



**LUDWIG
van BEETHOVEN
(1770 - 1827)**

History of Music II.

PhDr. Magdalena Saláková, Ph.D.

? 16.12. ? 1770 Bonn
† 26.3. 1827 Wien



L. van Beethoven

- E. T. A. Hoffmann:

„Beethoven's music sets in motion the lever of fear, of awe, of horror, of suffering, and awakens just that infinite longing which is the essence of romanticism. He is accordingly a completely romantic composer...“



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(Notice: Hoffmann was not unaware (!) of importance of structure and control in Beethovens music, of his sense of form, unity, and proportion that always dominated even his subjective creation...)



L. van Beethoven

What did the Romantic generation fascinate?

- The revolutionary element
- The free, impulsive, mysterious, daemonic spirit



The first sight of Beethoven

Sir Julius Benedict (1823):

If I am not mistaken, on the morning that I saw Beethoven for the first time, Blahetka, the father of the pianist, directed my attention to a stout, short man with a very red face, small, piercing eyes, and bushy eyebrows, dressed in a very long overcoat which reached nearly to his ankles, who entered the shop about 12 o'clock. Blahetka asked me: „Who do you think that is?“ and I at once exclaimed: „It must be Beethoven!“ because, notwithstanding the high color of his cheeks and his general untidiness, there was in those small piercing eyes an expression which no painter could render. It was a feeling of sublimity and melancholy combined.“



Josef Danhauser: *Liszt at the Piano*, 1840

(Dumas, Hugo, Sand, Paganini, Rossini, Byron, Liszt, Marie d'Agoult)





L. van Beethoven

What did the Romantic generation fascinate?

- The underlying conception
 - = music as a mode of self-expression
 - = music as a force that might change the pattern of men's lives

Beethoven:

- Conscious of greatness, of being set apart from ordinary men, of his duty as a prophet and a leader
 - = „a servant of forces greater than himself“

ARTIST AND SOCIETY

18th CENTURY

A typical composer:

19th CENTURY

Beethoven:



ARTIST AND SOCIETY

18th CENTURY

A typical composer:

- Employed by a nobleman to supervise the musical activities of his household
- Worked in harness
- Expected to compose for each and every occasion
- Paid, like any servant

19th CENTURY

Beethoven:



ARTIST AND SOCIETY

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19th CENTURY

Beethoven:

- Struck out for independence from the start
- no man's servant
- „The“ Artist = the great man, whose art must be treated as a privilege, a manifestation of Divine Authority
- Accepted → supported



STATUS of the COMPOSER

- Beethoven's example
→ The new status of the composer!
- The first composer in history to assert that originality was in itself a sign of creative validity!



MUSICAL COMPOSITIONS

Beethoven's life 's work mainly concerned with:

- The symphony
- The concerto
- The string quartet
- The piano sonata

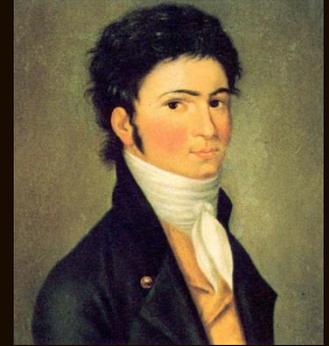


His explorations

→ firmly anchored to the **sonata principle**

THREE PERIODS

- FIRST / Early: to (about) 1802
 - » Works written in Bonn
 - » First 10 years in Wien
- SECOND / Middle: 1802 – 1815
(loss of hearing)
„New pathway“: piano sonatas, *Symphonies No.3-8*
- THIRD / Late: po 1815 (deafness)
Missa solemnis, Symphony No.9, String quartets...



FIRST PERIOD

- Works naturally show Beethovens dependence on the Classic tradition
- Pieces influenced by Mozart, Haydn
 - Six *String quartets* (Op. 18)
 - The first 10 *Piano sonatas* (*Patetique* No. 8) 
 - *Symphonies No. 1+2*

About 1802:

Beethoven was assimilating the musical language of his time and FINDING A PERSONAL VOICE!



SECOND PERIOD

„THE NEW PATHWAY“

- Non-musical content

No concrete **program** – a **poetic IDEA in music!**

→ New structures, forms (eg. Piano sonata *Storm*)

- Works: *Symphonies No. 3 (Eroica), 5, 6*
Piano concerto No. 3 - 5
Opera Fidelio
Piano sonatas



PIANO SONATAS

- Explore the whole range of the keyboard
- From one extreme to the other
- Great cluster of notes
- Changes from sonorous, legato melody to brilliant percussive effects

Comparison:

a Mozart or Haydn sonata = slender textures
= narrow range of notes

→ the advance in the structural strength
of the piano as an instrument



Sonata No. 17 „Storm“ (Op. 31,2, 1802, Shakespeare)

- Musical shape only remote connection to the sonata principle
- Many contrast thoughts in coherency → classical unity!
- Instrumental recitativ! = drama

expozice			provedení		repríza			
Largo	Allegro	t. 41	Largo	Allegro	Largo...	Allegro	t. 171	t. 219
A, C motiv (1) (2)	oblast I d (3)	II a (4) (5) (6)	D, Gis, Fis (1)	z I a II modulace (3) (7)	A - d, C - f (1) rec. (2)	vsuvka modulace akordy	II d (4) (5) (6)	koda d akordy

- sextový motiv
- protihlas
- osový tón a jeho „obalování“
- metricky uvolněné úseky, recitativ

I. Largo

pp

p

Ped.

t. 21

t. 41

t. 143 Largo (instrumentální rec.)

con espressione e semplice

Allegro

Ped.

t. 57

t. 69

t. 122

II. Adagio

III. Allegretto

p

sf

L. v. Beethoven, sonáta „Bouře“, op. 31,2, 1802, formální plán 1. věty, motivické vztahy a recitativ

Symphony No. 3 in E♭ „EROICA“

- „*Sinfonia grande intitolata Bonaparte*“ (1803)
corrected „*Geschrieben auf Bonaparte*“ (1804)
- An immortal expression in music of the ideal of heroic greatness



4th Movement:

The Prometheus

theme:

úvod: téma v basu

Allegretto vivace

p dolce *cresc. sf* *decre.* *p* *p*

p *ff* *decre.* *p* *dolce*

B „Prométheovské“ téma, Var. op. 35, 1802

1. 2.

1. 2.

■ předvěti / závěti
■ střední díl

MATURE SYMPHONY

- Much longer than those of Haydn and Mozart
- Its effect: massive and powerful
- **Thematic material:**
 - broader and often simpler in conception
- **Feeling for rhythm** (many of ideas owe their originality not to any melodic ingenuity, but to the rhythmic force and vitality)
- **Conflict** = the very core of his style (The abrupt changes of mood are part of the general scene → magnified and emphasized) → idea of **moral struggle**



THE EROICA SYMPHONY

- 1) Energy
- 2) Bitonality
- 3) Rhythm

Musical score snippet for the beginning of the Eroica Symphony. It shows a treble clef staff with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Tutti'. The dynamics are marked 'f' (forte) at the start, 'p' (piano) for the violin part, and 'cresc.' (crescendo) at the end. The word 'začátek' (beginning) is written below the first few notes. The violin part is marked 'vc.' and 'p'.

Diagram illustrating tonal layering before the repeat. It shows three sections:

- Section 1 (green background): 2 les. r. (2nd Violin Right) with dynamics *pp* and notes G4, A4, B4.
- Section 2 (green background): Stryčky (strings) with dynamics *ppp* and notes G4, A4, B4, C5.
- Section 3 (green background): Notes G4, A4 with dynamics *f* and *ff*.
- Section 4 (red background): Repríza (t. 398) with dynamics *fp*, *vc.* and notes G4, A4, B4, C5, D5, E5, F5, G5.

vrstvení tónin před nástupem reprízy

Musical score snippet for t. 529. It shows a treble clef staff with a 3/4 time signature. The key signature has two flats. The tempo is marked 'Tutti'. The dynamics are marked 'f' (forte). The word 'rytmické struktury' (rhythmic structures) is written below the first few notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The notes are grouped into rhythmic structures with brackets below them. A blue shaded area highlights the notes G4, A4, B4, C5, D5, E5, F5, G5.

rytmické struktury

B III. symfonie

tonika Es/domin. B
synkopy

The FIFTH SYMPHONY

„I will grapple
with the Fate,
it shall not
overcome me!“

The struggle for victory
symbolized by the
passing from C
minor to C major



SINFONIE
Pour
Violons, Violons, Violoncelle et Contre-Basson, Flûtes,
petite Flûte, Hautbois, Clarinettes, Bassons, Contre-Basson, Cor,
Trompettes, Timbales et Trompes
composée et dédiée
à son Altesse Sérénissime
Monsieur le Prince régnant de Lichnowitz
Duc de Raudnitz
et
à son Excellence Monsieur le Comte de Rasumoffsky
par
LOUIS VAN BEETHOVEN.
Requise de l'Opera.
A Vienne chez Haydn
Paris chez Moutard & Co. et chez les Libraires

(Musical notation snippet showing the beginning of the symphony in C minor, 2/4 time, with a key signature of two flats and a common time signature.)



The SIXTH SYMPHONY

The Pastoral Symphony – Each of the 5 movements bears a descriptive title suggesting a scene from life in the country



The extra movement

H. Berlioz on Beethoven's Sixth Symphony, 4. Thunderstorm:

Storm, lightning. *I despair of trying to give an idea of this prodigious piece. You have to hear it to conceive the degree of truth and sublimity that musical painting can reach at the hands of a man like Beethoven. Listen, listen to these gusts of wind charged with rain, these deaf growlings of the basses, the high whistling of the piccolos that announce a terrible tempest about to unleash. The storm approaches, it spreads, an immense chromatic stroke starting in the higher instruments rummages down to the last depths of the orchestra, hitches on to the basses and drags them with it and climbs up again shuddering like a whirlwind that overturns everything in its path. (...)*

Veil your faces, poor great ancient poets, poor immortals. Your conventional language, so pure, so harmonious, cannot compete with the art of sounds. You are glorious in defeat, but vanquished. You did not know what we call today melody, harmony, the association of different timbres, instrumental colors, the modulation, the learned conflicts of the ear, our strange accents that make the most unexplored depths of the soul reverberate.



OUT-OF-DOORS *composing*

Beethoven:

„You will ask me whence I take my ideas? That I cannot say with any degree of certainty. They come to me uninvited, directly or indirectly. I could almost grasp them in my hands, out in Nature's open, in the woods, during my promenades, in the silence of the night, at the earliest dawn. They are roused by moods which in the poets case are transmuted into words, and in mine into tones, that sound, roar and storm until at last they take shape for me as notes.“



FIDELIO

<http://www.youtube.com/watch?v=gQpe2Pyty9Q&feature=BFa&list=PL514249EE9589DD2C>



THIRD PERIOD (after 1815)

Up to 1815: peaceful and prosperous years: he was celebrated both at home and abroad

- Generosity of patrons – his financial affairs in good order

----- X -----

- His deafness became a more and more serious trial
→ he retreated into himself, becoming morose, irascible, and suspicious
- Family troubles, illnesses, ...



LATE WORKS

- Counterpoint and polyphony
- Free using of forms
- Heroic and poetic contents

Works: *Missa solemnis*, *last Piano sonatas*

Symphony No. 9,

5 late String quartets (op. 127 ff.)



Grave [„Muß es sein?“] Allegro [„Es muß sein! Es muß sein!“]

p *p* *f* 8

D Smyčcový kvartet F dur, op. 135, 1826, Finale „těžce vydobyté rozhodnutí“

■ mimohudební myšlenka ■ substance doplňující tematický tvar

STRING QUARTETS

- Point of austerity
- Mystical absorption and concentration
- Equally novel:

Beethoven's tendency to build

whole movements from brief thematic fragments:

„tiny musical seeds that grow with relentless force“

(Michael Hurd)



Symphony No. 9 in D minor

- The thought of composing a setting of Schiller's *Ode to joy*: as early as 1792!
- The symphony – composed from 1823
- First performed on May 7, 1824

www.zzzebra.de Melodie: Ludwig van Beethoven (1770-1827)
Text: Friedrich Schiller (1759-1805)

$\text{♩} = 120$

G D⁷ G D⁷ G D⁷

1. Freu-de, schö-ner Göt-ter-fun-ken, Töch-ter aus E - ly - si-um,

G D⁷ G D⁷ G D⁷ G

wir be-tre-ten feu-er-trun-ken, Himm-li-sche, dein Hei - lig-tum!

D G D G D G A⁷ D

Dei-ne Zau-ber bin-den wie-der, was die Mo-de streng ge-teilt. Al -

G D⁷ G D⁷ G

- le Menschen wer-den Brü-der, wo dein sanf-ter Flü - gel weilt.

LABBE

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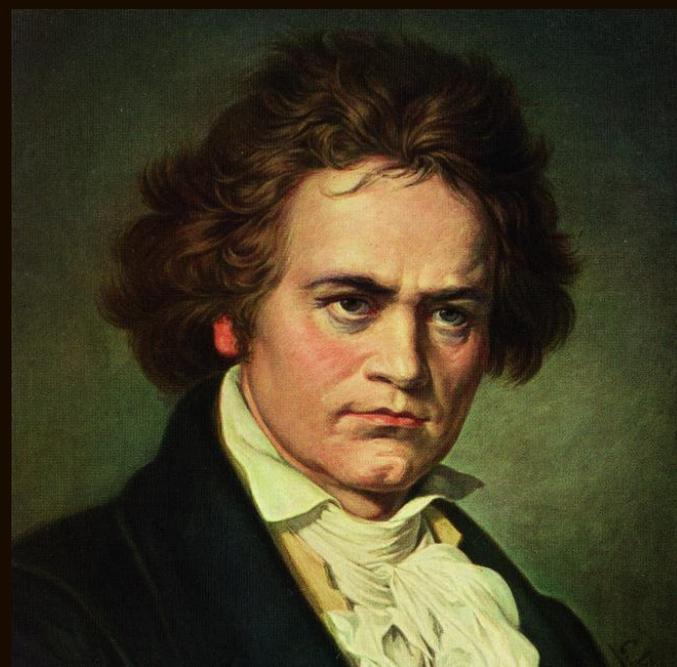
Joy, fair spark of the gods,
Daughter of Elysium,
Drunk with fiery rapture, Goddess,
We approach thy shrine!

Thy magic reunites those
Whom stern custom has parted;
All men will become brothers
Under thy gentle wing.

May he who has had the fortune
To gain a true friend
And he who has won a noble wife
Join in our jubilation!

Yes, even if he calls but one soul
His own in all the world.
But he who has failed in this
Must steal away alone and in tears.

http://www.youtube.com/watch?v=B_5z0m7cs0A



♩ = 120

G $\begin{matrix} 000 \\ 232 \end{matrix}$ D⁷ $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$ D⁷ $\begin{matrix} 000 \\ 232 \end{matrix}$

1. Freu-de, schö-ner Göt-ter-fun-ken, Toch-ter aus E - ly - si-um,

G $\begin{matrix} 000 \\ 232 \end{matrix}$ D⁷ $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$ D⁷ $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$

wir be-tre-ten feu-er-trun-ken, Himm-li-sche, dein Hei - lig-tum!

D $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$ D $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$ D $\begin{matrix} 000 \\ 232 \end{matrix}$ G $\begin{matrix} 000 \\ 232 \end{matrix}$ A⁷ $\begin{matrix} 000 \\ 232 \end{matrix}$ D $\begin{matrix} 000 \\ 232 \end{matrix}$

Dei-ne Zau-ber bin-den_wie-der, was die_Mo-de streng ge-teilt. Al -

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- le Menschen wer-den Brü-der, wo dein sanf-ter Flü - gel weit.

BEETHOVEN'S INFLUENCE

Upon 19th century composers = enormous

(x Only a few of his contemporaries understood his late works)

- **Symphony** – his manner of construction = the only appropriate mode of thought that serious music could adopt
- **The greatest influence** – the works of the middle and (and late) period: the Rasumovsky Quartet, the Symphonies No. 5,6,7,9, and piano sonatas



BEETHOVEN'S INFLUENCE

„Beethoven's example was both an inspiration and a source of inhibition. He revealed the full potential of music as a means of communication, and thereby set future generations the very real problem of finding something significant to say.“

(Michael Hurd)



L. van Beethoven =

- One of the great disruptive forces in the history of music
 - After him, nothing could ever be the same again
- He had opened the gateway to a new world!



LITERATURE

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