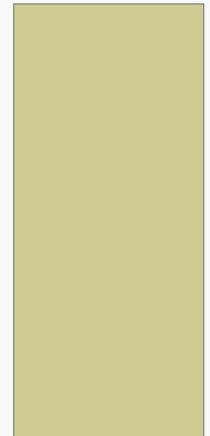


LUDVIG VAN
BEETHOVEN



BEETHOVEN WEEK!

BEETHOVEN WEEK!

- Meet Sept. 9 & 11 in The Ira F. Brilliant Center for Beethoven Studies in the SJSU MLK Library



BEETHOVEN WEEK

- Tues. **September 9**, Group 1
- Thurs. **September 11**, Group 2

- Group 1 = last name **A - I**
- Group 2 = last name **J - Z**

GUEVARA LOCK OF HAIR



Located in The Ira F. Brilliant Center for Beethoven Studies at SJSU

LUDVIG VAN BEETHOVEN

(1770-1827)

- Beethoven's career is traditionally divided into **three periods**
- The **Early** period **(1770-1802)** his youth in Bonn and his early years in Vienna.
- The **Middle** Period **(1803–1814)** when Beethoven began to compose in a new style
- The **Late** Period **(1815–1827)** when Beethoven becomes increasingly isolated due to his deafness

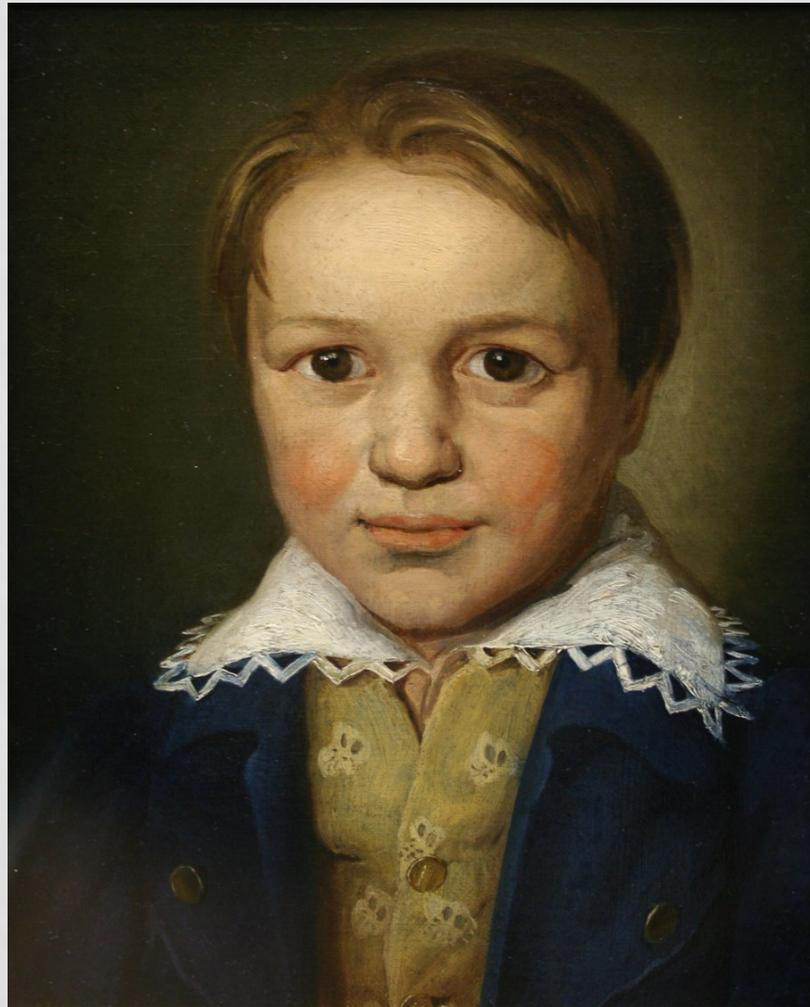
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Beethoven's Middle Period is the beginning of the "Romantic" era in Western Music

EARLY BEETHOVEN



EARLY BEETHOVEN

- Born in **Bonn, Germany**





Beethoven's house
in Bonn

EARLY BEETHOVEN

- Studied music with his father **Johann van Beethoven** (who was alcoholic) and other local musicians.

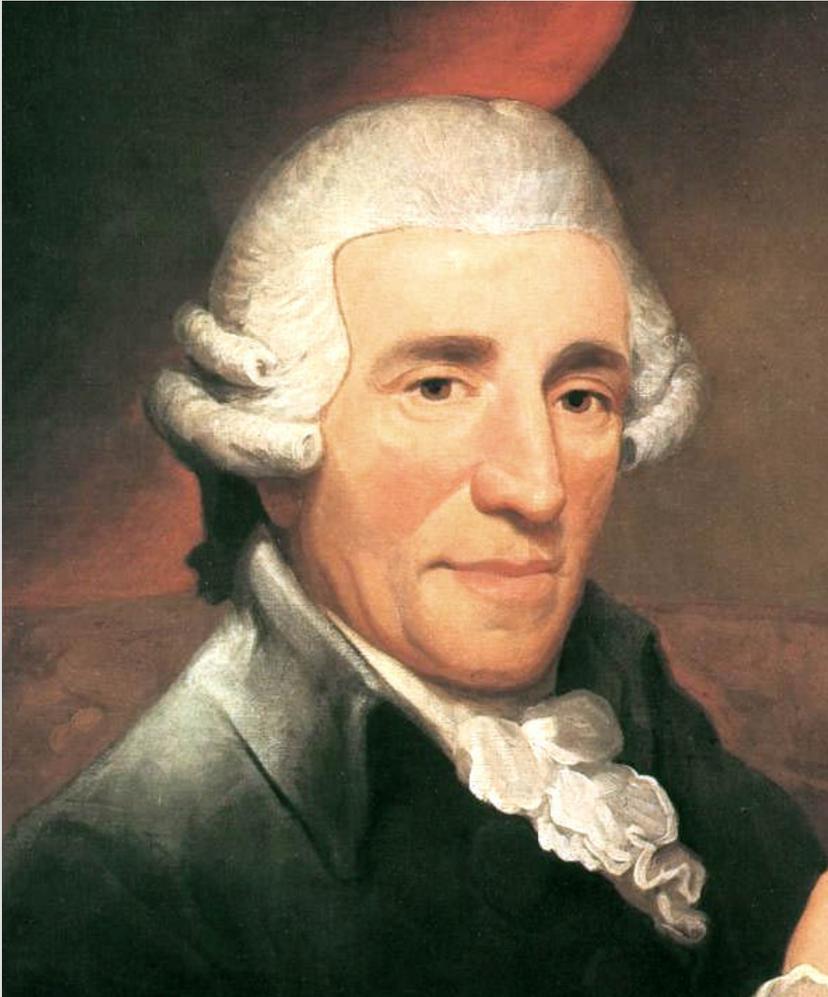


EARLY BEETHOVEN

- Entered the service of Archduke **Maximilian Franz**, elector of Cologne.



EARLY BEETHOVEN



- Attracted attentions as a **virtuoso pianist**. Praised by Franz Joseph **Haydn**, who urges the elector to send Beethoven to **Vienna**—one of the major musical capitals of Europe



Vienna in the 19th Century
Capital of the Austro-Hungarian Empire



The Austro-Hungarian Empire



Beethoven's house in Vienna

EARLY BEETHOVEN

- Studies with **Haydn**
- Beethoven establishes himself as a **pianist and composer**.
- Begins to earn **additional income** publishing his compositions.
- Most of Beethoven's earliest works are for **piano**.
- His early works were aimed at **amateurs**, though he begins to compose more technically difficult works

BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- Original manuscript dated April 10, 1810
- **Not published** during Beethoven's lifetime
- Discovered by **Ludwig Nohl**, the original manuscript is now lost, though sketches survive



Sketch of "Für Elise"

poco moto.

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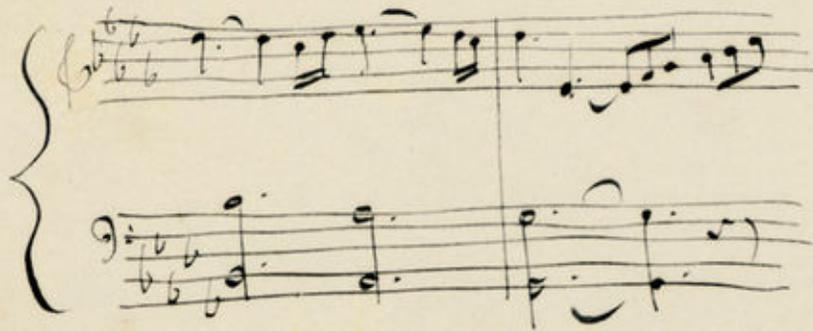
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BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- “Für Elise” is a “**bagatelle**” [‘nothing,’ a short simple piece] or “**albumblatt**” [‘album leaf,’ a short piece to be put in a scrapbook album]



19th-century American album with visitor signatures



Dieses Motiv aus Magarob's Gottes-
dinnerung Säulen. Teresa Martini
iniduat untropfaibt bis ansonst

Rom, 13. März 1884.

Joseph Rubinstein

Album leaf by inscribed by Joseph Rubinstein

BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- Who is “**Elise**” is still in question
- Ludwig Nohl may have **misread the name** on the manuscript
- May be the name “**Therese**”

BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- German soprano Elisabeth “**Elise**” Röckel
 - A female friend of Beethoven’s



BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- **Therese** Malfatti von Rohrenbach zu Dezza
 - Was a piano student of Beethoven's. He proposed to her, but was turned down



BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- Juliane Katharine Elisabet “**Elise**” Barenfeld
 - Was a female piano virtuoso, and knew Beethoven’s friend Johann Mälzel. Would have been 13 years old at the time of the composition

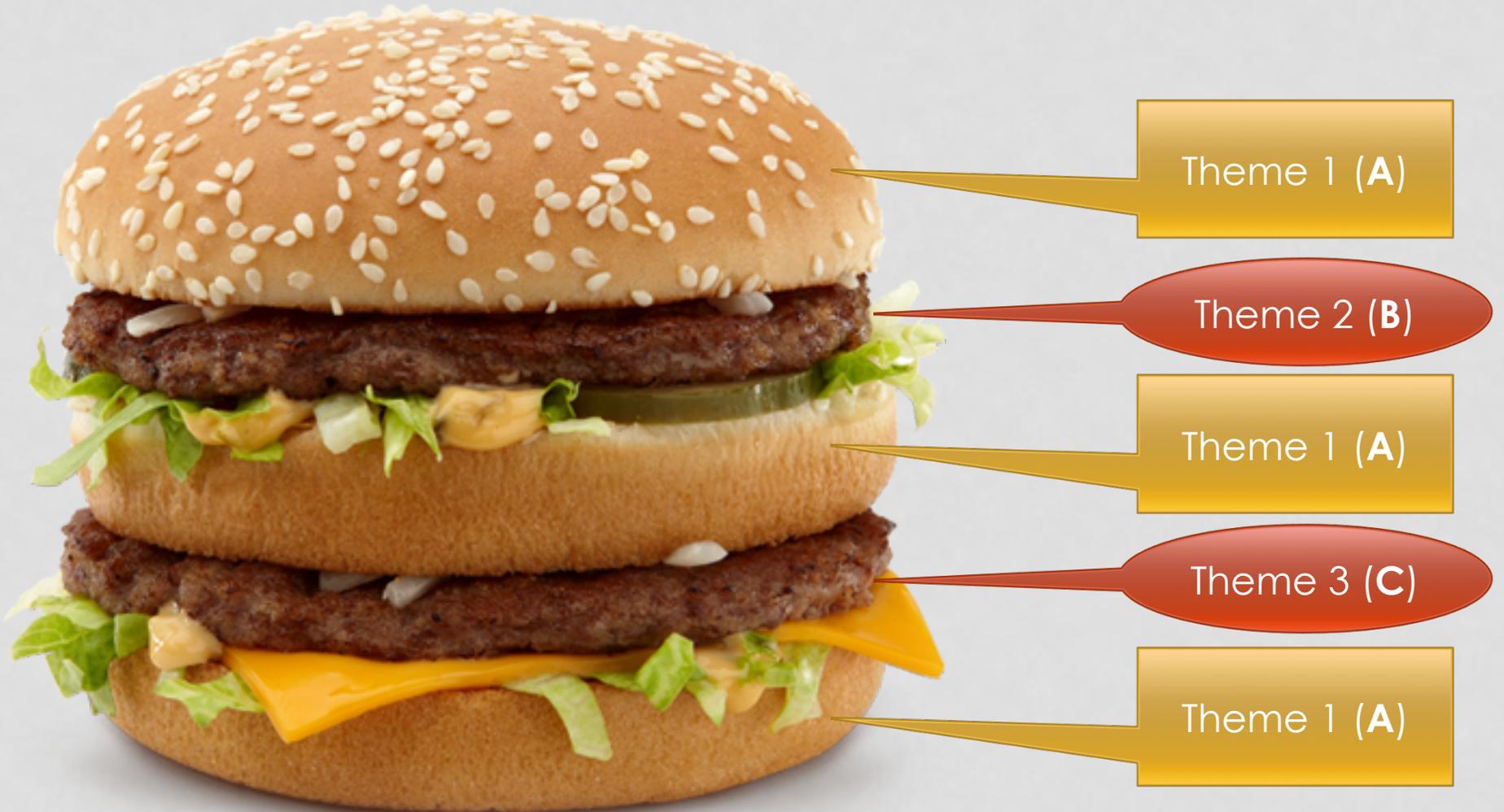
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BAGATELLE IN A MINOR, OP. 59 “FÜR ELISE”

- “**Bagatelle**” [Fr. ‘a trifle’]
- Short piece, usually for piano
- “Für Elise” in **rondo** form: **ABACA**
 - A **Opening theme** in A minor
 - B Happier theme in C major
 - A Return to **opening theme**
 - C Dramatic section in D minor
 - A Return to **opening theme**

“Big Mac” Rondo



A-B-A-C-A

<http://www.youtube.com/watch?v=e4BysqPWgfc>

“Für Elise” performed by Ivo Pogorelich

EARLY BEETHOVEN



EARLY BEETHOVEN

- Establishes himself as composer of **piano music** before turning to chamber music and **orchestral works**
- Premieres **Symphony No. 1** in 1800

SONATA NO. 14
IN C-SHARP MINOR, OP. 27
“MOONLIGHT”: I, ADAGIO SOSTENUTO

- Composed in **1801**
- Subtitles the sonata “**quasi una fantasia**” [like a fantasy]
- “**Moonlight**” is a **nickname**
 - Critic Ludwig Rellstab remarked that the first movement reminded him of **moonlight reflecting off the surface of Lake Lucerne**



Lake Lucerne, Switzerland



Lake Lucerne at night during a thunder storm

SONATA NO. 14
IN C-SHARP MINOR, OP. 27
“MOONLIGHT”: I, ADAGIO SOSTENUTO

- Beethoven's student **Carl Czerny** described it as:

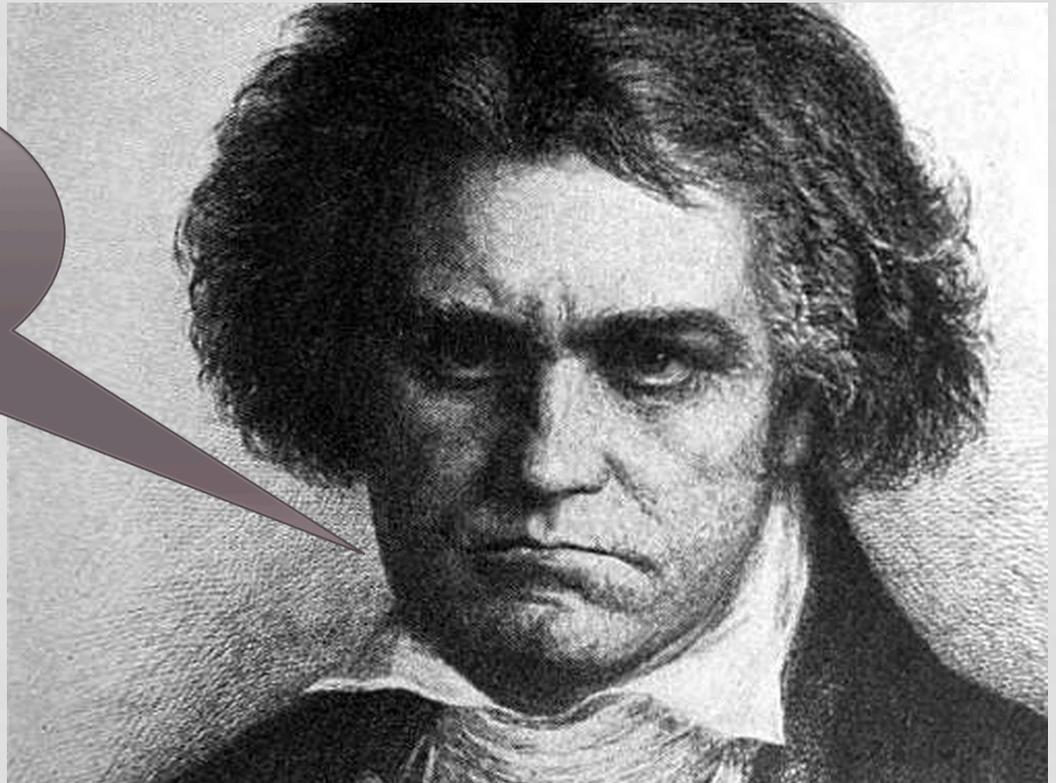
a “**nocturnal scene**,
in which a **ghostly
voice** sounds in the
distance.”



SONATA NO. 14
IN C-SHARP MINOR, OP. 27
“MOONLIGHT”: I, ADAGIO SOSTENUTO

- Piece **very popular** during Beethoven's lifetime
- Beethoven exasperated by its popularity:

“Surely I've
written better
things!”



SONATA NO. 14
IN C-SHARP MINOR, OP. 27
“MOONLIGHT”: I, ADAGIO SOSTENUTO

- **Sonata** = Sound piece
- By nineteenth century =
 - **Instrumental piece**, usually for **1-2 instruments**
 - In **3 movements**:
 - **1. Fast**
 - **2. Slow**
 - **3. Fast**

SONATA NO. 14
IN C-SHARP MINOR, OP. 27
“MOONLIGHT”: I, ADAGIO SOSTENUTO

- The “Moonlight” **unusual** in plan
 - **1. Slow (Adagio sostenuto)**
 - **2. Fast** (Allegretto)
 - **3. Really Fast** (Presto agitato)
- First movement has **triplet ostinato** [repeating figure] that occurs throughout the piece
- “Ostinato” = Italian for “obstinate”



“Moonlight” Sonata, movement I, Valentina Lisitsa

PIECES TO KNOW

- Beethoven, Bagatelle in A minor, “Für Elise,” (*The 99 Most Essential Pieces of Classical Music*, track 7)
- Beethoven, Sonata in C-sharp minor, Op. 27, “Moonlight,” mvt. 1 (*The 99 Most Essential Pieces of Classical Music*, track 23)

TERMS TO KNOW

- “Early,” “Middle”, and “Late” period Beethoven
- Romantic Period
- Bagatelle / Albumblätt
- Elise / Therese
- Rondo (ABACA)
- *Heiligenstadt Testament*
- “quasi una fantasia”
- Ostinato
- Sonata