

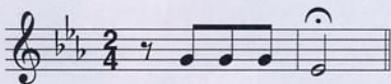
A Musical

Ludwig van Beethoven (1770–1827) lived in a time of revolution and rebellion. When he was young, the United States was a group of British colonies ruled by the king of England. Most of Europe was ruled by royalty too, including Louis XVI of France and Joseph II of Austria. When Beethoven died, the world had changed. The United States was a new, independent nation with 24 states. The French Revolution and the rise and fall of Napoleon had changed Europe's boundaries and governments. Music and the lives of musicians also changed. Beethoven was part of this musical revolution.

A Musical Revolution

Beethoven's *Symphony No. 5 in C Minor* is one of the most famous musical works of all time. Beethoven broke with the traditions of the past and used a revolutionary idea to create his musical masterpiece. Most composers before Beethoven and even during his lifetime used themes or melodies to compose symphonies. Beethoven used a **motive** instead of a melody in the first movement of his *Symphony No. 5*.

Play Beethoven's motive on a keyboard instrument.



Listen for the motive at the beginning of Beethoven's *Symphony No. 5*. Beethoven repeats this motive many times in different ways.



Symphony No. 5 in C Minor

Movement 1

6-15 by Ludwig van Beethoven
as performed by the Philadelphia Orchestra,
conducted by Eugene Ormandy
Beethoven completed *Symphony No. 5* in 1808.

Beethoven's friend Anton Schindler said that Beethoven pointed to the motive in his music and declared that it represented fate knocking at the door. Not all scholars believe this story, but we do



▲ Ludwig van Beethoven

Note This

The dramatic rhythm of Beethoven's first motive in his fifth symphony—short-short-short-long—is similar to the Morse code signal for V. During World War II, V became a victory motto for the allied forces of Great Britain, France, The Soviet Union, and the United States.

know that Beethoven used emotional intensity and drama in his music rather than the restrained and balanced style of the classical composers before him—another revolution in music had begun.

motive A rhythmic or melodic fragment that can serve as the basic element from which a more complex musical structure can be created.

Revolutionary

Score Search

Analyze the first page of the conductor's **score** from Beethoven's *Symphony No. 5*. Count the appearances of the motive. Which instruments

play the motive? Which instruments do not play on this page? How loud should this music be played? How fast?

Allegro con brio $\text{♩} = 108$

Flutes

Oboes

B♭ Clarinets

Bassoons

French Horns

Trumpets

Timpani

Allegro con brio $\text{♩} = 108$

Violin I

Violin II

Viola

Cello

Bass

score The musical notation of a composition with each of the instrumental (or vocal) parts shown in a vertical alignment.

The Revolution Continues

Beethoven used a larger orchestra than composers before him. In fact, he was the first composer to use three trombones, a piccolo, and a contrabassoon in a symphony. **Listen** for these instruments in the final section and *coda* of *Symphony No. 5*.



Symphony No. 5 in C Minor

Movement 4

6-16 by Ludwig van Beethoven
as performed by the Philadelphia Orchestra,
conducted by Eugene Ormandy

This selection illustrates how Beethoven stretched the endings of his symphonies, making them longer than composers before him.

Revolutionary Changes for Musicians

The lives of musicians changed during Beethoven's time. Before 1800, members of royal families hired musicians to perform for their courts. After the French Revolution (1789) and Napoleonic Wars (1799–1815), most of the minor royalty disbanded their courts. Fewer courts meant fewer jobs, so musicians had to change the way they made their livings. A few musicians, including Beethoven, continued to receive money from wealthy patrons. Some became virtuoso performers. Some taught music lessons and formed music societies for the new middle class. To support themselves, musicians gave concerts and working class people paid to come and listen—a new idea. Beethoven presented such concerts of his own music.

Listen for the piano solo in the third movement of Beethoven's *Piano Concerto No. 5*.



Piano Concerto No. 5, in E-flat Major

Movement 3

6-17 by Ludwig van Beethoven
as performed by the Cleveland Orchestra,
Leon Fleisher, piano

Beethoven's fifth piano concerto is also called the "Emperor" concerto. It was composed in 1809 and features interesting writing for the symphony.



◀ Leon Fleisher

Note This

On December 22, 1808, Beethoven performed his *Piano Concerto No. 4* in a concert that also included his *Symphony No. 5*, *Symphony No. 6*, three movements from a Mass, an opera aria, and his *Fantasy in C Minor* for piano, chorus, and orchestra. The concert was four hours long!

Revolution on a Small Scale

By the time Beethoven was 30, he realized he was losing his hearing. Two years later, he knew he would soon be completely deaf. Even without his hearing, he continued to compose and conduct his own music. He wrote large works, like the symphony and concerto you just heard, as well as **sonatas** and chamber music for smaller groups.

Listen to the first movement of Beethoven's "Moonlight" Sonata for piano. **Describe** the tempo and mood of this music.

Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight")



Movement 1

6-18 by Ludwig van Beethoven
as performed by Philippe Entremont

The name "Moonlight" was given to this music by a music critic and poet, not by Beethoven. This piece is unusual because most sonatas in Beethoven's time began with a fast movement.

▼ Isaac Stern and Eugene Istomin



Take It to the Net To learn more about Beethoven's life and music, visit www.sfsuccessnet.com.

Beethoven showed emotions and moods in his music. **Listen** to a short movement from a sonata for violin and piano. **Compare** it to the "Moonlight" Sonata. How did Beethoven use tempo, melody, rhythm, and dynamics in this **scherzo** movement to express a mood of spring as opposed to a mood of moonlight?

Sonata in F Major for Violin and Piano, Op. 24 ("Spring")



Movement 3 (Scherzo)

6-19 by Ludwig van Beethoven
as performed by Isaac Stern, violin,
and Eugene Istomin, piano

Beethoven sometimes used a lively *scherzo* such as this one in his sonatas or symphonies instead of the minuet of the Classical Era.

"In the world of art, as in the world of creation, freedom and progress are the main objectives."

—Ludwig van Beethoven

ON YOUR OWN

Beethoven lived in a revolutionary time and wrote revolutionary music. Write about musical revolutionaries in your own time. Who are they? How is their music different from the music that came before? What changes in society may have influenced them?

sonata Instrumental music, usually in three movements, for a soloist who is usually accompanied by keyboard. The first movement is usually in sonata form.

scherzo A fast, light-hearted movement of a symphony, sonata, or concerto, which replaced the minuet often found in pieces from the Classical Era. *Scherzo* means "joke" in Italian.