



# Concise History of Western Music

5th edition

Barbara Russano Hanning

## CONCISE HISTORY OF WESTERN MUSIC

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FIFTH EDITION



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## *Chapter*

18

Ludwig van Beethoven  
(1770–1827)



# Prelude

- Career and music reflect tumultuous changes
  - revolutions of France and America
  - Industrial Revolution, enthusiasm for the future
  - works divided into three periods:
    - first period, to 1802, assimilated styles of his time
      - six String Quartets Op. 18
      - first piano sonatas (through Op. 14)
      - first three piano concertos
      - first two symphonies
    - 1802–16, new level of drama and expression
      - Symphonies Nos. 3 to 8
      - incidental music to *Egmont*; *Coriolan* overture
      - opera *Fidelio*



# Prelude (cont'd)

## ■ Career and music reflect tumultuous changes (cont'd)

- last two piano concerts
- Violin Concerto
- String Quartets Op. 59, 74, 95
- Piano Sonatas through Op. 90
- after 1816, introspective late works
  - last five piano sonatas
  - *Diabelli Variations* for piano
  - *Missa solemnis*
  - Ninth Symphony
  - last great quartets



# Prelude (cont'd)

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- Most familiar cultural icon of Western art music
  - born in Bonn, Germany
  - studied piano, violin with his father, Johann
  - age eleven, formal education ended
  - moved to Vienna
    - 1787, visited Vienna, probably met Mozart
    - 1792, moved to Vienna on Haydn's recommendation
    - 1792–94, lessons with Haydn
  - success outside the patronage system
    - commission
    - sales of music



# Prelude (cont'd)

- Most familiar cultural icon of Western art music (cont'd)
  - public concerts
  - support from aristocratic sponsors
- gradual hearing loss, crisis in 1802
  - new resolve to compose
  - works of unprecedented scope and depth
  - peak of popularity
- 1815, guardian of his nephew, Karl; troubled relationship
- growing deafness
  - increasing withdrawal from society
  - music more intense, concentrated, difficult



# Prelude (cont'd)

- Most familiar cultural icon of Western art music (cont'd)
  - funeral procession, over 10,000 people
  - major works: nine symphonies, eleven overtures, five piano concertos, one violin concerto, sixteen string quartets, nine piano trios, ten violin sonatas, five cello sonatas, thirty-two piano sonatas, opera *Fidelio*, *Missa solemnis*, Mass in C Major, song cycle *An die ferne Geliebte*, and numerous other works





# First Period, to ca. 1802

## ■ Circumstances of the First Period

- patrons among local nobility
  - Prince Karl von Lichnowsky
    - traveled to Prague for concerts, 1896
    - sponsored concerts in his palace, Vienna
  - Prince Lobkowitz
    - kept private orchestra; Vienna, Bohemian country estates
    - bought rights to some of Beethoven's works
  - Lobkowitz, Prince Kinsky, Archduke Rudolph
    - set up annuity to keep Beethoven in Vienna
- success as freelance musician
  - established as pianist, private and public concerts
  - taught well-to-do students
  - sold works to Leipzig publisher





# F18-01





# First Period, to ca. 1802 (cont'd)

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## ■ Works for piano

- sonatas, variations, shorter works
- aimed at the amateur market; increasing technical demands
- strong contrasts of style delineate form, broaden expressive range
- first three sonatas dedicated to Haydn
  - reveals debt to Haydn's themes from brief motives, developed extensively
  - all have four movements
  - replaces minuet with scherzo



# First Period, to ca. 1802 (cont'd)

## ■ *Sonate pathétique*, Op. 13 (1799)

- “with pathos,” term used in rhetoric
- C minor: stormy, passionate character
- first movement (NAWM 125)
  - dramatic, *Grave* introduction; dense textures, symphonic grandeur
  - opening measures recalled
    - beginning of development, end of recapitulation
    - sudden, unexpected; deepens the pathos
  - powerful Allegro follows
  - evokes depths of suffering, struggle to overcome it



# F18-02





# First Period, to ca. 1802 (cont'd)

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- *Sonate pathétique*, Op. 13 (1799) (cont'd)
  - middle movement: profoundly serene, songful Adagio
  - sonata-rondo finale, serious intensity; intermovement connections
- Op. 18 String Quartets, published in 1800
  - first six quartets, indebted to Haydn and Mozart
  - individuality: unexpected turns of phrase, unconventional modulations, subtleties of form



# First Period, to ca. 1802 (cont'd)

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- Op. 18 String Quartets, published in 1800 (cont'd)
  - almost every movement is unique
    - slow movement of No. 1, inspired by *Romeo and Juliet*, dramatic, operatic
    - hilarious scherzo in No. 6, emphasizes offbeats
    - finale of No. 6, slow introduction, *La malincolia*, later recalled
  - simultaneous invocation and subversion of tradition
  - stark juxtapositions of opposing emotions and styles



# First Period, to ca. 1802 (cont'd)

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- Symphony No. 1 in C Major, premiered in 1800
  - unusual prominence of woodwinds
  - carefully placed dynamic markings
  - scherzo-like third movement
  - long, meaningful codas in other movements





# Second Period, ca. 1803–16

## ■ Circumstances in the Second Period

- foremost pianist and composer for piano
- established reputation as symphonic and string quartet composer
- publishers competed for Beethoven's music
  - Beethoven drove hard bargains; publishers bid against each other
  - published works in several countries at once
  - wrote on commission



# Second Period, ca. 1803–16 (cont'd)

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## ■ Notebooks of sketches

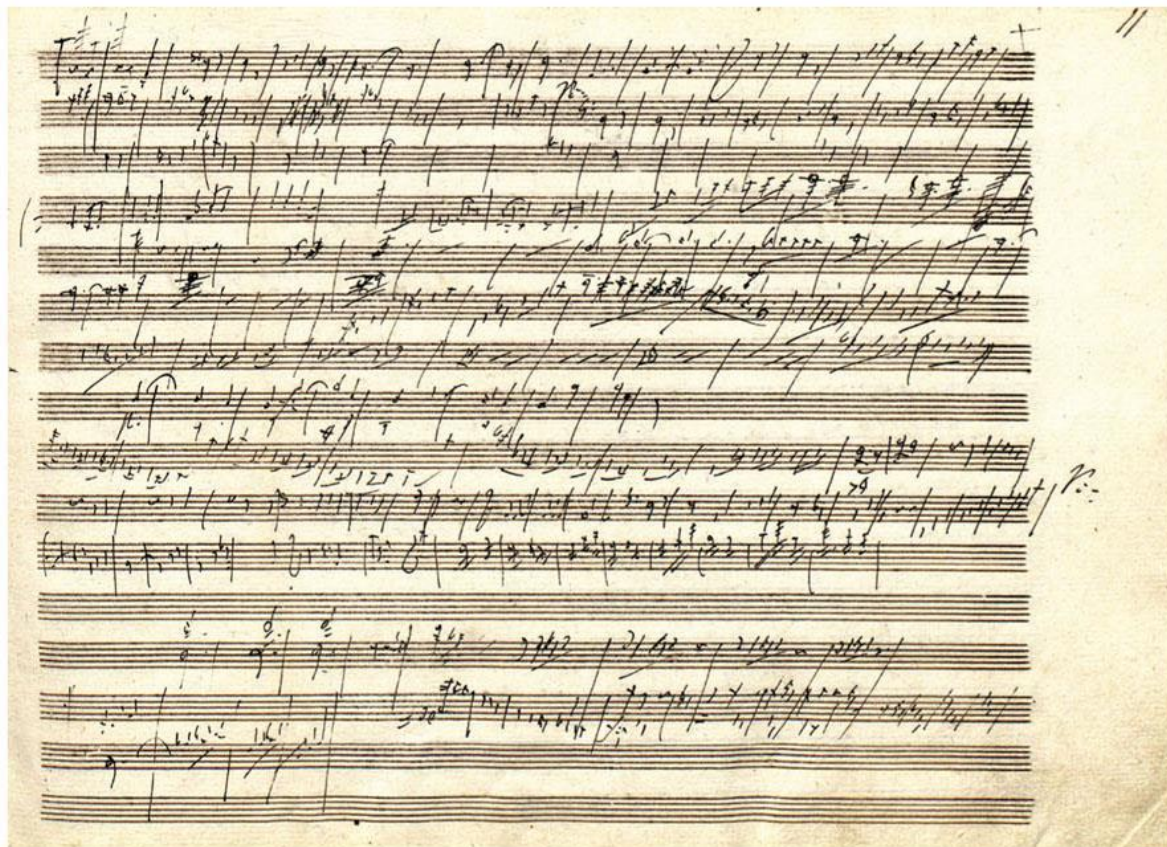
- themes and plans for compositions
- deliberate way of composing
- sophisticated relation of each part to the whole

## ■ Deafness: psychological crisis, 1802

- Heiligenstadt Testament, written letter, describes crisis
- considered suicide, resolved to continue composing



# F18-03





# Second Period, ca. 1803–16 (cont'd)

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- Deafness: psychological crisis, 1802 (cont'd)
  - works interpreted as narratives or dramas
    - compositions reflect struggle of his life
    - thematic material often character of protagonist
    - struggles against great odds, emerges triumphant
- Symphony No. 3 in E-flat Major, Op. 55 (1803–4)
  - eventually named *Sinfonia Eroica*
  - music in the style of heroic greatness
    - exemplifies new approach



# Second Period, ca. 1803–16 (cont'd)

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- Symphony No. 3 in E-flat Major, Op. 55 (1803–4)  
(cont'd)
  - celebration of a hero
  - longer, more complex than any previous symphony
  - difficult for audience members to grasp
- dedication to Napoleon
  - originally titled “Bonaparte”
  - Napoleon proclaimed himself emperor, Beethoven tore up title page
  - published under title, *Sinfonia Eroica*, “Heroic Symphony”



# Second Period, ca. 1803–16 (cont'd)

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- Symphony No. 3 in E-flat Major, Op. 55 (1803–4)  
(cont'd)
  - first movement (NAWM 126), possible interpretation
    - story of challenge, struggle, final victory within enlarged sonata form
    - protagonist: opening motive
      - emerges in triadic shape of fanfare, heroic character
      - suddenly sinks down to unexpected C#, inner conflict
    - theme undergoes transformations, eventually triumphs
      - recurrence of syncopations
      - syncopations culminate, crashing dissonant chords in development



# Ex18-01

## a. Opening theme



## b. Rhythmic climax near the end of the exposition







# Ex18-02

Adagio assai  $\text{♩} = 80$   
*sotto voce*

Violino I

Contrabasso

*pp*

4

*sf*

3



# Second Period, ca. 1803–16 (cont'd)

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- Symphony No. 3 in E-flat Major, Op. 55 (1803–4)  
(cont'd)
  - reappearance of main theme in the horn
    - suspenseful dominant preparation for recapitulation
- second movement, *Funeral March*
  - tragic grandeur and pathos
  - references to French Republic
    - imitates roll of muffled drums, Revolutionary processions
    - one passage parallels famous French Revolutionary march by François-Joseph Gossec



# F18-04





# Second Period, ca. 1803–16 (cont'd)

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- *Fidelio*, Beethoven's only opera
  - composed directly after the Third Symphony
  - libretto: French Revolutionary opera
  - glorifies Leonore's heroism, humanitarian ideals of the Revolution
  - original production: 1805, called *Leonore*, financial failure
  - 1814, third version after extensive revisions: new title, successful



# Second Period, ca. 1803–16 (cont'd)

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## ■ Chamber music

- fresh explorations in each genre
- three string quartets of Op. 59
  - dedicated to Count Razumovsky, Russian ambassador to Vienna
  - themes in No. 1 and No. 2, Russian melodies
  - frequent changes of texture, extreme ranges, fugal passages
  - tested limits of amateur players



# Second Period, ca. 1803–16 (cont'd)

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## ■ Middle symphonies

- Fourth, Fifth, and Sixth Symphonies, 1806–8
- period of exceptional productivity
- worked on Fourth and Fifth Symphonies simultaneously
- Fifth Symphony
  - symbolizes struggle for victory, C minor to C major
  - first movement: dominated by four-note motive
  - same rhythmic idea recurs in other movements
  - passage leads from scherzo to triumphant finale
  - finale adds piccolo, contrabassoon, trombones



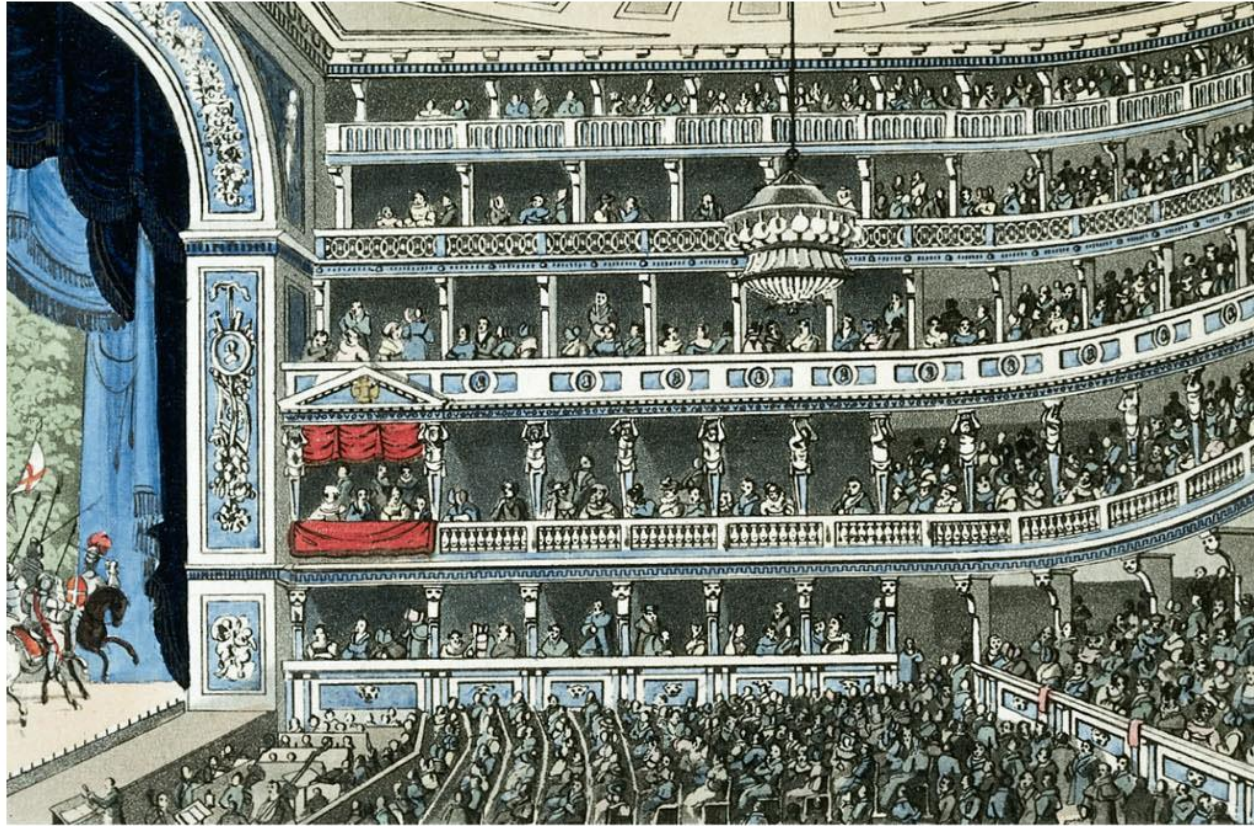
# Second Period, ca. 1803–16 (cont'd)

- Middle symphonies (cont'd)
  - Sixth (*Pastoral*) Symphony in F Major
    - premiered on same program with Fifth Symphony
    - five movements, scenes from life in the country; character piece
    - extra movement before finale (*Storm*)
    - coda of Andante movement (*Scene by the brook*): woodwinds imitate bird calls
  - Symphonies No. 7 in A Major and No. 8 in F Major (1812)
    - diverse capabilities in single genre
      - Seventh, grand scale
      - Eighth, greatly condensed





# F18-05





# Second Period, ca. 1803–16 (cont'd)

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## ■ Middle symphonies (cont'd)

- both well received at premieres in 1813, 1814
  - *Wellington's Victory* (1813), descriptive symphony performed at both concerts

## ■ Piano sonatas

- 1800 to 1805, ten piano sonatas
- exemplify traits of the middle period
  - Op. 26 in A-flat, funeral march
  - Op. 27 Nos. 1 and 2, designated “quasi una fantasia”
  - Op. 31, No. 2 in D minor, character of a recitative, anticipates Ninth Symphony



# Second Period, ca. 1803–16 (cont'd)

## ■ Piano sonatas (cont'd)

- *Waldstein* Sonata, Op. 53 in C major, and *Appassionata* Sonata, Op. 57 in F minor (1805)
  - outstanding among middle period sonatas
  - unexpected, provocative relationships; unusual, evocative thematic ideas
  - dramas of contrast, conflict, and resolution
  - *Waldstein* Sonata, dedicated and named after patron
    - C major, dark and brooding; thick, low chords
    - bright, chordally accompanied melody in E major follows
    - recapitulation, 2nd theme first heard in A major, restatement in C major in coda



# Ex18-03

a. Opening

Largo

*pp*

*Leo.*

b. Beginning of development

<sup>93</sup> Largo

*pp*

*Leo.*

c. Recitative before recapitulation

<sup>143</sup> Largo

*con espressione e semplice*

*Leo.*



# Ex18-04

Allegro con brio

*pp*

A musical score for a piano piece. The tempo is marked 'Allegro con brio' and the dynamic is 'pp' (pianissimo). The music is in common time (C) and consists of two staves. The left hand plays a continuous eighth-note pattern, while the right hand plays a series of chords and single notes. The score includes a repeat sign and a final cadence.



# Second Period, ca. 1803–16 (cont'd)

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## ■ Concertos

- three piano concertos, composed for his own performance
- middle-period concertos, grander scale
  - Piano Concerto No. 5 in E-flat Major, Op. 73 (*Emperor*, 1809); Violin Concerto in D Major, Op. 61 (1806)
  - expanded expressive range and dimensions
  - soloist often coequal with the orchestra



# Third Period, after 1816

## ■ Circumstances in the Third Period

- profound deafness, greater isolation
- slowed pace of composition
- final defeat of Napoleon 1815
  - postwar depression
  - repression by Austrian government
  - Beethoven investigated, spied upon
- two large public works
  - *Missa solemnis* (1819–23)
  - Ninth Symphony (1822–24)





# Third Period, after 1816 (cont'd)

## ■ Circumstances in the Third Period (cont'd)

- genres intended for private music-making
  - five piano sonatas (1816–21)
  - *Diabelli Variations* for piano (1819–22)
  - last five string quartets (1824–26)

## ■ Characteristics of the late style

- compositions for connoisseurs
  - late quartets published in score; meant to be studied
  - concentrated musical language, introspective character
- variation technique
  - within slow movements
    - Piano Sonata No. 29 in B-flat Major, Op. 106



# F18-06





# F18-07





# Third Period, after 1816 (cont'd)

## ■ Characteristics of the late style (cont'd)

- String Quartet in A Minor, Op. 132
- finale of the Ninth Symphony
- one independent set for piano, *Thirty-three Variations on a Waltz by Diabelli*, Op. 120
  - transformed character of the theme
  - variations built on motives derived from theme
- emphasis on continuity
  - within movements
    - intentionally blurring divisions between phrases
    - cadences on weak beats
  - between movements
    - successive movements played without pause



# Third Period, after 1816 (cont'd)

- Characteristics of the late style (cont'd)
  - improvisatory passages
    - later piano sonatas
      - long trill, last movement, Piano Sonata in E Major, Op. 109
    - reflective passages culminate in instrumental recitative
  - new sonorities
    - widely spaced intervals
    - scherzo, C-sharp Minor Quartet
      - simultaneous use of pizzicatos, all four instruments
      - *sul ponticello* effects
    - composer's vision at expense of performer freedom, audience comfort
      - model for later composers

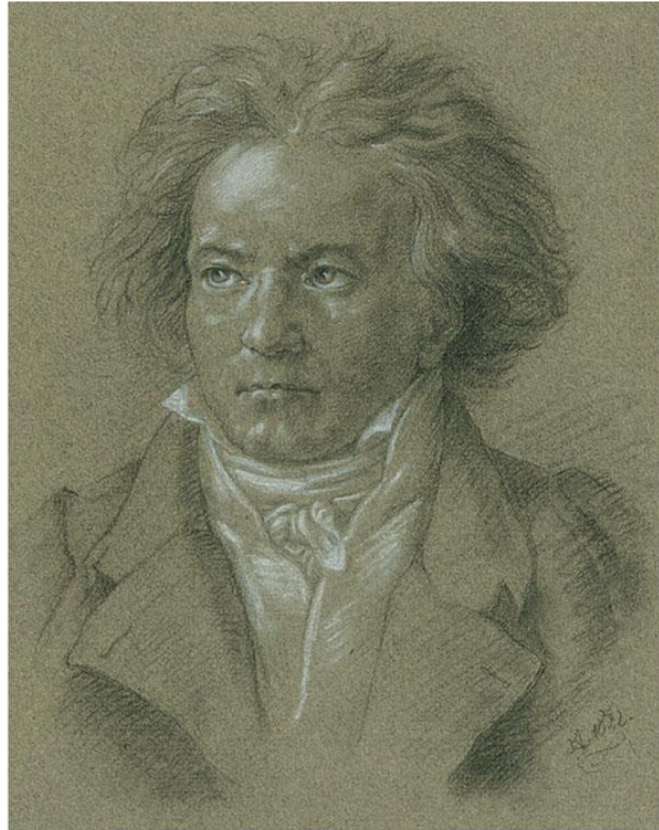


# F18-08





# F18-09





# Third Period, after 1816 (cont'd)

## ■ Characteristics of the late style (cont'd)

- imitation and fugue
  - sources
    - reverence for J. S. Bach, Handel
    - familiarity with Haydn, Mozart
    - meditative quality of his late style
  - numerous canonic imitations, contrapuntal devices
  - fugatos central role in development sections
  - many movements or sections predominantly fugal
    - Piano Sonatas Opp. 106 and 110
    - String Quartet in C-sharp Minor, Op. 131 (NAWM 127), first movement
    - *Grosse Fugue* for String Quartet, Op. 133
    - Ninth Symphony, two double fugues in finale





# Third Period, after 1816 (cont'd)

- Characteristics of the late style (cont'd)
  - reconceiving multimovement form
    - reconceived number and arrangement of movements
    - last five piano sonatas
      - unique succession of movements
      - often linked without pause
    - String Quartet in C-sharp Minor, Op. 131: seven movements, played without pause
      - introduction and first movement, (Nos. 1–2)
      - introduction and slow movement, (Nos. 3–4)
      - scherzo (No. 5)
      - introduction and finale (Nos. 6–7)



# F18-10

Mvt.	Form	Key	Tempo	Time Sig.
1	Fugue	C# minor	Adagio ma non troppo e molto espressivo	$\text{C}\sharp$
2	Sonata-rondo	D major	Allegretto molto vivace	$\frac{6}{8}$
3	Brief recitative and transition	B minor to V of A major	Allegro moderato— Adagio	<b>C</b>
4	Variations	A major	Andante	$\frac{2}{4}$
5	Scherzo	E major	Presto	$\text{C}\sharp$
6	Brief rounded binary	G# minor	Adagio quasi un poco andante	$\frac{3}{4}$
7	Sonata form	C# minor	Allegro	$\text{C}\sharp$

[illegible]

\* = prominent notes that appear as the tonic of a later movement.



# Third Period, after 1816 (cont'd)

## ■ Characteristics of the late style (cont'd)

- movements integrated more closely
  - subtle motivic and key relationships
  - Op. 131, prominent notes in fugue subject
    - keynotes of principal movements
    - two motives from first-theme group

## ■ *Missa solennis*

- shaped as unified five-movement symphony
- choruses and solo ensembles alternate freely
- liberties with liturgical text
- intended as a concert piece



# Third Period, after 1816 (cont'd)

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## ■ Ninth Symphony

- Beethoven conducted the premiere, 1824
- solo voices and chorus in the finale; choral ode
  - Schiller's *Ode to Joy*
  - considered as early as 1792
  - selected stanzas emphasize universal fellowship, love of eternal heavenly Father



# TIMELINE

TIMELINE The Beethoven Years		
Musical Events	<b>1770</b> Beethoven born	<b>1802</b> Beethoven, Heiligenstadt Testament
	<b>1787</b> Mozart, <i>Don Giovanni</i> (NAWM 124) in Prague	<b>1803</b> Beethoven, <i>Eroica</i> Symphony (NAWM 126)
	<b>1791</b> Mozart dies	<b>1805</b> Beethoven, <i>Fidelio</i> premieres unsuccessfully
	<b>1792</b> Beethoven moves to Vienna	<b>1808</b> Premiere of Beethoven's Fifth and Sixth Symphonies
	<b>1797-98</b> Beethoven, <i>Sonate pathétique</i> (NAWM 125)	<b>1809</b> Haydn dies; Beethoven receives lifetime annuity
		<b>1812</b> Beethoven, letter to the Immortal Beloved
		<b>ca. 1815</b> Invention of the metronome
		<b>1824</b> Beethoven, Ninth Symphony
		<b>1824-26</b> Beethoven, late string quartets
		<b>1827</b> Beethoven dies
Historical Events	<b>1775</b>	<b>1825</b>
	<b>1776</b> American Declaration of Independence	<b>1804</b> Napoleon crowns himself emperor
	<b>1781</b> Immanuel Kant, <i>Critique of Pure Reason</i>	<b>1805-15</b> Napoleon's forces intermittently occupy Vienna
	<b>1789</b> French Revolution begins	<b>1806</b> Holy Roman Empire dissolves
		<b>1813</b> Jane Austen, <i>Pride and Prejudice</i>
		<b>1814-15</b> Congress of Vienna
		<b>1815</b> Wellington defeats Napoleon at Waterloo



# Postlude

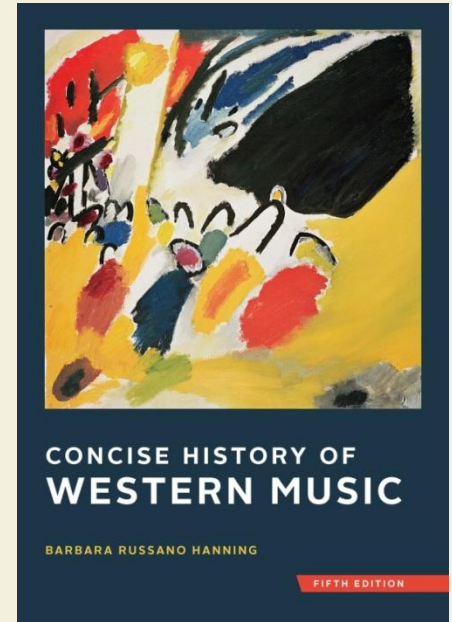
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- Beethoven became a cultural hero, reputation grew throughout the nineteenth century
  - helped define Romantic view of the creative artist
  - influence stemmed from Second Period
  - self-expression in tune with growing Romantic movement



# Concise History of Western Music

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This concludes the Lecture Slide Set  
for Chapter 18

by

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