

A History of Western Music, 10th Edition, Grout, et al.

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I. Revolution, War, and Music, 1789–1815

- A. The French Revolution
 - 1. inspired in part by Enlightenment ideas
 - a. 1789–92: first phase, reformist
 - b. 1792–94: second phase, French republic declared, Reign of Terror
 - c. 1794–99: third phase, moderate constitution, economic hardships
 - 2. Napoleon Bonaparte
 - a. army general and war hero
 - b. 1799, First Consul of the Republic
 - c. 1804, crowned himself emperor
 - d. 1815, final defeat, battle at Waterloo in Belgium
 - 3. effects of the Revolution
 - a. Revolutionary motto: “*liberté, égalité, fraternité*” (liberty, equality, brotherhood)
 - b. possibility of freedom, democratic reform, abolition of rank and privilege
 - c. new concept of the *nation*, not subjects to a monarch
- B. Music and the Revolution
 - 1. popular songs, messages of the Revolution
 - 2. marches and symphonies, public ceremonies
 - 3. large choral works, *Revolutionary hymns*: government-sponsored festivals
 - 4. government-supported Opéra and Opéra-Comique
 - a. librettos subject to censorship
 - b. plots on themes of the Revolution
 - 5. Paris Conservatoire founded by the government, 1795
 - a. education based on merit
 - b. musicians trained through standard curriculum
 - c. model for conservatories throughout Europe
- C. The Industrial Revolution
 - 1. new technologies, economy based on manufacturing by machine
 - a. began in Britain, late eighteenth century
 - b. spread across Europe and North America
 - c. included rise of instrument-making firms
 - d. mass production lowered costs, drove out competitors
 - e. brought unprecedented prosperity
 - f. disruptive; threatened traditional ways of life

II. Ludwig van Beethoven (1770–1827)

- A. Popularity as composer and cultural icon continue to this day
 - 1. born in Bonn, Germany
 - 2. studied piano, violin with his father, Johann
 - 3. 1792, moved to Vienna
 - a. studied counterpoint with Haydn
 - b. cultivated patrons among aristocracy
 - 4. 1812, letter to “Immortal Beloved”
 - 5. gradual hearing loss, crisis in 1802
 - 6. 1815, guardian of his nephew, Karl; troubled relationship with Karl’s mother
 - 7. funeral procession, over 10,000 people
 - 8. major works: 9 symphonies, 11 overtures, 5 piano concertos, violin concerto, 16 string quartets, 9 piano trios, 10 violin sonatas, 5 cello sonatas, 32 piano sonatas, opera *Fidelio*, *Missa solemnis*, Mass in C Major, song cycle *An die ferne Geliebte*, and numerous other works
- B. Career and music reflect tumultuous changes
 - 1. steeped in Enlightenment ideas
 - 2. affected by the French Revolution
 - 3. idealized then disillusioned by Napoleon
 - 4. works divided into three periods:
 - a. 1770–1802, youth in Bonn, early Vienna years
 - b. 1802–1814, new level of drama and expression
 - c. 1815–1827, introspective late works
- C. Bonn and the first decade in Vienna
 - 1. Bonn
 - a. service of Maximilian Franz, elector of Cologne
 - b. known as virtuoso pianist, improviser
 - c. gained patrons among local nobility
 - d. 1792, moved to Vienna
 - 2. teachers, patrons, and publishers
 - a. lessons with Haydn, Albrechtsberger, Salieri
 - b. established as pianist
 - i. private and public concerts
 - ii. taught well-to-do students
 - c. 1791 started selling works to publishers
 - d. success as freelance musician; stipend from Lichnowsky
 - 3. works for piano

- a. sonatas, variations, shorter works
 - b. aimed at the amateur market; increasing technical demands
 - c. strong contrasts of style delineate form, broaden expressive range
 - d. new compositional approaches: frequent octaves, thick textures, abrupt changes in dynamics
4. *Pathétique* Sonata, Op. 13 (Sonata with Pathos, 1797–98, pub. 1799)
- a. evocative titles, useful marketing tool
 - b. C minor: stormy, passionate character
 - c. first movement (NAWM 129)
 - i. dramatic, fantasia-like slow introduction; symphonic grandeur
 - ii. energetic main themes
 - iii. evokes depths of suffering, struggle to overcome it
 - d. sonata-rondo finale, serious and intense; intermovement connections
5. Op. 18 string quartets, (1800, pub. 1801)
- a. first six quartets, indebted to Haydn and Mozart
 - b. individuality: unexpected turns of phrase, unconventional modulations, subtleties of form
 - c. unique movements
 - i. slow movement of No. 1, inspired by *Romeo and Juliet*; dramatic, operatic
 - ii. hilarious scherzo in No. 6, emphasizes offbeats
 - iii. finale of No. 6, slow introduction, "La Malinconia," recalled later
 - d. simultaneous invocation and subversion of tradition
 - e. stark juxtapositions of opposing emotions and styles
6. Symphony No. 1 in C Major, premiered in 1800
- a. slow introduction avoids tonic cadence
 - b. careful dynamic shadings
 - c. unusual prominence of woodwinds
 - d. scherzo-like third movement
 - e. long codas for other movements
- D. Circumstances in the middle period
1. reputation and patrons
 - a. foremost pianist and composer for piano
 - b. established reputation as symphonic and string quartet composer
 - c. lifetime annuity to stay in Vienna
 - d. Beethoven free to follow his own inspiration
 2. publishers competed for Beethoven's music
 - a. Beethoven drove hard bargains; publishers bid against each other
 - b. published works in several countries at once
 - c. wrote on commission
 3. notebooks of sketches
 - a. themes and plans for compositions
 - b. deliberate way of composing
 - c. sophisticated relation of each part to the whole
 4. deafness: psychological crisis, 1802
 - a. considered suicide, resolved to continue composing
 - b. played in public less and less
 - c. composed, occasionally conducted
 5. compositions seem to reflect struggle of his life
 - a. works become like narratives or dramas
 - i. conflict, climax, catharsis
 - ii. thematic material often character of protagonist
 - iii. struggles against great odds, emerges triumphant
 - b. replaces notion of music as entertainment
 6. style characteristics
 - a. models of Haydn and Mozart: genres, forms, melodic types, phrasing, textures
 - b. expanded forms; unprecedented lengths
 - c. economy of material
 - d. ideas subjected to intense development
 - e. ingenious transformation of themes
- E. *Eroica* Symphony, Symphony No. 3 in E-flat Major, Op. 55 (1803–4)
1. music expresses ideal of heroic greatness
 - a. heroism is Beethoven's own
 - b. heroism as portrayed in ancient Greek and Roman literature
 2. first movement (NAWM 130), possible interpretation
 - a. story of challenge, struggle, final victory within enlarged sonata form
 - b. protagonist: opening motive
 - i. pastoral, triple meter of the *deutsche*
 - ii. presented in the cello, soft dynamic
 - iii. implies protagonist is of common origin
 - c. heroic content: treatment of opening motive
 - i. in sequence, chromatic tail rising
 - ii. "new theme" in minor
 - iii. strives upward, tumbles back down
 - iv. achieves new form, sustains high note, sign of triumph
 - v. scored for horn, fanfare; potential for heroism realized
 - d. antagonist: element from first theme group
 - i. leaping figure, strong accents on weak beats
 - ii. forceful duple meter against serene triple meter
 - e. conflict and resolution: development
 - i. builds to dissonant climax
 - ii. main motive struggles to reassert itself
 - iii. new form for motive; sustained high note, accompanying leaping figure without offbeat accents
 - iv. transformation of both motives; resolution in favor of main motive
 - f. victory: confirmed in recapitulation
 - i. leaping figure omitted
 - ii. long coda revisits episodes from the development; retraces path back to victory

- g. multiple analyses
 - i. economy of material
 - ii. great variety of gestures, few central ideas
 - iii. expansion of form, unprecedented length
 - iv. sense of struggle, achievement, progressive change
- 3. other movements, aspects of heroism
 - a. slow movement: mourning a fallen hero
 - i. funeral march in C minor
 - b. third movement: quick scherzo
 - i. grandiose horn calls in the trio
 - c. finale: invocation of Prometheus
 - i. complex mixture of variations
 - ii. theme from Beethoven's ballet music, *The Creatures of Prometheus*
 - iii. fugal, developmental, marchlike episodes
- 4. references to French Republic
 - a. second movement
 - i. imitates roll of muffled drums, Revolutionary processions
 - ii. C-major section: character of Revolutionary hymn
 - b. originally titled "Bonaparte"
- 5. public premiere, 1805
 - a. difficult for audience members to grasp
 - b. sacrificed immediate widespread appeal
 - c. gained musical freedom to write as he chose
- F. Other works of the middle period
 - 1. new possibilities in traditional genres, forms
 - 2. *Fidelio*, Beethoven's only opera
 - a. libretto: French Revolutionary opera
 - b. glorifies Leonore's heroism, humanitarian ideals of the Revolution
 - c. rescue themes embraced in France and Vienna
 - d. original production: 1805, called *Leonore*, financial failure
 - e. 1814, third version: new title, successful
 - 3. other dramatic music
 - a. overtures, incidental music
 - b. dozens of Lieder
 - 4. chamber music
 - a. 5 string quartets, 3 piano trios, 2 violin sonatas, cello sonata
 - b. tested limits of amateur players
 - c. Op. 59 quartets
 - i. dedicated to Count Razumovsky, Russian ambassador to Vienna
 - ii. themes in No. 1 and No. 2, Russian melodies
 - iii. frequent changes of texture, extreme ranges, fugal passages
 - 5. concertos, grander scale
 - a. Piano Concerto No. 5 in E-flat Major, Op. 73; Violin Concerto in D Major
 - b. expanded expressive range and dimensions
 - c. soloist often coequal with the orchestra
 - 6. Fifth Symphony (1807-8)
 - a. symbolizes struggle for victory, C minor to C major
 - b. first movement: dominated by four-note motive
 - c. same rhythmic idea recurs in other movements
 - d. passage leads from scherzo to triumphant finale
 - e. finale adds piccolo, contrabassoon, trombones
 - 7. *Pastoral* Symphony, No. 6 in F Major (1808)
 - a. five movements, scenes from life in the country; character piece
 - b. extra movement before finale (*Storm*)
 - c. coda of Andante movement (*Scene by the brook*): woodwinds imitate bird calls
 - 8. by 1814, peak of popularity
 - a. steady demand from publishers
 - b. music played regularly throughout Austria and Germany
 - c. heroic style now widely appreciated
- G. Circumstances in the late period
 - 1. greater isolation, slowed pace of composition
 - 2. profound deafness by 1818
 - 3. currency devaluation 1811, reduced value of annuity
 - 4. final defeat of Napoleon 1815, postwar depression
 - 5. 1815 repression by Count Metternich
 - a. Beethoven investigated, spied on by government
 - 6. two large public works
 - a. *Missa solemnis* (1819-23)
 - b. Ninth Symphony (1822-24)
 - 7. genres intended for private music-making
 - a. last five piano sonatas (1816-21)
 - b. *Diabelli Variations* for piano (1819-22)
 - c. last five string quartets (1824-26)
- H. Characteristics of the late style
 - 1. compositions for connoisseurs
 - a. late quartets published in score; meant to be studied
 - b. concentrated musical language, introspective character
 - 2. high degree of contrast
 - a. contrasts of topic exaggerated: style, figuration, character, meter, tempo
 - b. e.g., Piano Sonata in E Major, Op. 109 (1820), first movement
 - i. first and second themes: light bagatelle in duple meter, pensive triple meter
 - ii. sonata form: brief exposition and recapitulation
 - iii. extensive development and coda
 - 3. emphasis on continuity

- a. within movements
 - i. intentionally blurring divisions between phrases
 - ii. cadences on weak beats
 - b. between movements
 - i. successive movements played without pause
 - ii. e.g., *An die ferne Geliebte* (To the Distant Beloved), Op. 98 (1816), first song cycle
 - 4. variation technique focused on substance of the theme
 - 5. new sonorities
 - a. composer's vision at expense of performer freedom, audience comfort
 - b. scherzo, C-sharp Minor Quartet
 - i. simultaneous use of pizzicatos, all four instruments
 - ii. *sul ponticello* effects
 - 6. use of traditional styles
 - a. familiar styles for expressive purposes, reflect on tradition
 - b. slow movement, String Quartet in A Minor, Op. 132 (1825, NAWM 131)
 - i. style of sixteenth-century chorale
 - ii. alternates with sprightly triple-meter dance
 - iii. expressions of Beethoven's own experiences
 - c. next movement (NAWM 131b)
 - i. boisterous march; operatic accompanied recitative
 - d. finale (NAWM 131c)
 - i. main theme resembles impassioned opera aria
 - e. other works: references to popular and cultivated styles
 - 7. imitation and fugue
 - a. numerous canonic imitations, contrapuntal devices
 - b. fugatos play central role in development sections
 - c. many movements or sections predominantly fugal
 - d. fugal finales include:
 - i. Piano Sonatas Opp. 106 and 110
 - ii. Ninth Symphony, two double fugues
 - iii. *Grosse Fuge* for String Quartet, Op. 133
 - iv. long, slow fugue as first movement, C-sharp Minor Quartet, Op. 131
 - 8. reconceiving multimovement form
 - a. last five piano sonatas: unique succession of movements, often linked without pause
 - b. string quartets
 - i. Op. 132, five movements
 - ii. Op. 130, six movements
 - iii. Op. 131, seven movements, played without pauses
 - iv. Opp. 132 and 135, shifting and adding of traditional movements
 - 9. movements integrated more closely
 - a. Op. 132, motivic and key relationships
 - i. symmetrical key scheme
 - ii. half-steps emphasized, semitone pairs reappear in later movements
 - iii. relationships between themes are subtle, yet audible
- I. Last public works
1. *Missa solemnis*
 - a. Kyrie, Gloria, Credo, Sanctus, Agnus Dei: shaped as unified five-movement symphony
 - b. choruses and solo ensembles alternate freely
 - c. intended as a concert piece
 2. Ninth Symphony
 - a. over an hour in length
 - b. solo voices and chorus in the finale; choral ode
 - i. Schiller's *Ode to Joy*
 - ii. considered as early as 1792
 - iii. selected stanzas that emphasize universal fellowship, love of an eternal heavenly Father
 - c. innovation with reverence for the past, disparate styles, supreme compositional craft, profound emotional expression

III. Beethoven's Centrality

- A. Beethoven became a cultural hero, reputation grew throughout the nineteenth century
 1. helped define Romantic view of the creative artist
 2. compositions from late 1790s through 1810s, immediately popular
 3. late works absorbed into mainstream decades after his death
 4. theorists developed new approaches of analysis
 5. self-expression in tune with growing Romantic movement

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◀ CH 23 QUIZ

CH 24: NAWM8-129 Impromptu van Beethoven: Piano Sonata in C Minor, Op. 13 (Pathétique), First movement ▶

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