Won
	21st Korean Producers and Directors' Awards	Best Drama	<i>Beethoven Virus</i>	Won
	MBC Drama Awards	Writer/s of the Year	Hong Jin-ah and Hong Ja-ram	Won
		Special Award, PD category	Lee Jae-gyu	Won
		Best New Actor	Jang Keun-suk	Won
		Best New Actress	Juni	Nominated
		PD Award	Lee Soon-jae	Won
2009	36th Korean Broadcasting Association Awards	Golden Acting Award, Supporting Actor	Park Chul-min	Won
		Golden Acting Award, Veteran Actress	Song Ok-sook	Won
		Excellence Award, Actress	Lee Ji-ah	Nominated
		Top Excellence Award, Actor	Kim Myung-min	Nominated
		Drama of the Year	<i>Beethoven Virus</i>	Won
		Grand Prize (Daesang)	Kim Myung-min	Won
	4th Seoul International Drama Awards	Best Actor	Kim Myung-min	Nominated
		Runner-up, Best Miniseries	<i>Beethoven Virus</i>	Won
	3rd International Drama Festival in Tokyo	Special Award for Foreign Programs	<i>Beethoven Virus</i>	Won

International broadcast

The series aired in the Philippines on Q Channel 11 beginning April 12, 2010, on Mondays to Fridays at 2:00 p.m. It aired in Japan on Fuji TV beginning February 1, 2011, on Mondays to Fridays, at 2:07-3:57 p.m.

References

- [1] <http://www.kjhpro.com/>
- [2] <http://www.imbc.com/broad/tv/drama/thoven/>

External links

- *Beethoven Virus* official MBC website (<http://www.imbc.com/broad/tv/drama/thoven/>) (**Korean**)
- *Beethoven Virus* (http://www.hancinema.net/korean_drama_Beethoven_Virus.php) at HanCinema
- *Beethoven Virus* (<http://www.imdb.com/title/tt1690398/>) at the Internet Movie Database

Schroeder

Schroeder	
<i>Peanuts</i> character	
First appearance	May 30, 1951 (Comic Strip)
Last appearance	September 12, 1999 (Comic Strip) Happiness Is a Warm Blanket, Charlie Brown (2011 Television Special and Movie)
Voiced by	Chris Doran (1963, 1965) Glenn Mendelson (1966–1968) John Daschback (1969) Andy Pforsich (1969) Danny Hjeim (1971) David Carey (1972–1973) Brian Kazajian (1972) Todd Barbee (1974) Greg Felton (1975–1976, 1977) Liam Martin (1975) Daniel Anderson (1977) Christopher Donohoe (1980–1982) Kevin Brando (1983) Gary Goren (1984) Danny Colby (1984–1986) Jeremy Reinbolt (1985) Aron Mandelbaum (1986) Curtis Andersen (1988–1989) Travis Boles (1996) Corey Padnos (2000) Christopher Ryan Johnson (2002–2003) Nick Price (2003) Jake D. Smith (2008–2009) Trenton Rogers (2011) Connor Keddington (2012)
Information	
Gender	Male
Family	Unknown

Schroeder is a fictional character in the long-running comic strip *Peanuts*, created by Charles M. Schulz. He is distinguished by his precocious skill at playing the toy piano, as well as by his love of classical music and the composer Ludwig van Beethoven in particular. Schroeder is also the catcher on Charlie Brown's baseball team, though he is always seen walking back to the mound with the baseball, never throwing it—admitting in one strip he didn't want the other team to discover his lack of ability. He is also the object of the unrequited infatuation of Lucy van Pelt, who constantly leans on Schroeder's piano, much to Schroeder's annoyance. Charlie Brown, Frieda and Snoopy are also occasionally depicted as leaning on Schroeder's piano.

After Linus and Snoopy, Schroeder is probably Charlie Brown's closest friend; he once angrily berated Violet for giving Charlie Brown a used valentine well after Valentine's Day had come and gone, only to be undercut when Charlie Brown eagerly accepted it. Schroeder also joined Linus in dressing down the girls (Lucy, Patty, Violet and Frieda) and Snoopy in *Charlie Brown's All-Stars*, when it was discovered Charlie Brown wouldn't sacrifice the girls and Snoopy just to get uniforms for the baseball team. He also is one of the few players who has any respect for Charlie Brown as a manager; though he is as capable of ire at Charlie Brown's poor performance as anyone else,

such instances are few and far between. In one game, when Frieda desperately asked Schroeder "Wouldn't you like just once to see Charlie Brown hit that ball?", Schroeder's calm reply was "No, I am not prepared to have the world come to an end".

Schroeder was voted an honorary member of the Epsilon Iota chapter at Florida State University of Phi Mu Alpha Sinfonia music fraternity, the oldest and largest music fraternity in the world. A stained glass window in New York's Buffalo Westminster Presbyterian Church honoring Albert Schweitzer has a corner showing Him playing his toy piano. In honor of Schroeder's passion for Beethoven, the Charles M. Schulz Museum (Santa Rosa) and the Ira F. Brilliant Center for Beethoven Studies announced the launching in December 2009 of a permanent online exhibit of 60 of the 300 Schulz's cartoons that involve Schroeder and Beethoven: "Schulz's Beethoven, Schroeder's Muse" (accessible through the website www.americanbeethovensociety.org).

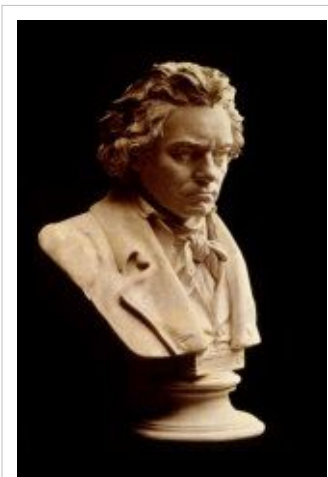
Appearance

Schroeder has short blond hair. He almost always wears a striped shirt and either black or blue shorts. He is commonly seen playing his toy piano. In television and motion pictures his piano sounds like a grand piano when played.

History

Schroeder was introduced as a baby on May 30, 1951, but he aged up to the maturity level of the other characters over the next three years. In his initial appearance on the strip Patty refers to him as a next-door neighbor. His address is 1770 James Street, easy to remember for him because the number is Beethoven's birth year.^[1] Schroeder's birthday was in 1954 revealed to be January 18. He initially had no notable characteristics, but soon Schulz had the idea to incorporate his daughter Meredith's toy piano into the strip. He decided to give it to the newest character, and thus the character as he is known to millions of fans was born. The origin of his name can be found in Schulz's 1975 book *Peanuts Jubilee*: "Schroeder was named after a young boy with whom I used to caddy at Highland Park golf course in St. Paul. I don't recall ever knowing his first name, but just 'Schroeder' seemed right for the character in the script, even before he became the great musician he now is."

From his first appearance at the piano on September 24, 1951, Schroeder has played classical pieces of virtuoso level, as depicted by Schulz's transcription of sheet music onto the panel (a process that the cartoonist described as "extremely tedious"). The first piece Schroeder played was Sergei Rachmaninoff's Prelude in G minor. Schroeder is often found playing selections from a sonata by Beethoven, his favorite composer. As revealed in one strip wherein Lucy took his bust of Beethoven and smashed it, he has an entire closetful of Beethoven busts. It was also found that he has an entire closetful of pianos. Every year, Schroeder marks December 16, the birthday of his hero. Schulz once revealed that he had originally planned to depict Johannes Brahms as Schroeder's idol, but decided that Beethoven simply sounded "funnier." He was once in shock when he forgot Beethoven's birthday. When Charlie Brown's baseball team is required to have a sponsor to play games, Schroeder's sponsor is Beethoven. In the early strips Schroeder also played other composers. In one strip, Lucy implies that his idolization of Beethoven is excessive, asking him what he thinks of other classical composers such as Schubert, Brahms, Bach, and Chopin. Schroeder simply replies, "They were great composers too," and continues to play Beethoven. On another occasion, Lucy remarks to Schroeder "Beethoven wasn't so great." Irritated, Schroeder asks Lucy to explain her comment. Lucy replies, "You've never seen his face on a bubblegum card, have you?" Dialogue from at least one strip suggests that Schroeder has absolute pitch.^[2]



A bust of Beethoven

Schroeder is usually depicted sitting at his toy piano, able to pound out multi-octave selections of music, despite the fact that such pianos have a very small range (for instance, and as a running joke, the black keys are merely painted on to the white keys). Charlie Brown tried to get him to play a real piano and young Schroeder burst into tears, intimidated by its size.^[3] Violet later attempts to do the same thing, but Schroeder again can't do it.^[4]

Relationship with Lucy van Pelt

Schroeder's other distinguishing mark as a character is his constant refusal of Lucy's love. Lucy is infatuated with Schroeder, and frequently lounges against his piano while he is playing, professing her love for him. However, Beethoven was a lifelong bachelor, and Schroeder feels he must emulate every aspect of his idol's life, even if it is insinuated that he reciprocates Lucy's feelings. In a story arc where she and the rest of her family have moved out of town (also seen in the TV special *Is This Goodbye, Charlie Brown?*), Schroeder becomes frustrated with his music and mutters disbelievingly that he misses her, realizing that, despite his animosity towards her, Lucy has unwittingly become Schroeder's muse and he cannot play without her (he parodies Henry Higgins by saying, "Don't tell me I've grown accustomed to *THAT* face!"). Sometimes, he gets so annoyed with Lucy that he outright yanks the piano out from underneath her to get her away from him which became a running gag; on one occasion both Lucy and Frieda lounge on Schroeder's piano, until he yanks it from beneath them both after Frieda mistakenly thinks Beethoven is a drink rather than a composer. However, he does allow Charlie Brown to lounge against the piano, because of their solid friendship. The question of how the unwanted Lucy nevertheless keeps getting into Schroeder's house is never addressed; presumably Schroeder's unseen parents do not take his dislike for her very seriously.

It should be noted he rarely tells Lucy to go away as long as she is quiet. He is usually quite content to let her stay there, until she starts annoying him. Most times he is happy to answer her questions, but unfortunately they usually turn into themes that annoy him, e.g., about them having a relationship, stupid questions about music, etc. He seems to like informing her about Beethoven, although she usually replies with silly answers. It seems he at least tolerates her coming over and it's more her annoying questions that bother him, rather than her actual presence.

Once, he appears as Lucy's psychiatric partner, and took her place when she was not available. When Charlie Brown poured out his troubles, Schroeder said simply, "Go home and listen to a Brahms piano quartet...Five cents, please!" Later, Charlie Brown asked Lucy, "Just how carefully do you screen these assistants of yours?"

Another time he appeared as a patient. He told Lucy about how Beethoven wrote all the great symphonies, but as he was deaf, he never got to hear them and every time he thinks about it, it makes him sad. Lucy simply replies with, "Try not to think about it, five cents, please!" After he leaves, she remarks, "Some cases are relatively simple".

The only times Schroeder accepted a gift from Lucy was when she gave him a sketch of Beethoven—she was then shocked to find he already had a gigantic wall-size portrait of Beethoven hanging in his room, and when Lucy gave him Elton John glasses. He also accepted a flower from her after Lucy showed it to him and explained that accepting a flower can mean love, or "just to keep from hurting the other person's feelings." Lucy promptly yanks it back and kicks it away after that response.^[5]

In reaction to her constant advances, Schroeder has been known to occasionally humor her, somewhat goodnaturedly. He gave her a Valentine after confirming that he didn't have to love her to give her one, just "barely being able to tolerate her" was fine.^[6] Schroeder demonstrates the same fondly teasing tone toward Lucy in the December 14, 1975 Sunday strip, whispering a flirtatious comments to her while she pretends to be asleep on his piano. He addresses her as "pretty girl", and says "I think you're kind of cute! You really fascinate me!" He ends his string of flirtatious remarks with "I guess I love everything about you... Sweet baby!" Lucy cannot help but grin, to which Schroeder exclaims, "Ha! I knew you weren't asleep!" Lucy responds with "Rats!"

Schroeder has only been known to kiss Lucy on the cheek once. Once when Lucy gives Schroeder a cupcake on Beethoven's birthday, he kisses her on the cheek, but when Lucy turns around she sees Snoopy immediately next to her. Thinking that it was he that kissed her, she runs away screaming, while Schroeder calls for her to come back.^[7]

Relationship with Charlie Brown

For the most part, Schroeder and Charlie Brown were the best of friends, with the exception of one argument from the mid-1950s (when the two had more of a rivalry going) where Charlie Brown insulted his "yellow hair" and "plink, plink, plink all day long [on his piano]" and Schroeder countered with a barb at Charlie's coonskin cap and "round head." Schroeder was the catcher on Charlie Brown's baseball team and, during conferences on the pitcher's mound, the two would engage in unusual conversations, mostly about Beethoven and hand signals (one finger means..., two fingers means..., etc.). He would also encourage Charlie during a baseball game often, whereas the rest of the team would say, "Don't let us down by showing up!" In the animated cartoon, he limits Charlie Brown to only two pitches, a high and low Straightball.

Schroeder's most significant act of friendship, however, came in *Be My Valentine, Charlie Brown*. When Violet offers Charlie Brown one of her used Valentine cards (since Charlie received no Valentines the previous day at his school's party), Schroeder thoroughly chastises her, Frieda, Lucy and Sally for their disregard for his feelings and their selfish motive of relieving their own personal guilt. Charlie Brown, however, tells the girls not to listen to him and accepts the card, although he expressed appreciation for Schroeder's gesture.

Charlie Brown is one of the few people Schroeder will allow to lounge against his piano, as he and Charlie Brown are good friends, and knows that Charlie Brown respects his love of Beethoven. In fact, when they were younger, Charlie Brown would read Schroeder the story about Beethoven's life. Charlie Brown was also the one that introduced Schroeder to the piano.

Schroeder's piano

The piano's capability is illustrated in 1965's *A Charlie Brown Christmas*. Lucy asks Schroeder to play "Jingle Bells". Schroeder plays it in the style of a conventional piano, then manages to generate the warm tones of a Hammond organ, but Lucy cannot recognize the tune until the now-irritated Schroeder plays it, in a high register with one finger, in the tones of a normal toy piano. This is the only time in the history of the television specials that his toy piano ever actually sounds like a toy piano. In 1966's *It's the Great Pumpkin, Charlie Brown*, Schroeder accommodated Snoopy (who was dressed in his World War I Flying Ace outfit) by playing a brief medley of World War I songs (both peppy ones and very sad depressing ones) at Violet's Halloween Party; such as "Pack Up Your Troubles in Your Old Kit-Bag", "Roses of Picardy", and others.

Schroeder is normally a very passive character, content to play his music, but he can be angered quite easily, especially if his music or his idol Beethoven are insulted. In one short, Lucy points out to him the woefully inadequate range of a toy piano; an angry Schroeder yanks it out from under her, causing her to conk her head on the floor. This became a frequent running gag in the strip's later years. In 1971's *Play It Again Charlie Brown*, Lucy asked if pianists make a lot of money, and Schroeder flew into a rage: "Who cares about money?! This is **art**, you blockhead! This is great music I'm playing, and playing great music is an art! Do you hear me? An art! Art! Art! Art! Art! Art!" (the last five words punctuated by slamming his hands against his piano). These instances mark the few occasions when any character successfully stand up to the notoriously aggressive Lucy. However, when Lucy asks the same question in the movie *A Boy Named Charlie Brown*, Schroeder admits: "Some do, if they practice real hard, I guess." In the *Charlie Brown Christmas* special, Lucy tells Schroeder that Beethoven "wasn't so great". When Schroeder defensively demands an explanation, Lucy replies that Beethoven has never been on a bubble gum card and that one cannot be considered great without appearing on one.

The musical notes Schroeder plays also seem to have substance; characters are able to touch them as they appear in the air. Snoopy, for example, once decorated a Christmas tree using a handful of them, and has on at least one occasion been seen dancing atop the musical staff containing the notes.

Lucy has often spoken of getting Schroeder to give up his piano, such as getting him to realize that married life has financial hardships and he may have to sell his piano in order to buy her a good set of saucepans. On two occasions,

Lucy went so far as to destroy Schroeder's piano in an attempt to be rid of the "competition" for his affection, but both attempts failed:

- In a series of strips from January 1969, Lucy threw the piano into a tree, which was later discovered to be none other than a dreaded Kite-Eating Tree, which evidently didn't distinguish between kites and toy pianos. When Schroeder ordered a replacement, Charlie Brown asked if his piano was covered by insurance, to which Schroeder replied, "How do you explain to the insurance company that your piano was eaten by a tree?".
- In her second attempt, from an October 1974 strip series, Lucy threw the piano into the sewer, from which Charlie Brown and Schroeder attempted to retrieve it. Schroeder was able to reach it, but it was stuck, and then when it started raining heavily the piano was washed out to sea.

Lucy once "accidentally" washed his piano and threw it in the dryer, thus having the piano shrink, leaving Schroeder horrified.

In one strip it was revealed that Schroeder gets his pianos from the Ace Piano Company, this was also mentioned in an episode of *The Charlie Brown and Snoopy Show*.

Portrayals

- Chris Doran first voiced Schroeder in animation, in 1965's *A Charlie Brown Christmas*. Various actors since then have portrayed Schroeder including Todd Barbee, who also voiced Charlie Brown from 1973 to 1974.
- The musical *You're a Good Man, Charlie Brown* featured Skip Hinnant as Schroeder in the 1967 original off-Broadway Production, and Stanley Wayne Mathis in the 1999 Broadway Revival.
- Schroeder is alluded to in the play *Dog Sees God* as "Beethoven".

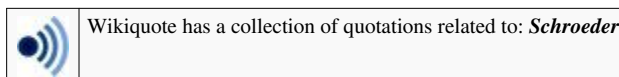
In other media

- The Green Music Center at Sonoma State University has a recital hall named after the character due to Jeannie and Charles M. Schulz's contributions to the university and ties to the community.
 - An album of classical piano music titled *Schroeder's Greatest Hits* has been released by RCA Victor. Ostensibly an album of piano music recorded by Schroeder himself, the recording consists of many of the solo piano works that Schroeder has been known to play over the years. Primarily, Beethoven, but also Chopin, Brahms, and Bach are represented.
 - In the *South Park* episode "A Very Crappy Christmas" he appears as the piano player for the Christmas recording session. He makes another appearance in the *South Park* episode "Probably" as the organist at Cartman's "children's church". An additional appearance was as the piano player in "Something You Can Do with Your Finger" in tryouts for the fifth member of Cartman's boy band.
 - According to the biographical book *Schulz And Peanuts* by David Michaelis, Schroeder's contentious relationship with Lucy was based on Charles M. Schulz's real life relationship with his first wife.
 - Schulz told an anecdote wherein he visited the grave of Beethoven and placed a Snoopy pin on it. A little girl looked at him and asked "Wo ist Schroeder?" ("Where's Schroeder?"). He went back to his car, found a Schroeder pin and placed it on the grave instead.
 - Schroeder appears on *Family Guy* episode "Mother Tucker," alongside Charlie Brown, Linus, Peppermint Patty and others, in a cutaway gag.
 - Both Schroeder and Charles Schulz are honorary brothers of the music fraternity, Phi Mu Alpha Sinfonia.
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- [2] "Something strange is happening to me, Charlie Brown ... I keep hearing an "E flat" in my head over and over ..." Strip reprinted on 2008 June 14 (under title "Classic Peanuts"), panels 1 and 2.
- [3] Peanuts 1951-10-02 (<http://www.gocomics.com/peanuts/1951/10/02>)
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External links



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