

Chapter 24 Revolution and Change

1. [559] What transformed the economy in the 19th century? Where was the population centered? Society was based on _____ and _____. Which class became more powerful? So what?
The industrial revolution; in the cities; mass production and distribution; the middle class; there's lots of them and they have some money to indulge in music (though the upper middle class is a more likely a participant)
2. How did musicians survive in the 19th century? What are the two paths? What is the term for the period?
They worked for the public (orchestra, giving concerts, composing, teaching); virtuoso or create unique music; Romanticism
3. What are the two other developments in the century?
Establishment of a permanent repertoire and separation between classical and popular music
4. [560] What were the Enlightenment ideas that sparked the Revolution?
Equality, human rights, and social reform
5. The first phase (1789-92) was for _____. What was the result?
Reform; the Assembly abolished old privileges, adopted a Declaration, and set up elected local governments
6. (561) The second phase (1792-94) accomplished what?
Set up a republic, killed political enemies (Reign of Terror)
7. The third phase (1794-99) accomplished what?
More moderate; tried to restore order, but opposition and economic hardships continued
8. Napoleon Bonaparte took over in _____, crowned himself emperor in _____, and was defeated in _____. Here's what he accomplished:
1799, 1804, 1814/1815; government more efficient, uniform legal system, taxation less burdensome
9. What concept did the Revolution introduce?
Nations
10. What kind of music was written for the revolution? What theaters did the government support and control?
Marches and symphonies for wind band, choral works; Opéra, Opéra-comique
11. Name the music school established in 1795.
Paris Conservatoire
12. The Industrial Revolution began in _____. It started in the textiles but gradually spread to other industries. The benefits of mass production were _____ and _____, and the detractors were:

It benefited the _____ and worked against the _____.
England, lower costs and prices; drove out competitors, long hours, poor conditions, middle and merchant classes; landowning aristocracy and the poor
13. (563) What are Beethoven's three periods?
1770-1802, to 1814, to 1827
14. In Bonn Beethoven received training from _____ and _____, worked for _____, and was recommended by _____ to go to Vienna.
His father, others, Maximilian Franz, elector of Cologne, Haydn
15. (564-65) SR: Know Beethoven's dates and "van." Beethoven was born in _____, _____. He came from a musical family. He studied _____ and _____. He visited Vienna in 1787 and probably met _____. He moved to Vienna in 1792 and studied with _____. He seemed to have a high opinion of himself. He frequently moved. Hearing loss began in _____. By 1815 his hearing was gone. He had family problems with his nephew Karl and Karl's mother, Johanna. What is a "conversation book"?
1770-1827; Bonn, Germany; piano and violin; Mozart; Haydn; 1802; visitors wrote questions to Beethoven in notebooks
16. SR: Make a list of his works.
9 symphonies, 11 overtures, 5 piano concertos, 1 violin concerto, 16 string quartets, 9 piano trios, 10 violin sonatas, 5 cello sonatas, 32 piano sonatas, 20 piano variation sets, Fidelio, Missa solemnis, Mass in C Major, the song cycle An die ferne Geliebte, over 80 songs and numerous other works
17. (564) In Vienna Beethoven studied with _____ then he took _____ lessons with _____ and lessons on how to set Italian poetry with _____. He was supported by patrons, such as _____.
Haydn, counterpoint, Johann Georg Albrechtsberger, Antonio Salieri, Prince Karl von Lichnowsky
18. (565) What does "juvenilia" mean?
Youthful compositions (that is, pieces written while he was still learning to compose)
19. What were the sources of Beethoven's income?
Performing, teaching, publishing, generosity of patrons

20. Beethoven focused on what medium? Who was his audience?
Piano works (sonatas, variations, shorter works); amateurs (though he challenged their abilities)
21. (566) SR: Who praised Beethoven's improvisation skills? Was his character analysis the same as the previous SR?
Carl Ludwig Junker, composer and author; no, Beethoven was pleasant
22. What are the new approaches to piano composition that Beethoven employed in his piano sonatas? Which composers served as exemplars?
Frequent octaves, thick textures, and abrupt changes of dynamics; Muzio Clementi and Jan Ladislav Dussek
23. What work is featured? How is this work different than a Haydn or Mozart piano sonata? Does A-flat major for the second movement bother you? What is the significance of A-flat major in the final movement?
The pathétique sonata, op. 13, in C minor, 1799.
The title matches the music, deeply emotional. The final rondo is serious whereas H and M have light-hearted. He brings back the second theme and key to unify the three movements.
E-flat major is the relative major of C minor and A-flat major is the subdominant of E-flat, so that's how I view it.
A-flat is the borrowed chord of C major, so that would be my distant second choice if you wouldn't accept "subdominant relationship" for my final answer.
24. (567) Why was Beethoven afraid to write symphonies and quartets? TQ: Does this remind you of Brahms and his fear of Beethoven?
Comparison to Haydn; yes, it does
25. Beethoven's string quartets, op. 18, are indebted to _____, but they are not imitations. Cited for proof are:
Haydn and Mozart
No. 1, slow mvt. (burial vault scene of Romeo) is dramatic
No. 6, scherzo, has hemiola in the violins; steady for the others
No. 6, finale, slow introduction (La Malinconia)
26. Comment: I get the impression not only by the division in the book as Part Five, but that Beethoven is taking things to a new, higher level. Haydn and Mozart were the culmination of the classic period, but this is the romantic period and expectations are somehow higher. Let me remind you that crossing over a century line doesn't not mean anything in particular (except Y2K for computers)
27. (568) While drawing on Haydn and Mozart, how is Beethoven's first symphony different?
Introduction that avoids a definitive tonic cadence; dynamic shadings, prominence of woodwinds, scherzo-like 3d mvt., long codas for the other movements
28. What is Beethoven's reputation by 1803?
Foremost pianist and piano composer in German-speaking areas
29. Why did Beethoven stay in Vienna after being offered a position in Kassel?
Patrons (Prince Franz Joseph von Lobkowitz, Prince Kinsky, Archduke Rudolph) guaranteed him an annual annuity
30. What was Beethoven's relationship with publishers?
He drove hard bargains, published works in several countries simultaneously, failed to meet deadlines
31. (577) Why did Beethoven produce fewer symphonies? TQ: "Mozart's 55"?
Great deliberation; no deadlines, he has a salary without writing a composition; his works are much longer.
Mozart's last symphony is no. 41, so "55" counts overtures to operas as "symphonies."
32. What is one of the central tenets of 19th-century aesthetics?
The relation of each part to the whole was remarkably sophisticated. Oh, so no other composer had ever done that? Did 18th-century philosophers say "We can't have sophisticated music/art in the 18th century. The 19th century already has dibs. Let our people write hogwash to wile away the time until 1800"?
33. What happened in 1802 that gave Beethoven pause?
A personal crisis over his loss of hearing
34. (569) What new element/dimension did Beethoven bestow upon instrumental music?
Drama. Comment: Honestly, this line of development is making me sick.
35. Beethoven continues to draw on _____. He expands and reworks forms. (570) Beethoven is _____ in his material, "adopting Haydn's focus on a few ideas subjected to intense development rather than Mozart's abundance of melody."
Haydn and Mozart; economical
36. (570) SR: Beethoven's hearing loss was first noticed in _____; by _____ he was deaf. In 1802 he wrote the _____.
1798, 1818, Heiligenstadt Testament.
37. What work are we going to study? Comment: This is a major work that undergraduates should know.
Symphony no. 3, E-flat Major, 1803-04.

38. (571) What are the different manifestations of the opening theme? Is the theme noble or peasant?

Triple meter of the *deutsche*, a German peasant dance.

The different transformations in Ex. 24.2.

Peasant

39. (572) What makes it heroic?

Treated in sequence with a chromatic tail that rises; disguised as a new theme; striving upward only to tumble backwards; ends triumphantly

40. Who are the two antagonists to victory?

Leaping figure and associated rhythmic disturbances ("offbeat accents" = hemiola)

41. What are your thoughts about the description of the first movement?

Comment: While this descriptive narrative is instructive, it is even more informative when accompanied by score study and listening. If you know the piece, you know what the author is talking about, but I'm not sure how many substantive, broad application notes you are taking for this section. I consider it minutiae. The scholarship comes in the discovery of the disguised first theme in the development section and tackling the form. The description, however, is a blow-by-blow broadcast similar to writing styles early in the 20th century, such as Grove's *Beethoven Symphonies* (which is not mentioned in the bibliography and probably should not be mentioned) and is of little use outside this section of the chapter. It's a good model for a descriptive essay, but I don't think you'll remember much about it (but I might be wrong).

42. (574) The second movement is a _____ in _____, the trio is in _____. The third movement is a _____ in _____. The finale is a _____ with _____, _____, and _____ episodes based on a theme from Beethoven's _____ music for _____.

Funeral march, C minor, C major; scherzo, E-flat major; theme and variations, fugal, developmental, marchlike, ballet, The Creatures of Prometheus

43. The second movement has strong links to _____ during the _____. How so?

France, Republic, muffled drums for funeral processions

44. (575) To whom was the symphony supposedly dedicated? What happened, according to _____, Beethoven's pupil.

Bonaparte; Ferdinand Ries, Beethoven erased the dedication when Napoleon crowned himself emperor

45. How do you know that Beethoven's dislike softened?

He told his publisher that the title was "Bonaparte"; he conducted a performance that Bonaparte was supposed to attend; he considered dedicating his Mass in C to him.

46. What about its reception by the public?

Important work but too long and too complex for the general public; he has abandoned the amateurs.

"Beethoven...had sacrificed some immediate widespread appeal in order to gain the freedom to write as he chose. This decision...." This is pure garbage. Composers have their own aesthetics, just as every person does. They write music to express themselves. Beethoven had used the melody for the fourth movement in three previous works, not just the one your author told you about. If this is so inventive, why didn't Beethoven choose a new theme instead of cramming it down our throats for the fourth time. If I don't like broccoli, I'm not going to like it the second, third, or fourth times, so move on. There are a lot of 20th-century composers who write stuff that no one understands (except for a few sycophants) and they use esoteric words to explain their reasoning, and some people buy it. Write the music and let's see what you got. There is also another part of this. In the 19th century, people thought that composers communed with God, and that's how they received their inspiration. But sometimes the people ignored the prophets.

47. What's next?

An opera (*Léonore, ou L'amour conjugal*), about a woman who rescues her husband from prison.

48. What's the name of Beethoven's opera? How did it go for him?

Fidelio (1805); shortened for 1806 but not successful; 1814 finally successful, but not in the repertoire

49. What was Beethoven's next opera? What was the substitute? Any *Lieder*?

He didn't write any; he wrote overtures and incidental music for plays (Goethe's *Egmont*) instead; dozens

50. (576) What are the major chamber works of this second period?

5 string quartets, 3 piano trios, 2 violin sonatas, and a cello sonata. NOTE: The 7th edition had 2 violin sonatas (*Kreutzer*, op. 47, and op. 96), the piano trio (*Archduke*, op. 97), and five string quartets.

51. To whom were the op. 59 quartets dedicated? How are they nationalistic?

Count Andrey Kyrillovich Razumovsky, the Russian ambassador to Vienna, who played second violin in a quartet said to be the finest in Europe. Russian melodies are themes in the first and second quartets

52. What are the technical idiosyncrasies in op. 59, no. 1, first movement?

Single, double, triple pedal points, frequent changes of texture, extreme ranges, fugal passages

53. TQ: What are the concertos of the middle period?

It says he wrote three piano concertos for his own use during the first decade. The list on p. 565 says there are 5 piano concertos and one violin concerto, and the fifth ("Emperor") and the violin concerto are listed in this paragraph, so the answer is piano concertos nos. 4 (G major, op. 58, 1805-6) and 5 (1809-10) and the violin concerto (op. 61, 1806). Oh, by the way, don't forget the triple concerto (violin, cello, piano, op. 56, 1804) that no one is going to mention.

NOTE: See figure 24.75. My question was "Can you get a sense of the length of concerts in the 19th century?" A figure in the 7th edition had a concert that lasted four hours: 5th and 6th syms., pa. concerto no. 4, choral fantasy, op. 80, for piano, orchestra, and chorus

54. What symphony is next? TQ: What's the key of the symphony?
Fifth (1804[7]-8), op. 67; C minor
55. (585) Do you know the theme of the first movement? What's its significance to WWII?
Yes; Morse Code for V = victory
56. TQ: Is this theme cyclic or psychic?
Cyclic, which means that it returns in a subsequent movement.
The answer is yes, as the theme returns in all four mvts.
57. What instruments are added in this symphony?
Piccolo, contrabassoon, trombones
58. What symphony is next? Subtitle? How many movements? Character or programmatic?
6th, F major (op. 68, 1804-8), Pastoral, five, but the fourth serves as an introduction to the last movement; character – it imitates bird calls, for example, without telling a story. It's subtle. Here's one for you: Janequin's descriptive chansons are sometimes called programmatic chansons.
59. (577) What year was Beethoven's peak?
1814
60. What were the sudden bumps in the road?
Deafness caused him to become a recluse; family problems (Karl and Karl's mother), ill health, money worries
61. What else had an impact on him in 1815?
Napoleon's defeat caused an economic depression; Count Metternich investigated him as a subversive
62. (578) What works did Beethoven compose after 1815 that are noteworthy?
Missa solemnis (1819-23), Ninth Symphony (1822-24), last five piano sonatas (1816-21), Diabelli Variations (1819-22), last five string quartets (1824-26)
63. To whom was Beethoven addressing his works?
Connoisseurs
64. How do we know that he intended that his works be studied as well as performed?
They were published with scores instead of just the parts
65. "The urgent sense of communication to a large public was replaced by a more _____ character, and the musical language became more _____."
Intropective; concentrated
66. The first element of Beethoven's later style "is the high degree of _____."
Contrast
67. Extremes meet in these pieces: the _____ and the _____ in the *Missa solemnis* and Ninth Symphony; the _____ and the apparently _____ in the last quartets.
Sublime, grotesque; profound (seriousness), naïve (comedy)
68. How did Beethoven achieve continuity?
Blurred division lines; "play without pause"; An die ferne Geliebte (To the Distant Beloved) song cycle
69. (579) How did Beethoven alter variation technique?
Instead of keeping the melody and adding embellishments, figurations, rhythms, meters, tempos, he kept only a few basic elements—a harmonic plan, a rhythmic idea, and a neighbor-note
70. What new sonorities did he explore?
Pizzicato or sul ponticello (op. 131 quartet)
71. How did critics take it? How would Beethoven have responded? How far-reaching was his response?
He went too far; the composer is always right and to heck with performer and listener; Beethoven is the model for 20th-century weirdy composers
72. (580) SR: What is E.T.A. Hoffman's argument about notation in Beethoven's music? This established a new tradition in performance practice.
Perform it as written without embellishment
73. What about the use of traditional styles? Give examples.
Op. 132 quartet, slow movement has a 16th-century chorale setting; the next movement is a march followed by an operatic accompanied recitative, the finale resembles an impassioned operatic aria; he has references to popular and cultivated styles
74. (580) What about his use of imitation and fugue? Give examples. Precedence? But a really weird one is _____.
Fugatos in development sections; fugal finales in the op. 106 and 110 piano sonatas; two double fugues in the finale of the ninth symphony; grosse fuge, op. 133; Haydn's op. 20 quartets and Corelli's trio sonatas; first movement of the op. 131 quartet.
75. (581) What about the number of movements in a multmovement work and their order?
Last five piano sonatas have a unique succession of movement types and tempos, often linked without pause; string quartets op. 132 has five mvts., op. 130, six; op. 131, seven w/o breaks
76. Op. 131 is used to demonstrate the unusual number and arrangement of movements, but it also can be shown to have a traditional four-movement structure, too. If you studied this quartet, it would be important to refer to these pages.

77. (582) How does Beethoven achieve unity?
In op. 131, through motivic and key relationships

78. (583) To whom is the op. 131 (and the last works)
addressed?
Connoisseurs

79. Is the *Missa solemnis* appropriate for liturgical use?
No, it's too long and too elaborate

80. (584) What is unusual about Beethoven's ninth? Who is
the poem and poet?
Use of a chorus; Schiller's Ode to Joy

81. Concerning the finale, "Everything builds on tradition,
but the whole is unprecedented."

82. (585) Beethoven became a benchmark for the 19th
century. [This may be challenged or reevaluated in the
future.]
Early works were accepted more readily than late works.
Symphonies, piano sonatas, quartets were models
Beethoven's music needs to be studied to be understood
Beethoven's works are of self-expression rather than
expressing a text
Self-expression becomes a model for the 19th century

