The Increasing Expressivities in Slow Movements of Beethoven's Piano Sonatas:

Op. 2 No. 2, Op. 13, Op. 53, Op. 57, Op. 101 and Op. 110

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Abstract

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Ludwig van Beethoven's influential status is not only seen in the keyboard literature but also in the entire music world. The thirty-two piano sonatas are especially representative of his unique and creative compositional style. Instead of analyzing the structure and the format of each piece, this thesis aims to show the evolution of the increasing expressivity of Beethoven's music vocabulary in the selected slow movements, including character markings, the arrangements of movements, and the characters of each piece. It will focus mainly on these selected slow movements and relate this evolution to changes in his life to provide an insight into Beethoven himself. The six selected slow movements, Op. 2 No. 2, Op.13 *Pathétique*, Op. 53 *Waldstein,* Op. 57 *Appassionata,* Op. 101 and Op. 110 display Beethoven's compositional style, ranging from the early period, middle period and late period. To understand Beethoven's expressiveness and his music vocabulary, we need to understand his background. Beethoven's contribution to music is enormous and inspiring to all of us today. The dissertation presented above has been an

attempt to examine not only the successive piano works and their expressive notations, but also the precise nature of their interconnections.

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Introduction

Music is the one incorporeal entrance into the
higher world of knowledge,
which comprehends mankind but
what mankind cannot comprehend.
-Ludwig van Beethoven

From ancient times to the present, many great men's birth and early life afforded them a magnificent and admirable beginning. Ludwig van Beethoven (1770-1827), one of the greatest pianists and composers of all time, was not so fortunate. He did not have a pleasant childhood, receiving no love from his parents, and not even any affection from the women he ardently loved. What he had the most was punishment from his father. His grandfather, who was the closest man to him, passed away while he was very young. When he was a teenager, he had to begin working so that he could relieve some of his family's financial burden. The most tragic event that happened to Beethoven was the progressive loss of his hearing throughout his life. Did he really understand where love comes from or how to show his love to people he adored? No one can say. As Swafford tells us, "Love, in any case, had not treated Beethoven well." [1] Due to all these unpleasant factors, Beethoven endured what many other people could not begin to tolerate. This may explain his ability to compose his very expressive and encouraging compositions. If we can strive to understand his entire life and all of his experiences, it will allow us to more clearly understand the meaning behind his works.

Beethoven's greatness lies in his creative musicality and dramatic personality. The term "expressive" can be taken to describe someone who can effectively convey his

[1] Jan Swafford, *Beethoven: Anguish and Triumph* (Boston, New York: Houghton Mifflin Harcourt, 2014), 845.

thoughts and feelings. Beethoven has and takes advantage of this strength and shows his spirit and soul in his compositions. This expressivity also shows the combined effect of Beethoven's life experiences, his lyrical sense and the way he communicated to other people. In order to understand Beethoven's life and compositional style, I have separated this thesis into six parts. I focus mainly on two selected sonatas from each period. In addition to discussing the background of these works, more importantly and the point of this thesis is the evolution of the expressivities in his compositions. My approach is to investigate his compositional evolution from the early period to the late period with respect to selected piano sonatas focusing mainly on the slow movements and to relate this evolution to changes in his life to provide a connection to Beethoven himself.

The first chapter begins with a brief introduction, talking about Beethoven's background, the keyboard that affected his compositional styles, and the characteristics of the three different periods. In chapter 2, two works - Op.2 No. 2 and Op.13 *Pathétique* will be studied. Op. 2 No. 2 is an early work in which Beethoven imitates the compositional style of his former teacher, Joseph Haydn (1732-1809). However, we can see Beethoven's evolution in Op. 13 *Pathétique* already beginning despite this sonata being from the Early Period. In the middle period, the two gigantic pieces, Op. 53 *Waldstein* and Op. 57 *Appassionata*, will lead us into his heroic period. For the late period, I've chosen Op. 101 and Op. 110 as representative. The late period sonatas are not only a major break from the early period. Beethoven at this time was also developing a new style, striving to make his music more and more contrapuntal. The mood of feeling thus reached and expressed by Beethoven in his last period became to him something like

the solution to the enigma of life.[2] These two sonatas, Op. 101 and Op. 57, show the evolution of Beethoven's compositional style as well as his significant impact on the composers who followed him. Even today, the late period sonatas remain difficult for most performers and can be seen as a challenge to be overcome by pianists. Rosen says:

> What is unique in the classical style is the clarity of the audible and symmetrical pattern given to the phrase and reflected in the structure as a whole. The audibility of the pattern depends on the way in which the motifs make up the classical phrase are isolated and set in relief. The clarity of definition of a classical work requires just this separate and isolatable nature of the different parts of the phrase. What we call "thematic development " today is generally the detaching of these separable parts and their arrangement into new groupings. This detachability, indeed, makes possible the high degree of characterization and contrast within the phrase itself. [3]

It is remarkable of Beethoven, as of most geniuses, that his artistic instinct outran his intellectual development. That is, that he expressed ideas and feelings almost before he was conscious of having them. He did not, as a rule (like many lesser composers), deliberately frame "programmes," and then set about expressing them in music; but the rhetorical of quality of the music, with all its deep meanings, was the spontaneous expression of new feelings coming to life within him. "It may be said, however, that in his third period the intellectual and conscious and deliberate element in his creations become more prominent than in his earlier works." [4]

Ludwig van Beethoven's 32 sonatas hold a monumental status in classical music history and keyboard literature. They are called "the New Testament" of the classical

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[2] Edward Carpenter, *Angel's Wings* (London: George Allen & Company Ltd., 1913), 199.

[3] Charles Rosen, *Classical Style. Haydn, Mozart, Beethoven* (New York, London: W.W. Norton & Company, 1972), 41.

[4] Carpenter, *Angel's Wings*, 200-201.

piano literature by a German composer, conductor and pianist, Hans von Bülow (1830-1894).[5] (J. S. Bach's Well-Tempered Clavier is "the Old Testament") The organic qualities of these sonatas make them unique. They reveal the composer's compositional, creative and artistic development of the genre, from the classical but powerful first sonata, Op. 2 No. 1 of 1795 to the dramatic revolutionary *HammerKlavier* of 1818, to the comprehensive last three sonatas of 1820-22, Opp. 109, 110 and 111.

This thesis reflects the viewpoint of a scholar and a performer. Through developing this thesis, I hope not only to understand more fully the interpretation of the pieces, but also to come closer to Beethoven's original thoughts, and to have a deeper understanding of the meaning of his music. The scores I refer to in the examples in the chapters are Henle and Bärenreiter Urtext sources.

Many Beethoven scholars, including Alfred Brendel, Jan Swafford, and Charles Rosen acknowledge the huge impact of the changes in his expressive language. These authors all express their own unique thoughts on each sonata, and these thoughts also provide me with a good opportunity to broaden my horizon with respect to analyzing these works. For this paper, analyzing the form and harmonies of the pieces is not the main strategy. It will focus instead on showing the evolution of increasing expressivities in the selected slow movements, including character markings, the arrangements of movements, and the characters of each piece. Studying his dramatic life, we can witness the effort Beethoven puts into his works, how he builds up his own unique but impressive sound world and inspires other composers.

[5] Alan Walker. *Hans Von Bülow: A Life and Times* (Oxford/New York: Oxford University Press, 2010), 41.

CHAPTER 1: Introductions of Piano Sonatas

Music Is A Higher Revelation Than
All Wisdom And Philosophy.

---Ludwig van Beethoven

I. Beethoven's Life: A Brief Summary

Beethoven's father, Johann van Beethoven (1740-1792), was a musician playing in the courts. His mother, Maria Magdalena Keverich (1746-1787), was the daughter of a chef, Johann Heinrich Keverich (1702-1759). Beethoven received his early music training from his father, and played several times for the famous prodigy, Wolfgang Amadeus Mozart (1756-1791). Beethoven's father admired Mozart's early training, and so he started teaching Beethoven at an early age. Unfortunately, Beethoven's father was prone to drinking, and often had a bad temper. Sometimes, he roused Beethoven out of bed and forced him to perform in front of his friends. As a result, Beethoven became more attached to his mother than his father. Beethoven's mother was a woman of sincerity and kindness, but she was fragile and frequently ill. As a result, Beethoven had to take responsibility for everything at home. Beethoven began struggling with a hearing loss when he was only five. He did not receive proper treatment, which caused serious problems later in his life. Because of his father's severe training, Beethoven was forced to begin his performing career in 1778 while in Cologne.

In 1781, Beethoven studied piano and composition with Christian Gottlob Neefe (1748-1798). Neefe asked Beethoven to study the Well-Tempered Clavier by Johann Sebastian Bach (1685-1750), and his guidance had a huge impact on Beethoven. In

1787, Beethoven visited Mozart. After listening to Beethoven's playing, Mozart gave high praise and said that he thought that Beethoven would capture the world's attention in the future. Unfortunately, Beethoven received only two months of study from Mozart. He needed to go back to Bonn due to his mother's illness. The meeting of these two geniuses, however, remains one of the great meetings in the musical world.

From this time on, Beethoven began a new chapter in his musical life. He started studying with Joseph Haydn (1732-1890). However, Haydn did not pay a great deal of attention to Beethoven because he was too busy with his own career. There is no evidence that tells us how long Beethoven studied with Haydn. However, Haydn deserves credit for helping Beethoven discover his talent in composition. Beethoven also learned music theory in 1792 when he was in Vienna.

Beethoven's stubborn personality and strong will made him intolerant of being around those who liked to give him insincere praise. Beethoven wrote an arrogant letter to one of his sponsors, Karl von Lichnowsky, saying: "The reason why you became the king was because of your family; me, on the other hand, is the only Beethoven. There will be lots of kings, in the past, nowadays or in the future. I, however, am the only Beethoven." [6]

The early style of Beethoven's work shows classical period characteristics and the influences of Haydn and Mozart. As Alfred Brendel says, "Classical form can be compared to a drawing whose lines are visible to everyone, even to those who cannot

[6] Ludwig van Beethoven, *Beethoven: The Man and The Artist, As Revealed in his Own* (New York: B. W. Huebsch, 1905) compiled and annotated by Friedrich Kerst; translated in English by Henry Edward Krehbiel, 208.

recognize what exactly the lines depict." [7] After 1804, Beethoven's career reached a new peak. The Symphony No. 3, the piano sonatas Op. 53, *Waldstein,* and Op. 57, *Appassionata,* were all composed during this period. The Symphony No. 6, "Pastoral," is one of his most famous pieces. Beethoven composed this piece while inspired by nature and serenity. Swafford wrote, "Nature is Beethoven's Cathedral." [8] During his late period, when Beethoven was becoming profoundly deaf, he composed Symphony No. 9, and his late string quartets. The last piece he composed was his string quartet, Op. 135.

Beethoven tried to improve his health while he was on tour with his nephew. Instead, he contracted pneumonia during the trip, which accelerated his physical decline. Beethoven died in 1827. His impact on the music world remains precious and irreplaceable.

II. The Keyboard Revolution

In the 17th century, many instrument makers and musicians were hoping that the function of the sustaining pedal in the clavichord could be combined with harpsichord. As a result, three inventors from different countries developed hammer mechanisms in order to invent a new, stronger, and more sustaining instrument. A keyboard maker from Italy, Bartolomeo Cristofori (1655-1731), invented a keyboard with the capability of Forte (loud) and Piano (soft), which was a forerunner of the modern piano.

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[7] Alfred Brendel. *Musical thought and after thoughts.* (New York: Robson Books, 1991), 44.

[8] Jan Swafford, *Beethoven: Anguish and Triumph* (New York: Houghton Mifflin Harcourt, 2014), 79.

The early piano could achieve both *Forte* and *Piano*. Additionally, keyboard players particularly enjoyed the instrument with its light, delicate touch and sustaining function. After Cristofori, another piano maker, Gottfried Silbermann (1683-1753), continued to develop these desired properties, expanding the keyboard industry. Another piano maker, Johann Andreas Stein (1728-1792) then brought the instrument to an even higher level. Both Mozart and Beethoven enjoyed playing the instruments he made.

The most important period of evolution of the keyboard occurred from 1760-1830. John Broadwood (1732-1812) from London made a square-shaped piano in 1771, and enhanced its performance by trying to balance each string, which made the sound range wider and more diverse. In 1781, Beethoven acquired a piano from Broadwood, which greatly assisted him in composing. Pianists after that period could also use the device of soft pedal to express a different color.

The Broadwood piano was the strongest piano of that time. It was constructed with three strings per note, including six groups of octaves. Although Beethoven was deaf at the end of his life, making it hard for him to distinguish any sound, he found his Broadwood a blessing for his creativity.

In 1796, the French piano maker, Sebastien Erard (1752-1831), improved the keyboard system by making the attack on the strings much faster and lighter. This improvement influenced the way modern pianos are made. The last piano Beethoven used was provided by a Viennese piano maker, Konrad Graf (1782-1851). Graf increased the number of strings from three to four, enlarging the sound of the piano. It was the first piano in the nineteenth century to use this four-string device .

During the 19th century, the technique of piano-making reached its climax. As a result, two different performance styles emerged. One style emphasized the skill of playing, giving the performance more clarity and smoothness. Johann Nepomuk Hummel is representative (1778-1837) of this style. The second style calls for a more rich sonority, focusing on sound, requiring more powerful playing with a wider range of character change and exaggerated performance skills. Beethoven is the ultimate example of this second, more forward-looking style.

III. Characteristics of Beethoven's Piano Sonatas in Three Periods

Beethoven's sonatas have highly organized structures. With his rich and creative compositional skills, the sonatas show his noble spirit. The foundation of Beethoven's sonatas rely on Haydn and Mozart's compositional style, however, his dramatic and turbulent life also brought more emotion into his works. With these elements, Beethoven explores more expressions, creates new possibilities, and finds new modalities. Beethoven's indomitable spirit and will to live is embodied in his music.

In order to understand the evolution of the 32 sonatas, we need to understand the characteristics of each period. Beethoven's sonatas can be divided into three periods as follows:

Early Period (1792-1801)

Beethoven composed 15 piano sonatas in this period, and his early works mainly involved the piano. His works in the early period are full of life and very energetic as he tries to discover more possibilities for this genre of music. The most important feature of

the pieces is that Beethoven often switched the order and style of movements. For example, Beethoven's early piano sonatas have four movements, as follows:

a. First movement: Sonata-Allegro form.

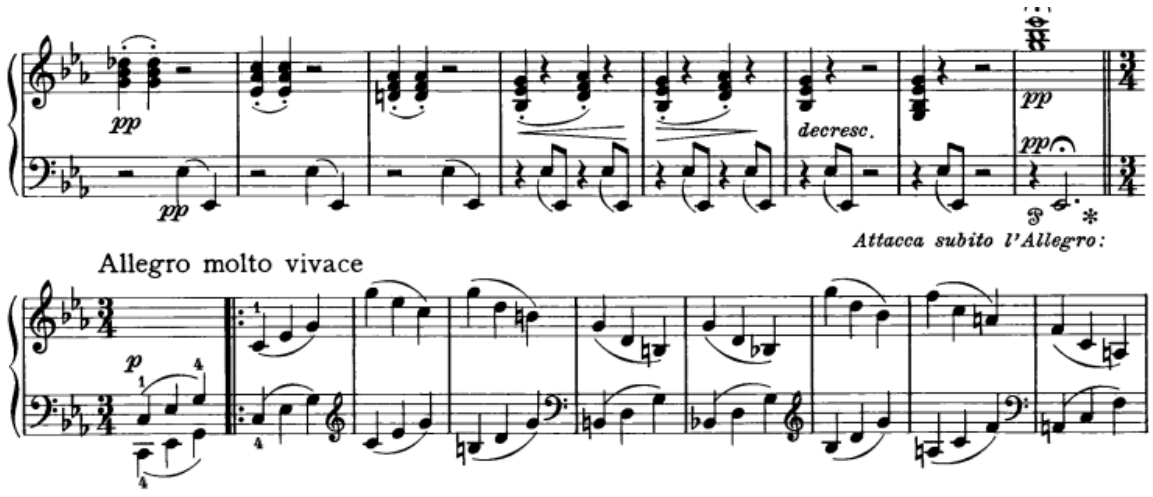
b. Second movement: Adagio or Andante, with Rondo form.

c. Third movement: Allegro, with Scherzo or Minuet.

d. Fourth movement: Allegro or Presto, with Rondo form or Sonata-Allegro form. Beethoven expands all the movements, including the fourth movement.

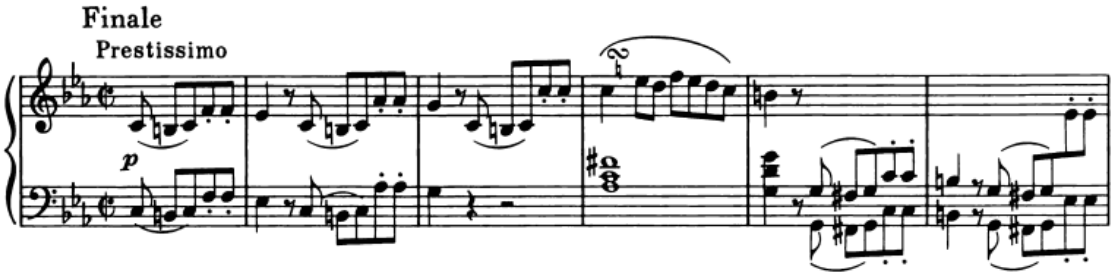
There are nine sonatas with four movements, and six sonatas with three movements. Starting with the first sonata Op. 2 No. 1, Beethoven wrote four movements, adding a scherzo or minuet as the final movement. Op. 7 was labeled "Grand Sonata" by the publisher. Starting in 1798, Beethoven began composing sonatas in three movements, for example, Op. 10-1. After 1800, Beethoven adds the title *Pathétique* to Op. 13. Also, Beethoven uses *attaca* to connect movements, as in Op. 27 No. 1(Ex.1.1) This compositional style represents a big breakthrough and is seen more frequently in his later works.

[Ex.1.1] Op. 27 No.1, Mvt. I, mm. 78-85→ Mvt. II, mm.1-9

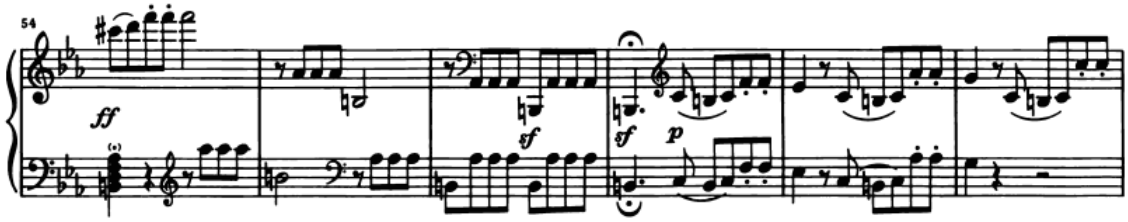


In addition, Beethoven was fond of using different tonalities to describe various characters and emotions. For example, C minor, C major, D minor, D major, E-flat Major, F major…..etc. Another musical character of this early period is to use a "march like" tonality in a minor key. Op. 10 No. 1 3rd movement, is such an example (Ex. 1.2)(Ex. 1.3).

[Ex. 1.2] Op. 10 No.1, Mvt. III, mm. 1-6



[Ex. 1.3] Op. 10 No.1, Mvt. III, mm. 54-59



In Op. 13, the first and third movements are in C minor, and they both show the theme that is connected. Op. 26 and 27 are two pieces in transition between his early and middle period. In Op. 27 No. 1 for example, *attaca* is one of the important features, and a scherzo has been used between movements. In the first movement of Op. 27 No. 2, the slow movement replaces the fast movement and begins the sonata.

[Chart 1] Beethoven's Early Piano Sonatas

Opus Number/year	Key Signature	Movements	Dedication
Op. 2 No. 1 (1793-95)	F Minor	Allegro— Adagio— Menuetto and Trio—prestissimo	J. Haydn
Op. 2 No. 2 (1794-95)	A Major	Allegro vivace- Largo appasionata- Scherzo and Trio- Rondo gracioso	J. Haydn
OP. 2 No.3 (1794-95)	C Major	Allegro con brio— Adagio—Scherzo— Allegro Assai	J. Haydn
Op. 7 (1796-97)	E-Flat Major	Allegro molto e con brio—Largo, con gran espressione— Allegretto Minore— Rondo	Countess Barbara von Keglevics
Op. 10 No. 1 (1795-97)	C Minor	Allegro molto e con brio—Adagio molto—Prestissimo	Countess Anna Margarete von Browne
Op. 10 No. 2 (1796-97)	F Major	Allegro— Allegretto— Presto	Countess Anna Margarete von Browne
Op. 10 No. 3 (1797-98)	D Major	Presto—Largo e mesto—Menuetto-- Trio—Rondo	Countess Anna Margarete von Browne

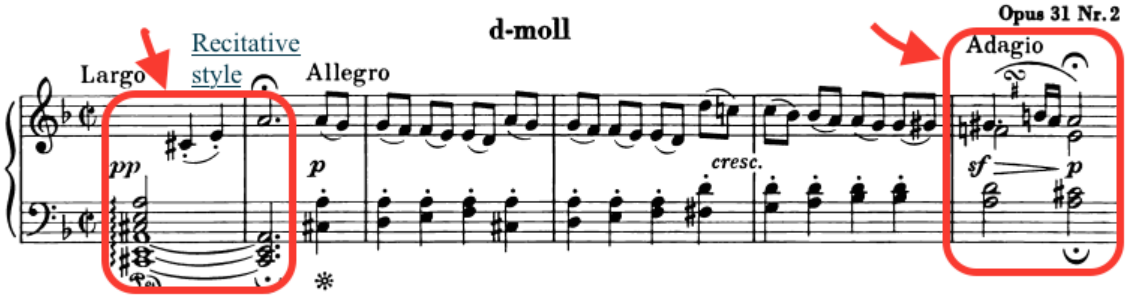
Op.13 *"Pathetique"* *(1797-98)*	C Minor	Grave—Allegro di molto e con brio—Adagio contabile—Rondo	Prince Karl Lichnowsky
Op. 14 No. 1 (1798)	E Major	Allegro—Allegretto—Rondo	Baroness Josephine von Braun
Op. 14 No. 2 (1799)	G Major	Allegro—Andante—Scherzo	Baroness Josephine von Braun
Op. 22 (1800)	B-Flat Major	Allegro con brio—Adagio con molto espressione—Minuetto –Rondo	Baroness Josephine von Braun
Op. 26 (1800-1801)	A-Flat Major	Andante con variazioni—Scherzo—Marcia Funebre—Rondo	Prince Karl Lichnowsky
Op. 27 No. 1 (1801)	E-Flat Major	Andante—Allegro—Andante—Allegro molto e vivace—Adagio con espressione—Allegro vivace	Princess Josephine von Liechtenstein

Middle Period (1801-1816)

Most of Beethoven's pieces were composed in this period. A wide range of styles and forms appear in this period. As in the early period, Beethoven continues to use his piano for experiments with new thoughts and ideas. There are seven sonatas that were composed during this period, with the best known being Op. 53 *Waldstein* and Op. 57 *Appassionata.*

In these sonatas, tempo change is more often to be seen within the same movement. Also, by adding a recitative style, the general character allows for more freedom. For example, Op. 31 No. 1(Ex.1.4)

[Ex. 1.4] Op. 31, No. 1, Mvt. I, mm. 1-6

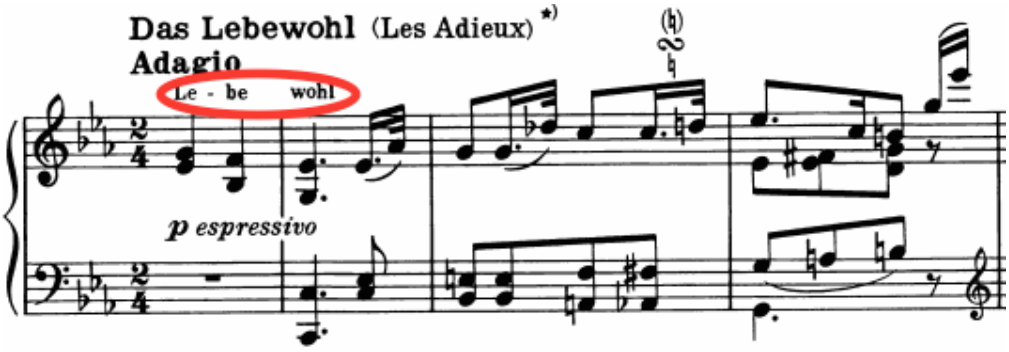


The arrangement of movements changes in the middle period. In the early period, a minuet is used more often. However, the minute has been replaced by the scherzo in this period. The overall format in each sonata has become more organized. Also, Beethoven increases the usage of *sF* and *pp*, so he can express more dynamic contrast and dramatically stretch the dynamic. More expressive markings such as *dolce*, *sostenuto* and *cantabile* are more often used than in the early period.

In this period, Beethoven starts to outwardly emphasize more of his emotions. For instance, in Op. 57, the first movement portrays the depression of his inner world. It

is like a dark, gray sky; the second movement becomes a refreshing morning; the third movement, suddenly, is a darkening before the wind and storm. Another new feature shows the influence of J. S. Bach. Beethoven uses actual letters in his music. This can be seen in Op. 81 *Das Lebewohl* (Farewell). The beginning three notes G→ F→E-Flat are attached to the words Le-Be-Wohl. (Ex. 1.5) The following two movements are *Die Abwesenheit* (Absence) on the second movement and *Das Wiedersehen* (loosely; the Homecoming) in the third movement.

[Ex. 1.5] Op. 81a, Mvt. I, *Das Lebewohl*

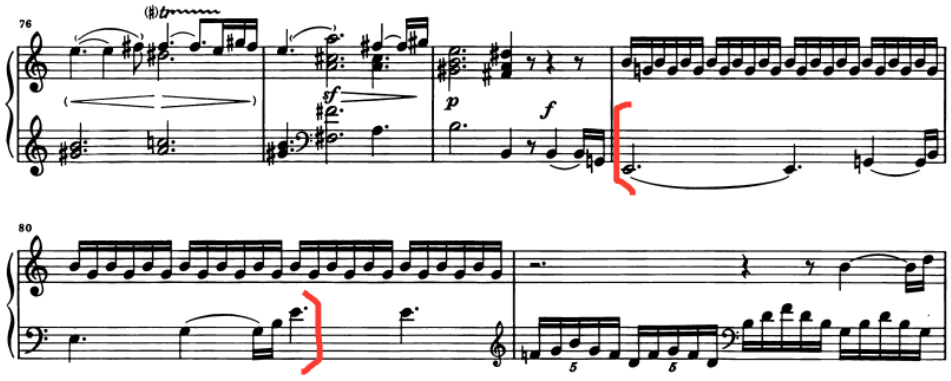


Beethoven himself preferred not to add titles to his own pieces. He leaves it to the imagination of others to gather the meaning of his compositions. The only two exceptions are Op. 13 *Pathétique* and Op. 81a. Aside from these, the titles are from the publishers. As a result, no matter what Beethoven's pieces imply, he is like an architect, building up structure through a logic based on the relationships of his own thoughts and ideas.

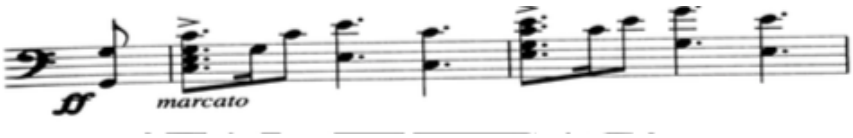
Beethoven's piano in this period was a huge help to him. With the piano's more varied and stronger functions, Beethoven could create a wider register and use advanced playing techniques. His Erard piano, with 64 keys, ranging from F1 to C6, was used to compose the two sonatas Op. 53, *Waldstein* and Op. 57, *Appassionata*. These pieces had

an enormous impact on later composers. For example, the first movement of Op. 57 provides the idea of motive in Wagner's *Die Walküre.* (Ex. 1.6)(Ex. 1.7)

[Ex. 1.6] Op. 57, Mvt. I, mm. 76-81



[Ex. 1.7] Wagner's Walküre



[Chart 2] Beethoven's Middle Piano Sonatas

Opus Number/year	Key	Movements	Dedication
Op. 31 No. 1 (1802)	G Major	Allegro Vivace— Adagio grazioso— Rondo	None
Op. 31 No. 2 "Tempest" (1802)	D Minor	Allegro—Adagio— Allegretto	None
Op. 31 No. 3 (1802)	E-Flat Major	Allegro—scherzo— Minuet and Trio— presto con fuoco	None

Op. 49 No. 1 (1795-97)	G Minor	Andante--Rondo	None
Op. 49 No. 2 (1795-97)	G Major	Allegro ma non troppo—Minuet and Trio	None
Op. 53 "Waldstein" (1803-04)	C Major	Allegro con brio—Introduzione—Rondo	Count Ferdinand von Waldstein
Op. 54 (1804)	F Major	Tempo d'un Menuetto—Allegretto	None
Op. 57 *"Appassionata" (labeled by the publisher Cranz)* (1804-05)	F Minor	Assai allegro—Andante con moto with variations—Allegro ma non troppo	Count Franz von Brunsvik
Op. 78 (1809)	F-Sharp Major	Adagio Cantabile (4 bars)—Allegro ma non troppo—Allegro vivace	Therese Brunsvik
Op. 79 (1809)	G Major	Presto alla tedesca—Andante—Vivace	None
Op. 81a "Das Lebewohl" (1809-10)	E-Flat Major	Adagio—Allegro—Andante espresivo (In gehender Bewegung, doch mit viel Ausdruck)—	Archduke Rudolph

		Vivacissimamente (Im lebhaftesten Zeitmaße)	
Op. 90 (1814)	E Minor	Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck— Nicht zu geschwind und sehr singbar vorgetragen	Count Moritz Lichnowsky

Late Period (1816-1827)

Beethoven composed five sonatas during this period. The characteristics of this period are a higher spiritual and emotional plane and a display of unprecedented skills. In these pieces, Beethoven switches tonalities, changes the rhythmic structures, and is more free with combinations of formats. All these features reflect aspects of Beethoven's complicated, lonely and unusual personality. Among these, Op. 106, *HammerKlavier* is of the largest scale. Even Beethoven himself admitted that, "This sonata must make all the pianists feel distressed." [9] From this statement, we can also understand the difficulty of this piece. In fact*, HammerKlavier* has been seen as the "heroic" symphony of all the keyboard works, and this sonata represents the climax of Beethoven's late works.

Beyond all the unique compositional skills and extensions of format, the tempo markings not only indicate tempi but also mark emotions. In Op.110, Beethoven creates

[9] Ludwig van Beethoven, *Beethoven: The Man and The Artist, As Revealed in his Own* (New York: B. W. Huebsch, 1905) complied and annotated by Friedrich Kerst; translated in English by Henry Edward Krehbiel, 105.

his own fugue. From the "recitative", we can see this as a way that Beethoven reveals his very personal emotion. However, Russian music critic, Laroche (1845-1904) said: "Counterpoint is Beethoven's weakness." [10] As we all know, counterpoint was J.S Bach's strength. Beethoven himself, however, adds the fugue in his piece, Op. 110, to show his respect for Bach while anchoring himself in his own time.

Variation is another important character of Beethoven's late period. In the classical period (1750-1830), variations represent a form combining a theme with embellishments. Like candies with different fillings, the theme is clear but with many beautiful ornaments. Beethoven takes advantage of compositional techniques, and enlarges the theme as a grand variation.[11]

Besides the use of variation, the long trill, long but emerging seemingly from nowhere, can also be seen in the late works. Although Beethoven adds trills in some pieces of his middle period works, they are more often seen in the late period. Among those works, Op. 109 is one with extensive trills. Beethoven treats this as a challenging technique. Some scholars, however, think that because of his hearing issues, he intuitively preferred repetitious and sustained sounds of the vibrating trill.

In the late period, the movements in his sonatas are not limited to certain numbers of movements. For example, Opp. 101, 109 and 110 have three movements; Op. 106 has four movements after Op. 31 No. 3; Op. 111 is the outlier with two movements. Despite there being two movements in Op. 111, the difficulty and length remain equal to the other sonatas.

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[10] Ibid., 96.

[11] Lewis Lockwood, *Beethoven: The Music and The Life* (New York: W. W. Norton & Company Inc., 2003), 64.

Moreover, the music terms describe a much deeper meaning than mere tempo markings. The meanings behind the terms arise from deep and intimate personal feelings. As an example, Op. 110, movement III, the long and legato line implies sighing, syncopation shows a more "parlando", and the high register imparts a unique quality, plus the add-in of una corda. All of these characters enrich the diversity of emotional scope and tone.

These five sonatas represent another direction in composition. He tries to surround himself with a poetic sound environment, banishing some of the sadness of his early life. Although he suffered from progressive hearing loss, his artful creations are more truly associated with his life and his feelings. No wonder Roman Rolland states, "Only when we know Beethoven's psychological mind can we understand who Beethoven is."[12]

[Chart 3] Beethoven's Late Piano Sonatas

Opus Number/year	Key	Movements	Dedication
Op. 101 (1816)	A Major	Allegretto ma non troppo (Etwas lebhaft und mit der innigsten Empfindung)— Vivace alla Marcia (Lebhaft. Marschmäßig)— Adagio ma non	Baroness Dorothea von Erdmann

[12] Roman Rolland, *Beethoven* (Miami: HardPress Publishing, 1919) translated by B. Constance Hall, 17.

		troppo (Langsam und sehnsuchtsvoll)— Allegro risoluto (Zeitmaß des ersten Stückes)	
Op. 106 "*Hammerklavier*" (1817-18)	B-Flat Major	Allegro—Scherzo— Adagio sostenuto— Largo— Fugue	Archduke Rudolph
Op. 109 (1820)	E Major	Vivace ma non troppo— Prestissimo— Andante molto cantabile (Gesangvoll, mit innigster Empfindung) and variations	Mximiliane Brentano
Op. 110 (1821-22)	A-Flat Major	Moderato cantabile, molto espressivo— Allegro molto— Adagio, ma non troppo— Arias and Recitativi — Arioso dolente—Fuga	None

Op. 111 (1821-22)	C Minor	Maestoso—Allegro con brio--Arietta	Antonie Brentano

CHAPTER 2: Piano Sonatas Op. 2 No. 2, Op. 13

Music is the one incorporeal entrance into the
higher world of knowledge which comprehends mankind
but which mankind cannot comprehend.
-Ludwig van Beethoven

Beethoven's sonatas can be divided into three different periods: Early, Middle and Late. The early period, from 1794-1801, shows the influence of Haydn. Beethoven used elements of Haydn's style, and made them his own. Beethoven was also inspired by Mozart's unparalleled musicality and the natural way he shaped phrases. Compared to later sonatas, the technical demands of these sonatas are not as great. Even so, only an accomplished pianist can perform them well. These sonatas are in four movements, with the third generally termed *minuetto* or *scherzo*.

Muzio Clementi (1752-1832) also had a strong influence on Beethoven's piano compositions. Some of the harmonic characteristics in these early works, as well as frequent use of octaves and the thick full texture of the writing may have been suggested to Beethoven by the piano sonatas of Clementi. This can be seen from the arrangement of the movements especially in "Opus numbers." For example, the structure and idea of Beethoven's Op. 13 *Pathétique* is from Clementi's piano sonata in G minor, Op. 50 No. 3 "*Didone Abbandonata: Scena Tragica.*" (see Chart 4)

[Chart 4] ***Didone Abbandonata: Scena Tragica*** **V.S.** ***Pathétique***

	Op. 50 No. 3 ***Didone Abbandonata: Scena Tragica.***	**Op. 13** ***Pathétique***
Composer	M. Clementi	L. van Beethoven

Key	C Major	C Minor
Movements	I. Largo patetico e sostenuto-Allegro ma con espressione (G Minor) II. Adagio dolente (G Minor) III. Allegro agitato, e con disperazione (G Minor)	I. Grave— Allegro di molto e con brio (C Minor) II. Adagio (A-Flat Major) III. Cantabile—Rondo(C Minor)

In his early sonatas, Beethoven writes the first movement in Sonata-Allegro form. At the same time, he inserts many new elements into the pieces, making the structure itself more challenging. In the development, for example, Beethoven extends the theme, which he has shown in the exposition. At the end of the first movement, he usually adds a coda to release the tension. It shows his personal character from this period, which is similar to the style of Haydn and Mozart. Beginning in 1801, his pieces move away from the traditional towards a brand new language. For example, the first movement of Op. 26 is a set of variations, the second movement is a scherzo, the third movement is a funeral march, and the fourth movement is an allegro in rondo form. There is no sonata form in Op. 26. Op 27. No.1 and op. 27 No. 2 are called "sonata quasi una fantasia," the later one is called the Moonlight Sonata. The first movement of this sonata is famous, and Op. 28 is called the "Pastorale." These compositions did not follow the traditional sonata form, and by using this whole new set of skills, Beethoven is developing a new style. Moreover, he never repeats the same structure twice.

Traditional piano sonatas were only three movements. Beethoven, however, uses four movements as standard for his piano sonatas. Haydn has several sonatas with multiple movements, but this was very unusual for him. Beethoven certainly influenced future composers, for example, Franz Schubert (1797-1828), Fryderyk Chopin (1810-

1949), and Johannes Brahms (1833-1897). In composing Op. 2, Beethoven has begun to craft large-scale piano sonatas. With an expanded format of four movements, the demands are more challenging; the slow movement becomes expansive, and the finale is a rondo or rondo-sonata.

In addition, the *scherzo* has replaced the *minuet*. In the classic period, only symphonies or string quartets had four movements. Beethoven uses the form "grand finale" in the work Op. 2 No.1. [13] As a result, Beethoven made a significant contribution to the overall repertoire.

When dealing with tonality, Beethoven uses transposition, which means different key centers for different movements. In Op. 2 No. 3 for example, the first movement is in C Major, the second movement is in E Major. In Op. 2 No. 2, theme I in the first movement is in A Major, and the second theme is in E Minor.

The music term *attacca* between movements first appears. This element has appeared widely in several pieces in the period. For example, in Op. 27 No.1, it is crucial that the performer follow the *attaca* marking linking it to Op. 27 No. 2. In the past and up to the present, Beethoven's piano sonatas have proven significant in the music world. His nine symphonies and sixteen string quartets remain magnificent milestones in music history.

As an extraordinary pianist and composer, Beethoven chose piano as an instrument to explore his talent. His passion for composing piano sonatas never ended. The opus number of each piece does not always reflect the time in which he composed

[13] Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Indianapolis: Indiana University Press), 78.

the work, but rather the date of publication. Op. 49 No. 2 for example, was composed in 1799, however, it was not published until 1805.

Turning now to Beethoven's piano sonata Op.13, the *Pathétique* is dedicated to one of Beethoven's most important and enduring patrons, Prince Karl von Lichnowsky (1761-1814). The word "pathetic" comes from the Greek "pathos", which means "suffering" and "emotions" most notably sorrow, sadness, melancholy, and tender pity. Op. 13 is therefore a powerful, sorrowful sonata, and it is also music of the will. As for the title *Pathétique*, there is still some debate about whether Beethoven or his publisher came up with this title. In any case, it is clear that at the time of its publication, Beethoven was pleased with the title, although later in his life, he came to regret it, claiming that all of his works were "pathetic."[14] This remark indicates that all his music expresses a great spectrum of emotion.

A famous pianist and early Beethoven scholar, Wilhelm von Lenz (1809-1883), was a gentleman of German ancestry born in Riga. He spent the bulk of his working life in St. Petersburg. He published a paper and expressed his thought of how sad the fate of the *Pathétique* sonata has been:

> We should not like to have a speak of this work after the suffering it has endured for 50 years in boarding schools and other institution where one learns to play the piano. Don't listen to the charming child, her hair in spiral curls, serve you up the *Pathétique* with sugar. The *Pathétique*, the once feared score, has become passé…….open the score and amuse yourself to find the annotation: Carefully revised, corrected and with fingering by Carl Czerny.
>
> That's a clap of thunder! Czerny correcting Beethoven! Let us not go into the details of this unfortunate sonata, with fingerings by Czerny, and metronome marks by Moscheles.

[14] Robert Greenberg, *Beethoven's piano sonatas* (Chantilly: The teaching company, 2005), 138.

> Let us hasten to say that it is simply magnificent, that the crowds that have devastated it have not been able to destroy its grandeur.[15]

Streicher (1885-1946), describing Beethoven's performance:

> Unworthy of imitation. A player, of whom it is said "he plays extraordinarily, like you have never heard before," sits down (or rather throws himself) at the fortepiano. Already, the first chords will have been played with such violence that you wonder whether the player is deaf. Through the movement of his body, arms and hands, he seemingly wants to make us understand how difficult is the work he has undertaken. He carries on in a fiery manner, and treats his instrument like a man who, bent on revenge, has his archenemy in his hands, and with cruel relish, wants to torture him slowly to death. He pounds so much that suddenly the maltreated strings go out of tune; several fly towards bystanders who hurriedly move back in order to protect their eyes. He makes only harsh sounds,….and we hear only a disgusting mixture of tones…..is this description exaggerated? Certainly not!![16]

I. Op. 2 No. 2

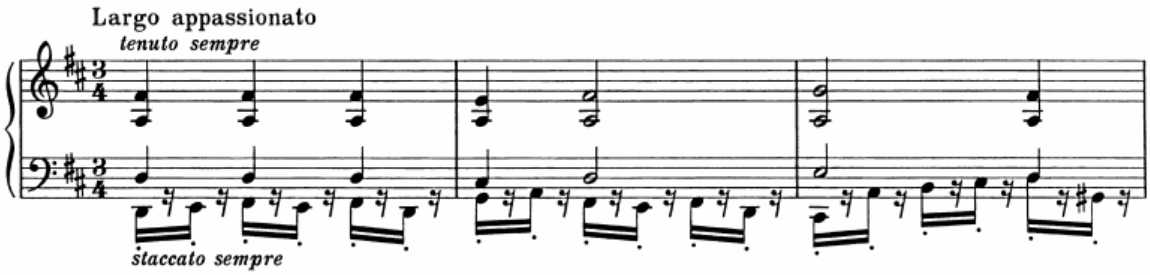
In the 2nd movement of this sonata, Beethoven wrote *Largo Appassionato* as the tempo marking (character marking). *Appassionato* means passionate, a very extraordinary style. This is why he not only uses *Largo*, he also uses 'appassionato' to emphasize the importance of the emotional change in this movement. Although this is an early period piece, we witness the increasing use of expressivity. From Beethoven's letters, we learn that he was enamored of using music notation to deliver his ideas and yet, he did not think the Italian vocabulary was an adequate embodiment of music expression. He still relied on German words to convey his musical thoughts. From the beginning of this movement, we can still see Beethoven imitating Haydn's compositional style in the manner of a string quartet. The three top voices can be described as first

[15] Ibid., 137.

[16] Edward Carpenter, *Angels' Wings: A Series of Essays of Art and Its relation to life* (London: S. Sonnenschein & Co., 1989), 31-32.

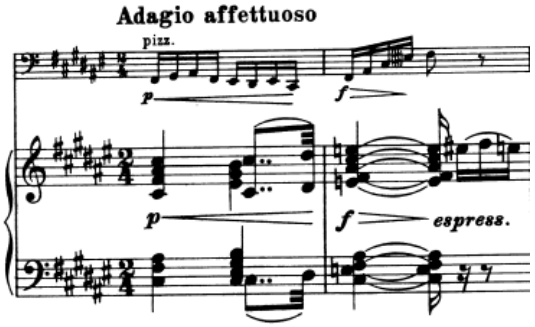
violin, second violin and viola, the bottom voice as cello. Beethoven retains the string quartet format and keeps the bottom line as “pizzicato” in the cello. (ex. 2.1) .

[Ex.2.1] Op. 2 No. 2, Mvt. II, mm 1-3.



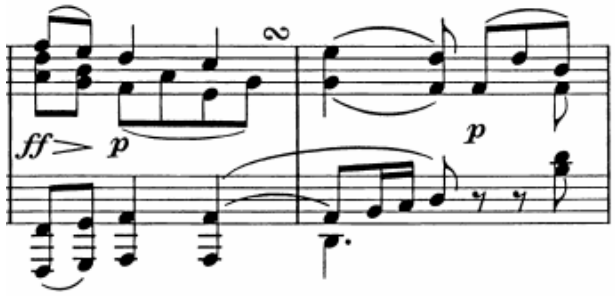
This idea is cleverly copied by Johannes Brahms (1833-1897) in his F Major cello sonata, second movement. (ex. 2.2)

[Ex. 2.2] Brahms Cello Sonata, Mvt. II, mm. 1-2



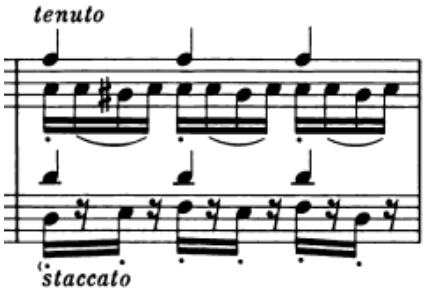
Also, the dynamic range from ff-->p is a new feature of Beethoven’s pieces, in which he shows a huge emotional change in his music.(ex. 2.3) We have not seen him compose in this way until now.

[Ex. 2.3] Op. 2 No. 2, Mvt. II, mm. 18-19



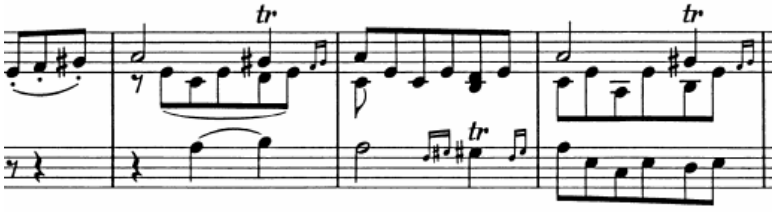
Beethoven tries to use more spaces and voices in this movement: the slow pace, widely spread out with spaces, the repetitive F# in the melody, and different articulation markings- tenuto sempre on the top line against staccato sempre on the bottom line. (ex. 2. 4)

[Ex. 2.4] Op. 2 No. 2, Mvt. II, mm. 68



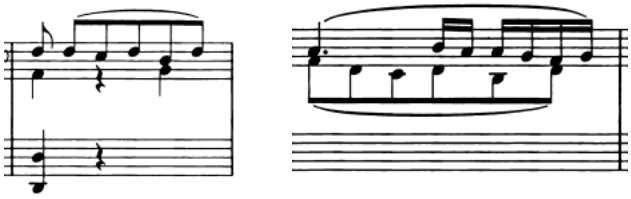
Unlike the first movement, Beethoven uses neighboring tones in each melody as a unit, which evokes the opposite emotion from that of the first movement. In this movement, the neighboring-tone figure becomes associated with part writing, some of it imitiative and much of it utilizing variation, another musical feature setting the Largo apart from the first movement.[17] (ex. 2.5)(ex. 2.6)

[Ex. 2.5] Op. 2, No. 2, Mvt. II, mm. 8-10



[17] Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Indianapolis: Indiana University Press), 131.

[Ex. 2.6] Op. 2, No. 2, Mvt. II, mm. 50-51



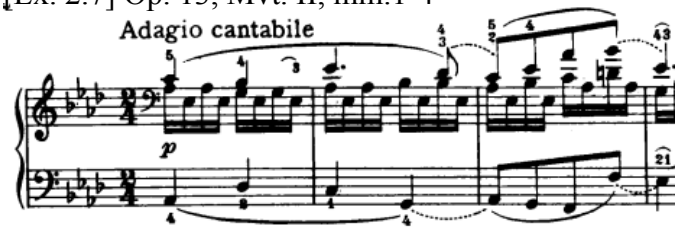
However, not every phrase containing a neighboring tone is equally intense; the character of the alternating sections in A Major, B Minor, and D Major brings release (and therefore a feeling of moving away) from the measured self-awareness of the theme. [18]

By Op. 2 No. 2, Beethoven has mostly escaped conventional eighteenth–century gestures and style. He has made each sonata a distinct individual with its own sonority, which is to say, each has its own kind of pianism, its particular handling of the instrument. [19]

II. Op. 13

The second movement of Op. 13: Beethoven starts this movement with A-Flat Major.(ex. 2.7) The beginning is similar to the second movement of Op. 10-1. (ex. 2.8). A-Flat Major in Beethoven's language means "full of happiness."[20]

[Ex. 2.7] Op. 13, Mvt. II, mm.1-4

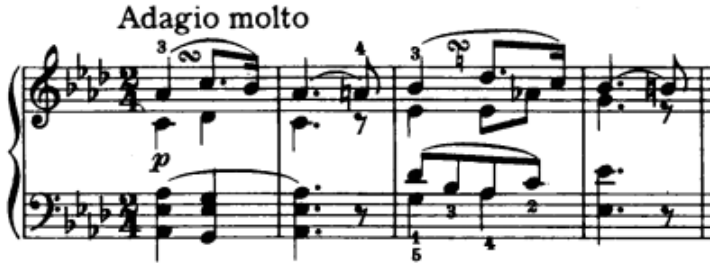


[18] Ibid., 132.

[19] Jan Swafford, *Beethoven: Anguish and Triumph* (New York: Houghton Mifflin Harcourt, 2014), 189.

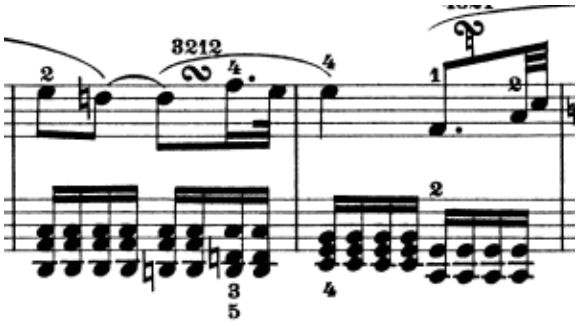
[20] Christian Schubart's *Ideen zu einer Aesthetik der Tonkunst.* (1806) Translated by Rita Steblin in *A History of Key Characteristics in the 18th and Early 19th Centuries* (UMI Research Press. 1933).

[Ex. 2.8] Op. 10 No. 1, Mvt. II, mm.1-4

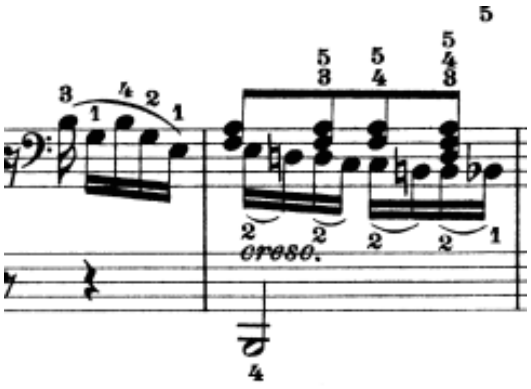


The character marking *Adagio Cantabile* is also seen for at the first time. Beethoven uses adagio to express the serene feeling in the slow movements, and this is his first time using cantabile. Evidently, he is eager to evoke this movement legato with a more singing or operatic style. For example, he uses the "turn" to show how opera singers do the coloratura singing technique. (ex. 2.9) Moreover, he adds short and expressive slurs to the inner voice, in which lies the melody.(ex. 2.10)

[Ex. 2.9] Op. 13, Mvt. II, mm. 20-21

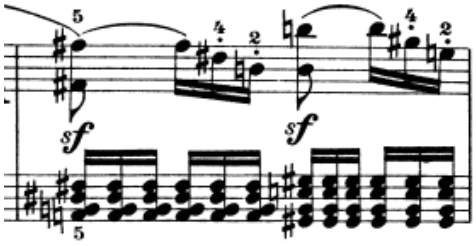


[Ex. 2.10] Op. 13, Mvt. II, mm. 23-24

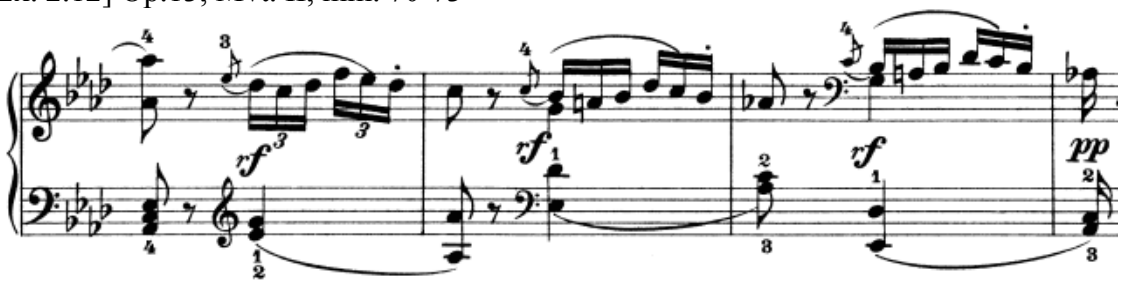


The dynamic change also shows expressivity. In this movement, Beethoven uses *fp* in this movement for the first time. This forte-piano sign, the extreme forte to extreme piano, increases the intensity of the music and brings the tension to a climax. In addition, Beethoven adds "sf" (sforzando) and "rf" (reinforzando) to indicate different expressions. He adds *sf* to most of the downbeats, the *rf* on the upbeat. (ex. 2.11) (ex. 2.12) Although these two dynamic markings both connote emphasis, Beethoven employs them in different locations, creating a variety of expression.

[Ex. 2.11] Op.13, Mvt. II, m. 42



[Ex. 2.12] Op.13, Mvt. II, mm. 70-73



The *Pathétique* is one of those celebrated works whose revolutionary aura so excited artists like the young pianist Ignaz Moscheles, who secretly copied it as a student at Prague in 1804, in defiance of his teacher. [21] Moscheles related that

> The novelty of its style was so attractive to me, and I became so enthusiastic in my admiration of it, that I forgot myself so far as to mention my new acquisition to my teacher, who reminded me of his injunction, and warned me not to play or

[21] William Kinderman, *Beethoven* (Berkeley: University of California Press, 1995), 56.

> study any eccentric productions until I had based my style upon more solid models. Without, however, minding his injunctions, I seized upon the pianoforte works of Beethoven as they successively appeared, and in them found a solace and a delight such as no other composer afforded me. [22]

Lockwood says:

> We see such appearances in selected Beethoven movements in all periods, including the programmatic and rhetorically "melancholy" finale of the Quartet Opus 18 No. 6; the first movement of the Trio Opus 70 No. 2; and, in, the far-off world of Beethoven's late style, the first movement of the E-flat –major Quartet Opus 127. [23]

Beethoven began suffering more from his hearing loss while composing this piece, and he tried to express himself more dramatically:

> The E of Op. 13 is a main key to the whole movement. It's also connected with second and the third movement with the E-flat and C which is pretty rare in other sonatas.
>
> Beethoven was always trying to express himself; yet not, be it said, so much any little phase of himself or of his feelings, as the total of his life-experience. He was always trying to reach down and get the fullest, deepest utterance of which his subject in hand was capable, and to relate it to the rest of his experience. But being such as he was, and a master-spirit of his age, when he reached into himself for his own expression, he reached to the expression also of others-to the expression of all the thoughts and feelings of that wonderful revolutionary time, seething with the legacy of the past and germinal with the hopes and aspirations of the future. Music came to him rich already with gathered voices; but he enlarged its language beyond all precedent for the needs of a new humanity.[24]

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[22] Alexander Wheelock Thayer, Ludwig van Beethoven leben, ed. Hermann Deiters, 3 vols. Rev. ed. By Elliot Forbes as Thayer's Life of Beethoven (Princeton: Princeton University press, 1964), 242-43.

[23] Lewis Lockwood, *Beethoven: The Music And the Life* (NewYork: W.W. Norton & Company, 2005), 130.

[24] Edward Carpenter, *Angels' Wings: A Series of Essays of Art and Its relation to life* (London: S. Sonnenschein & Co., 1989), 146-147.

CHAPTER 3: Middle Period Sonatas Op. 53, Op. 57

Don't Only Practice Your Art,
But Force Your Way Into Its Secrets,
For It And Knowledge Can
Raise Men To The Divine.

-Ludwig van Beethoven

Beethoven's most popular pieces were written during this period (1802-1812), which begins with the 3rd symphony "Eroica" and ends with works such as the "Emperor concerto" and the incidental music to Goethe's drama "Egmont." The piano sonatas of this period show a wide range of styles and forms: Op. 26 with "Funeral March," Op. 27, No.1 "Quasi un Fantasia" and Op. 27, No. 2 "Moonlight Sonata" (which were not named by the composer, but rather, by the publisher) Also, in this period we find the Op. 53 "*Waldstein"* and Op. 57 "*Appassionata*." These two sonatas were the largest in scale that Beethoven composed during the middle period. Both the *Waldstein* and the *Appassionata* are in three movements, but in both cases, especially with the *Waldstein*, the slow movements are organically connected with the finales to give the impression of amplified two-movements works. Whereas the *Waldstein* closes on Beethoven's typical note of joyous transcendence, the *Appassionata* maintains an unusually tragic mood throughout. Here the dynamics are greatly extended; colors are fantastic and luxurious, approaching quasi-orchestral sonorities. All of these elements increase the expressive scope of the pieces. Following the *Appassionata*, Beethoven did not compose another piano sonata until Op. 78.

I. Op. 53 "*Waldstein*"

Beethoven's piano sonata Op. 53 "*Waldstein*" is one of his most significant pieces of the middle period. Pieces such as his violin sonata Op. 47 "Kreutzer Sonata," symphony No. 3 "Eroica" and piano sonata Op. 57 "Appassionata" were all created during this period. Not only does the piano sonata in C Major, Op. 53 symbolize light, victory and darkness, it also captures the beauty of nature. Throughout this piece, one can sense his love for nature and his determination to survive. With this strength and determination, Beethoven completed some of his most significant works, all the while battling his loss of hearing.

The *Waldstein* was dedicated to Beethoven's sponsor, Duke Waldstein (1762-1823). The unique method of harmonization and the improved keyboard instrument facilitated his transformation from a classical composer to a romantic one. His sophisticated compositional techniques define the characteristics of his work in further aspects. In the *Waldstein,* for example, the "melody" can not be sung, but the impression on others is nevertheless very deep. Neither Mozart and nor Haydn would ever have began a piece in this way. In addition, this is the only one of Beethoven's piano sonatas in which all of the movements begin *pianissimo.*[25] According to Alfred Brendel,

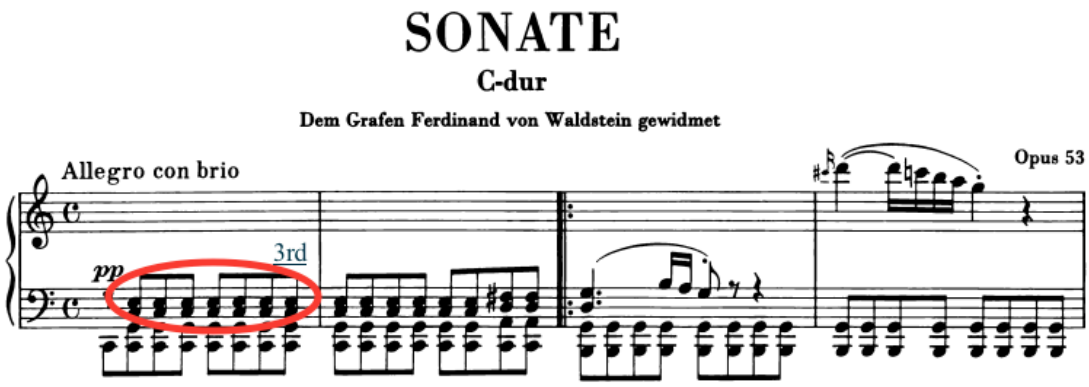
> Perhaps there is no other sonata prior to those of Schubert in which the cumulative span of p*ianissimo espressivo*, but rather almost always a pianissimo *misterioso* (to borrow formulations from Rudolf Kolisch), and only occasionally a *pianissimo dolce*, as we have in the opening theme of the "Waldstein" finale. [26]

[25] Alfred Brendel, *Music, Sense and Nonsense* (London: The Robson Press, 2015), 69.

[26] Ibid.

In this first movement, Beethoven opens with a special tonal relationship, the interval of the 3rd. He was obsessed with the 3rd, in consequence C major is modulated not to the dominant G, but to E major. (Ex. 3.1)

[Ex. 3.1] Op. 53, Mvt. I, mm. 1-4

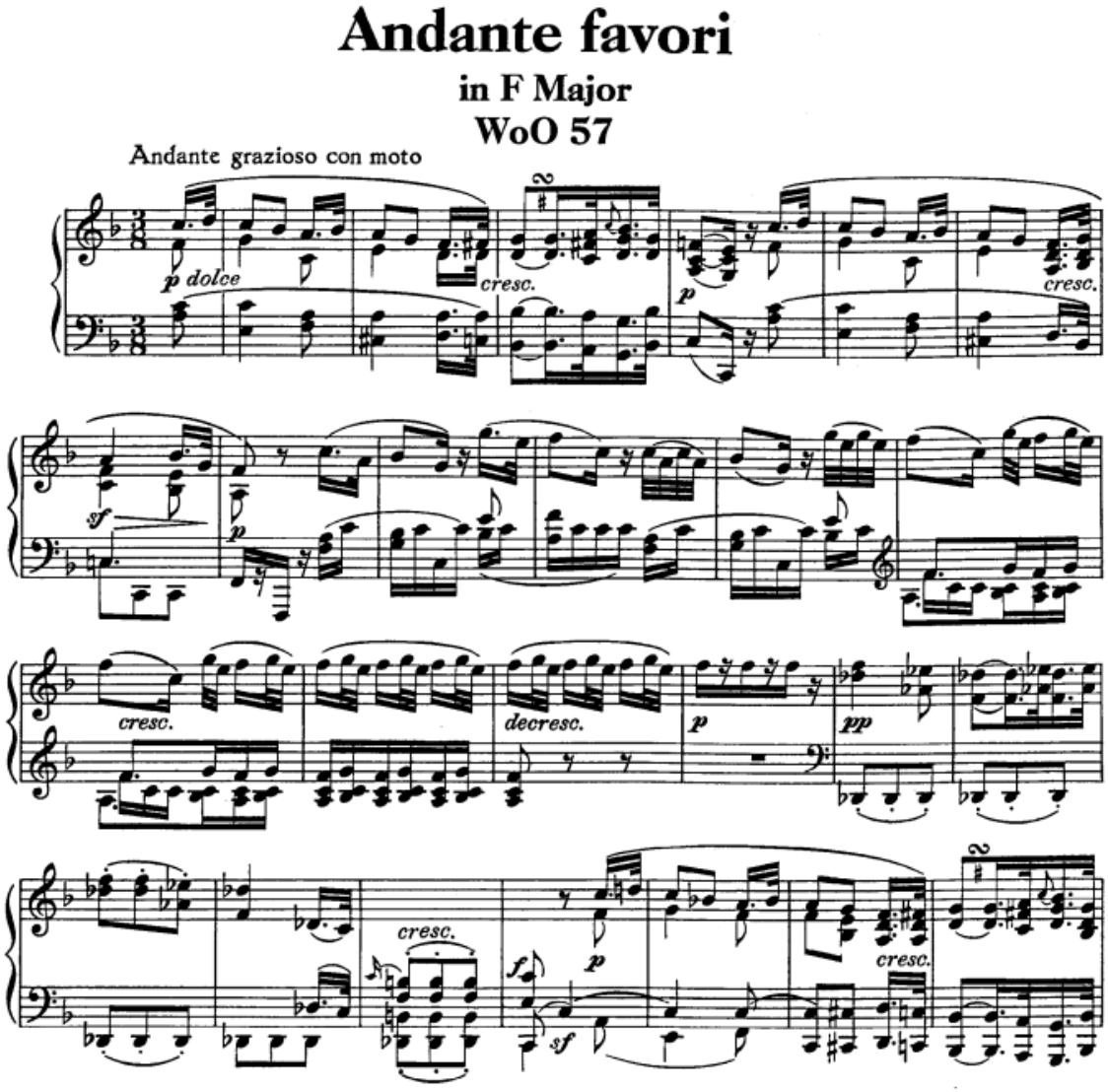


Originally, the slow movement (Andante) of this sonata was very long with a florid and operatic style. When Beethoven took this piece to the publisher, the publisher and his friends thought this movement was too long to be inserted into the whole sonata. Although this Andante of the *Waldstein* Sonata is a luxurious rondo with a rich Clementi-like pianoforte style, [27] Beethoven decided to remove this F Major Andante from the completed manuscript, allowing it to be published without opus number as an individual piece. He replaced it with the present *Introduzione*, one of the profoundly expressive movements in all of his middle period. Harmonically, it is at once the boldest and calmest section of the whole sonata. After changing from the style of the original version, Beethoven actually listened to it and decided to make the two movements into the introduction in F. As a result, the original slow movement was condensed into a single

[27] Donald Francis Tovey, *A Comparion To Beethoven's Pianoforte* Sonatas (New York, AMS Press Inc.), 157.

piece. It is Andante Favori WoO57. (Ex. 3.2) It was one of Beethoven's favorite works to play. [28]

[Ex. 3.2] WoO. 57, mm. 1-25



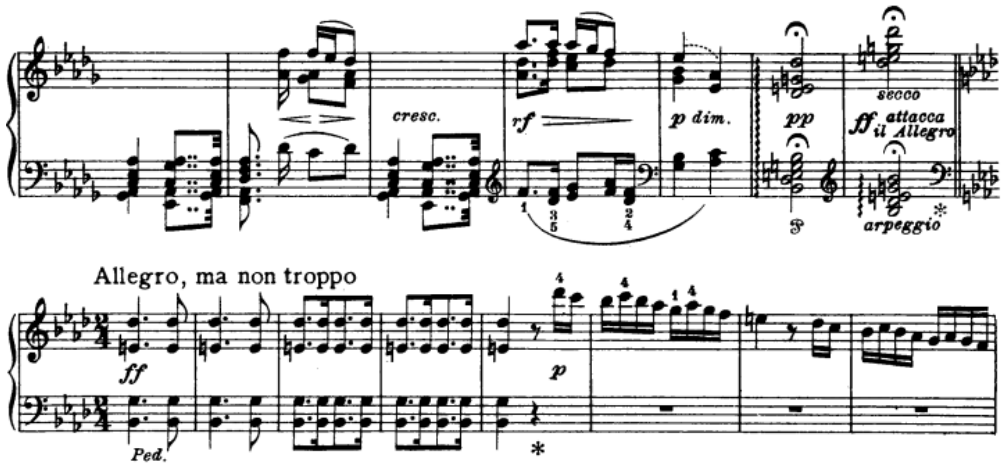
The slow movement of the *Waldstein,* is set in the closely related key of F major. It is in three parts and is generally characterized by upward motives in dotted

[28] Edward Carpenter, *Angels' Wings: A Series of Essays of Art and Its relation to life* (London: S. Sonnenschein & Co., 1989), 133.

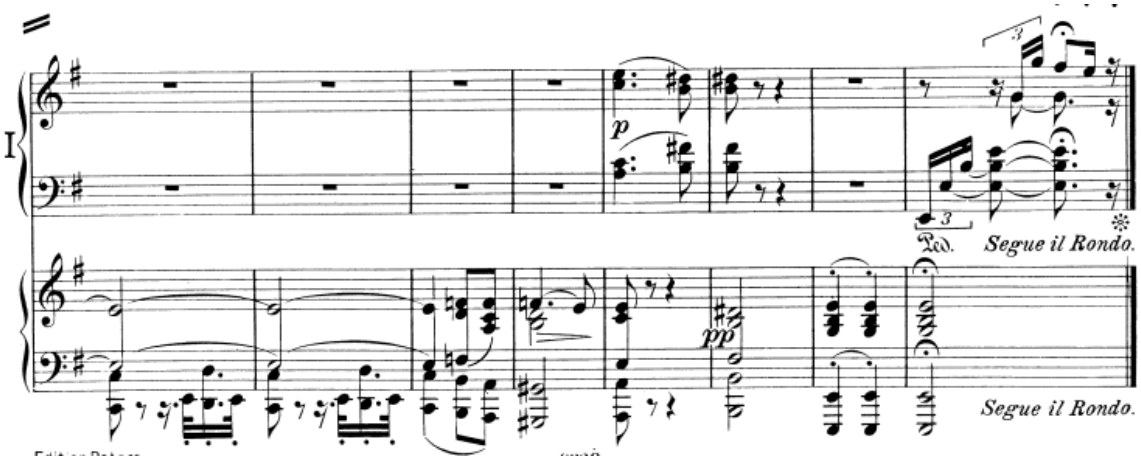
rhythms. These upward-rising motives have an anticipatory quality to them. Collectively, they are a "question" that is not "answered" until the beginning of the third and final movement. The slow, dotted rhythms and rising lines also reflect a certain formality that is more than slightly evocative of the old French overture. Beethoven did not follow that tradition. Instead, he used those twenty-eight bars as an introduction, and connected it to the third movement's rondo. Beethoven used tonality sparingly compared to his previous works. The previous works were not constructed on the dominant and there was no tonality shift from the first to second theme. Instead, he now uses the major third, parallel tonality and harmonization to create a different transposition. Unlike the Andante that Beethoven had originally intended as a second movement for this sonata, the *Introduzione* does not stand on its own musically; rather it is meant to prepare the listener for the expressive and emotional rondo that follows. [29] Similar compositions in which Beethoven's slow movement is connected to the last movement include: Op. 57 "Appassionata" (Ex. 3.3); the Fourth Piano Concerto Op. 58 (Ex. 3.4), the last of the string quartets. Op. 59 (Ex. 3.5), and the Violin Concerto Op. 61. (Ex. 3.6)

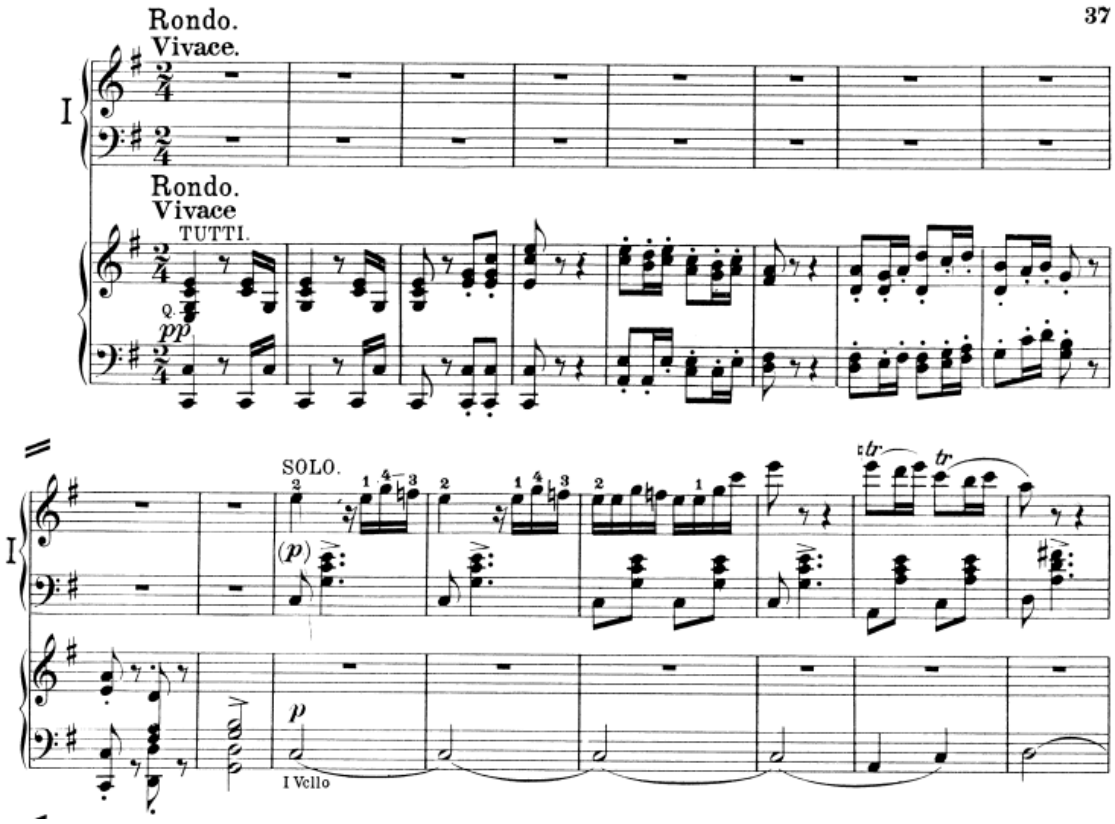
[29] Robert Taub, *Playing Beethoven Piano Sonatas* (New Jersey: Amadeus Press, 2002), 114.

[Ex. 3.3] Op. 57, Mvt. II, mm. 91-97→ Mvt. III, mm. 1-8

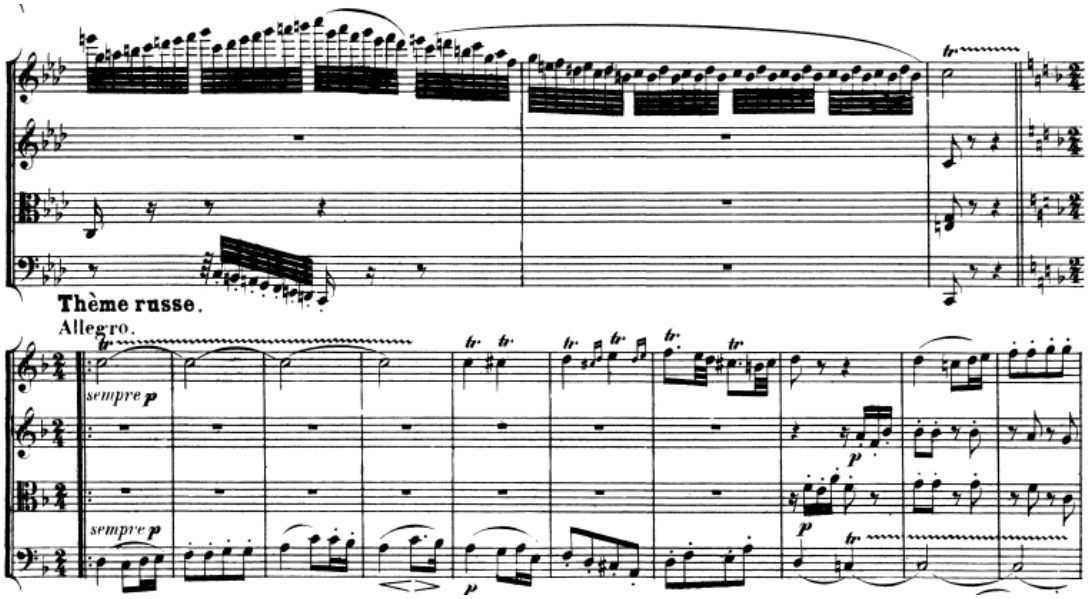


[Ex. 3.4] Piano Concerto No.4, Op. 58, Mvt. II, mm. 65-72→ Mvt. III, mm.1-16

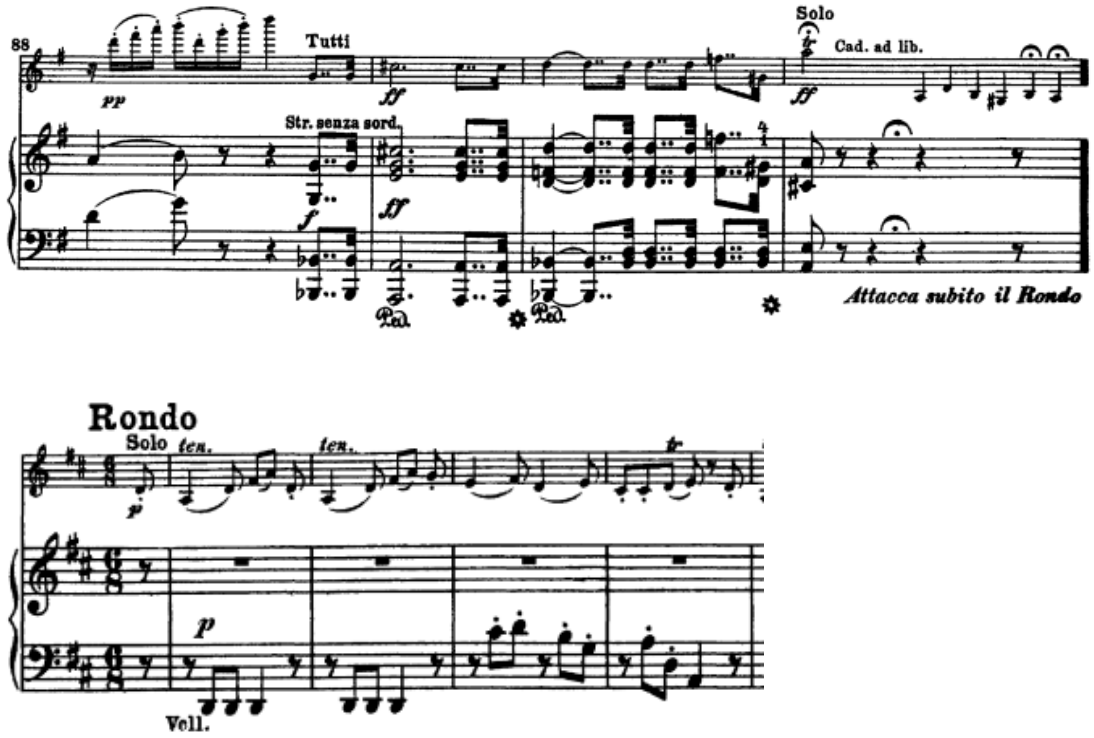




[Ex. 3.5] String Quartet Op. 59, Mvt. III, mm. 130-132→ Mvt. IV, mm. 1-8

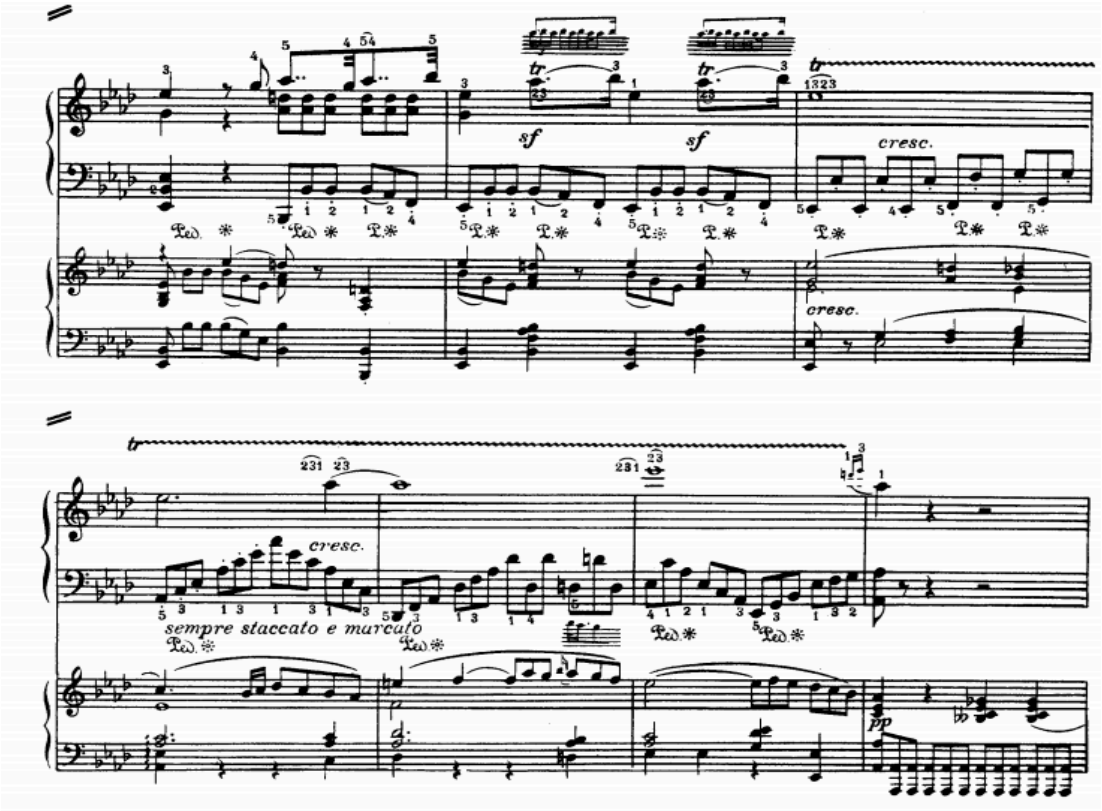


[Ex. 3.6] Violin concerto Op. 61, Mvt. II, mm. 88-91 → Mvt. III, mm. 1-4



The most remarkable quality of the *Waldstein* is the three-legged coda, which uses the character or speed marking of "prestissimo". It is exceptional in that the coda should only have two movements as does Op. 109. Consider the pace of some of Beethoven's pieces. If one plays some very intense allegro movements (such as the third movement of the *Appassionata* sonata and the farewell sonata) too fast, then the tempo of the prestissimo movement from a macro perspective will be uncontrollable. There is also a Beethoven metamorphosis technique that appears in the *Waldstein* (not for the first time), with the right hand trill functioning as melody. This is a challenging technique, but important in his later works, where it appears frequently. This elongated melodic trill also occurs in his first piano concerto, Op. 15, also in C major.(Ex. 3.7)

[Ex. 3.7] Piano Concerto No. 1, Op. 15, Mvt. II, mm. 79-85



The piano itself is another crucial element that affects *Waldstein*. At the time Beethoven was revolutionizing the structure of the piano sonata the instrument was also evolving. During Beethoven's life time, he had many pianos. The most important of these was his Erard piano from Paris, which he owned during the 1800s. This piano had a significant effect on the composition of the *Waldstein,* due to its innovative qualities. According to Newman:

> Beethoven seems to have had seven uses of the damper pedal particularly in mind. These include sustaining the bass, improving the legato, creating a collective or composite sound, implementing dynamic contrasts, interconnecting sections or movements, blurring the sound through harmonic clashes, and even contributing to the thematic structure. Among those uses, we shall come presently to the one

that has proved most controversial: the blurring of the sound through harmonic clashes, whether deliberate or unwitting. [30]

A study of Beethoven's music must include a brief consideration of Beethoven's own piano. Beethoven enjoyed playing the piano, which gave him ample opportunities to express his musical thoughts. With his dynamic manner of playing, he must have frequently felt some degree of frustration with the fragile Viennese instruments he constantly came in contact with while in the society homes of Vienna. [31] The touch and strength of the Broadwood was much more to Beethoven's liking than the Viennese pianos. Beethoven's great pride in this piano is evident in the fact that he would only allow it to be tuned by the English tuner, Stumpff, who was recommended by Broadwood. Still, its projection, at least in volume, could not match future instruments nor was it durable enough for Beethoven. Stumpff, when he saw the instrument six years later, found that the treble sound had virtually disappeared and that the inside of the instrument was a maze of broken iron strings. [32] Before Beethoven composed the *Waldstein* sonata, pianos had not been used for composing in the high register because of the limitations of their structure. The evolution of the piano allowed Beethoven to enlarge the melodic register, and develop broader melodic lines.

The slow movement, *Introduzione,* begins the first nine bars as one single texture. At the same time, the rinforzando in measure 10 shows recitative and parlando style. (Ex. 3.8) In this rhetorical style, Beethoven himself is speaking.

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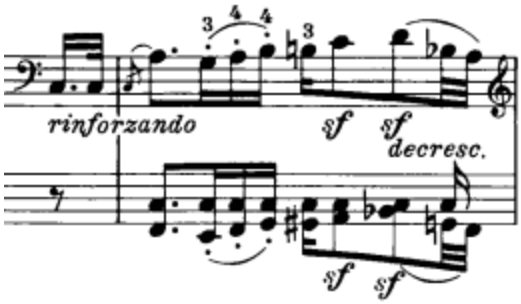
[30] William Newman, *Beethoven on Beethoven: Playing Piano His Way* (New York: W.W. Norton & Company, 1988), 236-237.

[31] Ibid., 99.

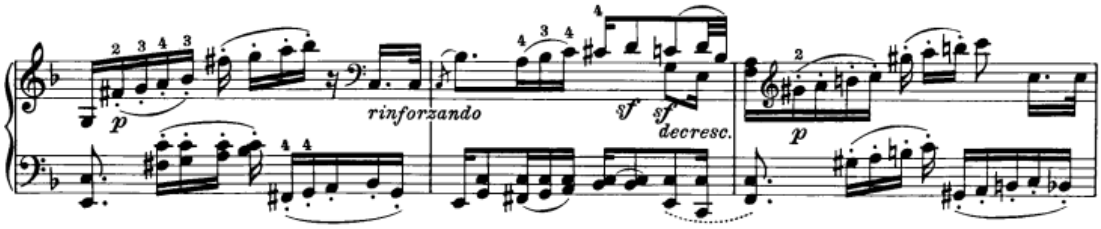
[32] Ibid., 100.

[Ex. 3.8] Op. 53, Mvt. II, mm. 10



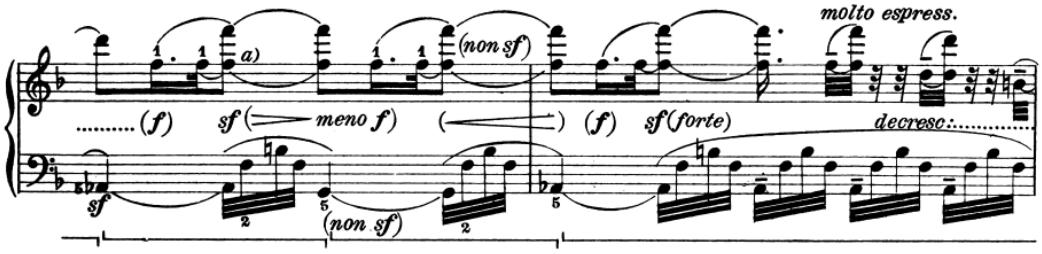
This entire movement reflects Haydn's cantata style. Before the appearance of this movement, we do not see many pieces with the rinforzando mark. The term, also known in abbreviations as "rf", "rinf", and "rfz", implies a more sudden change in volume than crescendo, and often it applies only to a short phrase or a group of notes.[33] However, Beethoven uses this term in several instances, and it expressively stretches the beat to emphasize the phrase. The term *sf* can also be seen in multiple measures. For example, measure 10-12, 14-15 and 23-24. (Ex.3.9)(Ex. 3.10)

[Ex. 3.9] Op. 53, Mvt. II, mm. 14-16



[33] Oxford Music dictionary online, http://www.oxfordmusiconline.com/search?q=rinforzando&searchBtn=Search&isQuickSearch=true. (accessed Jan. 29, 2019)

[Ex. 3.10] Op. 53, Mvt. II, mm. 23-24



These markings can be seen as efforts to shape the expressiveness of the phrase and the singing line. We do not see Beethoven using these elements very often in earlier pieces. The context of each piece is different. For example, both slow movements of Op. 53 and Op. 57 have a link to the finale. However, the former ends as "pp", and the latter finishes with a dramatic broken chord marked "ff".

Beethoven's own playing also shows the influence of growing expressiveness from the Early to Middle Period. During these years, Beethoven's playing did achieve greater refinement, but his temperament had not undergone any basic change. His playing always remained freely expressive, exceedingly dynamic and emotional. [34]

II. Op. 57 "*Appassionata*"

The *Appassionata* is another compelling and magnificent work among Beethoven's 32 sonatas. It is a piece of the same intensely visionary creative period as the "*Eroica*" Symphony, the *"Kreutzer"* violin sonata and the opera "*Fidelio."* According to Czerny, "Beethoven himself considered this as his greatest sonata, up to the period when he had composed his Op. 106, and certainly it is even now to be regarded as the most

[34] Reginald R. Gerig, *Famous Pianists & Their Technique* (New York: Robert B. Luce, Inc., 1974), 85-86.

complete development of a powerful and colossal idea." [35] For musicians and the public alike, this sonata has remained, with the C minor Symphony, the archetype of Beethoven's heroic style. Op. 57 has the qualities of a heroic epic, its breadth derived from the expressive details. [36] In the overall design of the *Appassionata,* Beethoven exploits the relationship between serene lyricism in D-Flat major and the tempestuous idiom in F minor such as is exposed in the first movement. [37]

The opening idea is designed as a legato line for four bars. Beethoven also doubles the theme at two-octaves and descends to the lowest notes of his five-octave instrument. Also, as in his *Kreutzer* sonata, Beethoven follows the unprecedented opening with a serene respite. Tovey once observed that the F minor Sonata is Beethoven's only work to maintain a tragic solemnity throughout all its movements.[38] He also describes the expressive content of the *Appassionata* sonata:

> This sonata is a great hymn of passion, which is born of the never-fulled longing for full and perfect bliss. Not blind fury, not the raging of sensual fevers, but the violent eruption of the afflicted soul, thirsting for happiness, is the master's conception of passion. In all of Beethoven's passionate outbursts there is a moral element, a conquest of self, and ethical victory. And this is especially true, of course, of Opus 57, this deeply personal avowal and one of the most moving documents of a great and fiery soul that humanity possesses.[39]

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[35] Carl Czerny, *On the Proper Performance of All Beethoven's Works for the Piano*, Universal Edition (London: Cocks & Co., 1970), 48.

[36] Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Bloomington: Indiana University press, 1994), 98.

[37] William Kinderman, *Beethoven* (New York: Oxford University Press, 2009), 111.

[38] Donald Francis Tovey, *A Companion to Beethoven's Pianoforte Sonatas* (New York, AMS press), 169.

[39] Ibid., 171.

Although the title *Appassionata* was given by the publisher rather than Beethoven, it is appropriate (although Czerny was surely astute in observing that the work is "much too magnificent" for the title.)[40]

Maxim Gorky, a Russian-Soviet writer, (1868-1936) described Vladimir Lenin's comments after having heard a performance of a Beethoven sonata as follows:

> I know nothing which is greater than the *Appassionata*; I would like to listen to it every day. It is marvelous superhuman music. I always think with pride-perhaps it is naïve of me----what marvelous things human beings can do!
> Then screwing up his eyes and smiling, he added, rather sadly: "But I can't listen to music too often. It affects your nerves, makes you want to say stupid, nice things, and stroke the heads of people who could create such beauty while living in this vile hell. And now you mustn't stroke any one's head---you might get your hand bitten off. You have to hit them on the head, without any mercy, although our idea is not to use force against any one. H'm, h'm, our duty is infernally hard!"[41]

The slow movement, Andante, is a set of four variations in D-Fat Major on an almost static, constant, hymn-like theme (Ex. 3.11). The first variation simply presents the main melody in chords. The rhythm from measure 17-24 (Ex. 3.12) shows a more active character. The same technique can be seen in Bach's Two-Part invention No 6. (Ex. 3.13) and Mozart K. 284, Mvt. III, Variation 12. (Ex. 3.14)

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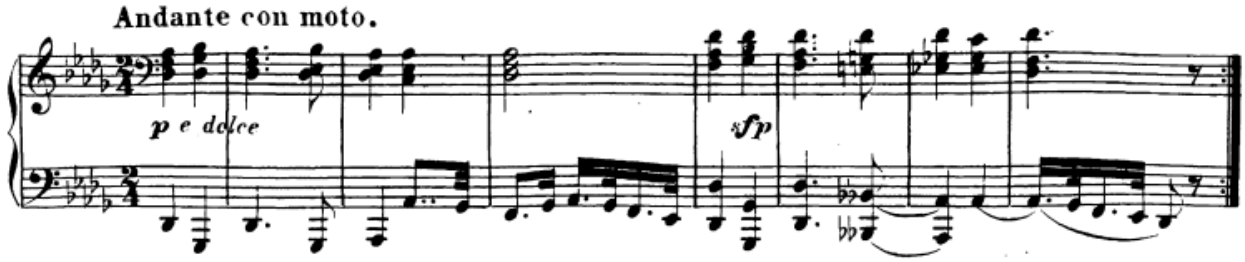
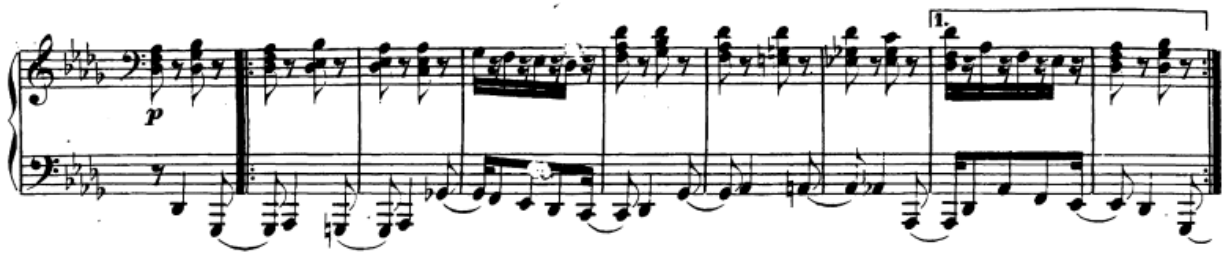
[40] Carl Czerny, *On the Proper Performance of All Beethoven's Works for the Piano*, Universal Edition (London: Cocks & Co., 1970), 12.

[41] William Kinderman, *Beethoven* (New York: Oxford University Press, 2009), 113.

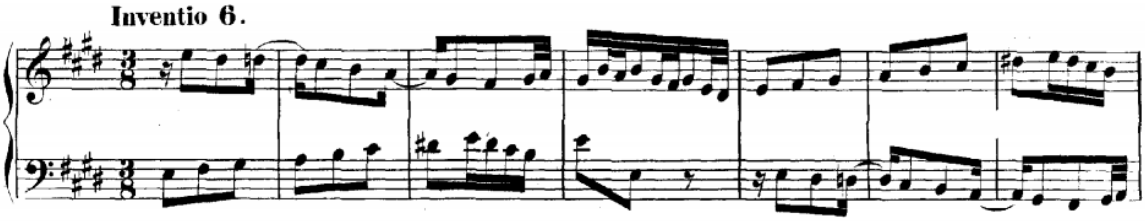
[Ex. 3.11] Op. 57, Mvt. II, mm. 1-8



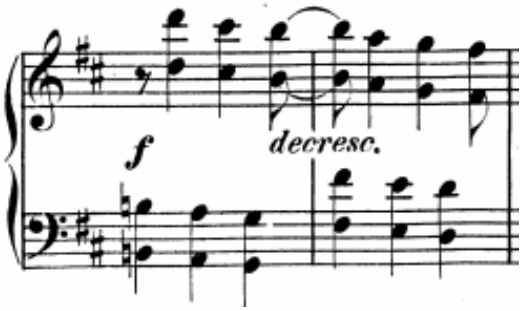
[Ex. 3.12] Op. 57, Mvt. II, mm. 17-24



[Ex. 3.13] Bach Two-Part invention No. 6, mm1-7



[Ex. 3.14] Mozart K. 284, Mvt. III, Var. 12, mm. 18-19



Also, from measure 14, the *rinf* marking is the dynamic marking that Beethoven often uses. In Variation 2, the left hand has a smooth melodic line, very legato, cantabile and expressive. An animated and lively character is associated with Variation 3. In

measures 49-50, 53-54, many *sf* markings appear on the upbeat, which emphasizes the importance of the buoyant feeling. In the *Waldstein* sonata, the same idea occurs in measures 57-58. Beethoven here applies the same structures, switching the upbeat feeling to the left hand. In the final variation, Beethoven focuses more on the usage of the diminished seventh chord, especially in the last two harmonies of measures 96-97. This makes the harmony seen more unsteady, needing a resolution to home. The second movement connects to the third movement with an *attacca l'Allegro*. The same connection also occurs in the *Waldstein.*

The character marking *Andante con moto* is a walking tempo. The dotted rhythm makes the mood more like a march. The dark sonority is trombone like. In the three variations plus the coda, the character moves from dark to light, and the note value becomes increasingly shorter. This movement should be treated symphonically, with different instrumental colorations. It can be seen as a combination of woodwind, brass and strings. The character of this movement is very elevated and grand, yet quietly and powerfully emotive.

CHAPTER 4. Late Period Sonatas Op. 101, Op. 110

Music is…..A higher revelation than Wisdom and Philosophy.
-Ludwig van Beethoven

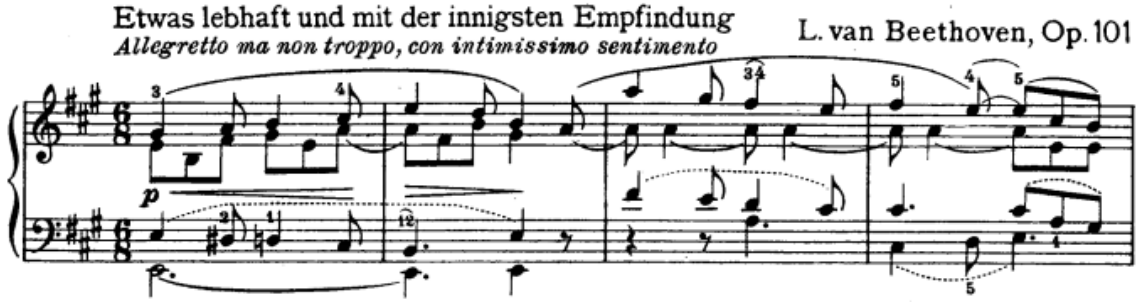
In 1809, Beethoven's musical output began to drop, possibly due to his declining physical and mental health issues. During this time, his hearing loss became very serious. As a result, he became increasing isolated from others. Between the years 1816-1821, he composed five sonatas. Beethoven's compositions of the third period have a meditative character. The language becomes more abstract and concentrated. The significance of his works lies in the way he combines all the elements of his earlier compositions (for example, the fugue in op.110), in addition to his use of more dynamic markings. Also, the Broadwood piano motivated him to express himself more through his compositions. With its more advanced capabilities, Beethoven could use it to deliver his thoughts more successfully.

The enhanced sonorities of the piano also had a significant effect. Czerny said: "Beethoven likes to compose while he plays the piano." [42] If he felt uncomfortable in some way, he would keep playing, fixing the problems, until he was satisfied. It is not hard to imagine the impact increasing deafness had on his life. In looking at this late period of Beethoven's composing, we find he used sensitive disharmony. This lack of smoothness and his abandonment of old-fashioned style is likely due to his hearing loss and may be reflective of Beethoven's thoughts. Perhaps because of his hearing loss, these unique sonorities appeared in his late style. His arrangement also shows more variability.

[42] Carl Czerny, *On Proper performance of All Beethoven's Works for Piano*, ed. by Paul Badura-Skoda (Vienna: Universal, 1970), 31.

For instance, in the first movement of Op. 101, the upper and lower voices have a greater distance between them, and the inner voices have an empty space, creating distinctive sonorities. (Ex. 4.1)

[Ex.4.1] Op. 101, Mvt. I, mm. 1-4



The technical and the expressive characters in the last sonatas have together reached their peak unlike anything before or since. As Alfred Brendel suggested, "Beethoven's late music involves a general expansion and synthesis of the means of expression, whereby opposites are often juxtaposed, with every new complexity of style seeming to parallel, as its antithesis, a childlike simplicity." [43]

I. Op.101

Opus 101 is dedicated to Baroness Dorothea von Ertmann (1781-1848). As with the dedication of the Farewell Sonata to Archduke Rudolf (1858-1889), the dedication to the baroness was much more than a political formality. This piece is shaped by Beethoven's feelings for the baroness, as well as what he understood to be her personal taste and pianistic idiosyncrasies. It is unique among Beethoven's thirty-two piano sonatas in that he had someone else's hands and spirit in mind when he composed it. Op. 78 is frequently called the *Thérèse* due to Beethoven's unrequilted love for *Thérèse* von

[43] William Kinderman, *Beethoven* (Los Angeles, University of California Press, 1995), 195.

Brunsvik. The third movement, the slow movement, in Op 101, is not so much a self-standing movement as a lengthy introduction to the fourth movement finale. We encountered just this sort of slow, introductory middle movement in the *Waldstein* Sonata, in which the second movement acts as an introduction to the last movement. The opening section combines the block chord-like character of a hymn with gentle melodic embellishments. Rather than introduce any new thematic or contrasting ideas, the remainder of the movement features a long, descending bass line, over which Beethoven explores the gentle, turn-like embellishment that began the theme. A gentle cadenza follows, based again on the turn-like embellishment that began the movement, and then, in a complete surprise, the cadenza leads directly into a restatement of the opening of the first movement. This movement successfully seals off what follows next. The character marking is *Langsam und sehnsuchtvoll*, which means slowly and full of yearning.

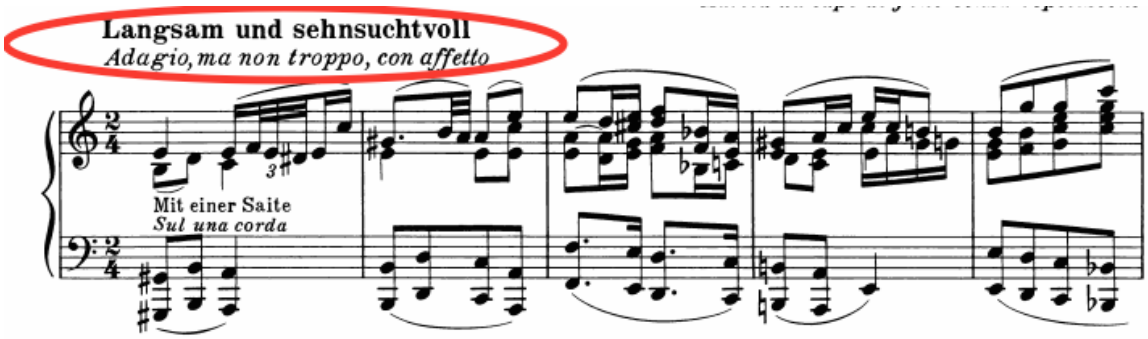
Unlike other distraught, isolated and lonely people, Beethoven channeled his experience into action by composing music that, by some amazing alchemy, universalized his problems and solutions, composing music that gives us an opportunity to learn and grow from his experiences and his solutions. The stresses and strains of his life caused Beethoven to reinvent himself once again between 1812 and 1820, bringing him into what is now referred to as his late compositional period. This is a period of complete compositional transcendence that saw the creation of, among other works, the Ninth Symphony, his last six string quartets, the Diabelli Variations for piano, and the last four piano sonatas.

In 1816, Beethoven's health condition was not good either physically or psychologically. The piano sonata in A Major, Op. 101, remains the only important work

he composed between the years 1815 and 1818, between the sonatas for "Cello and Piano", Op 102, and the *HammerKlavier* Sonata, Op. 106. " This sonata had great impact on Romantic composers; the second movement affected Schumann's style more than anything else by Beethoven, and the cantabile lyricism of the first not only left clear traces in Mendelssohn's Sonata Op. 6 but also caused Mendelssohn's musical opponent Wagner to remark that his own idea of "unending melody" had already been realized." [44]

Unlike other sonatas, Beethoven writes the third movement as a slow movement. From the character marking, *Langsam und sehnsuchtvoll*, which means slow and full of yearnings, we see that Beethoven adds more expressive terms to the tempo marking. (Ex. 4.2)

[Ex. 4.2] Op. 101, Mvt. III, mm.1-5



This shows his advanced expressive vocabulary in the late period. This movement is full of inner feeling, even more than the first movement *innigsten Empfindung*. As Drake said:

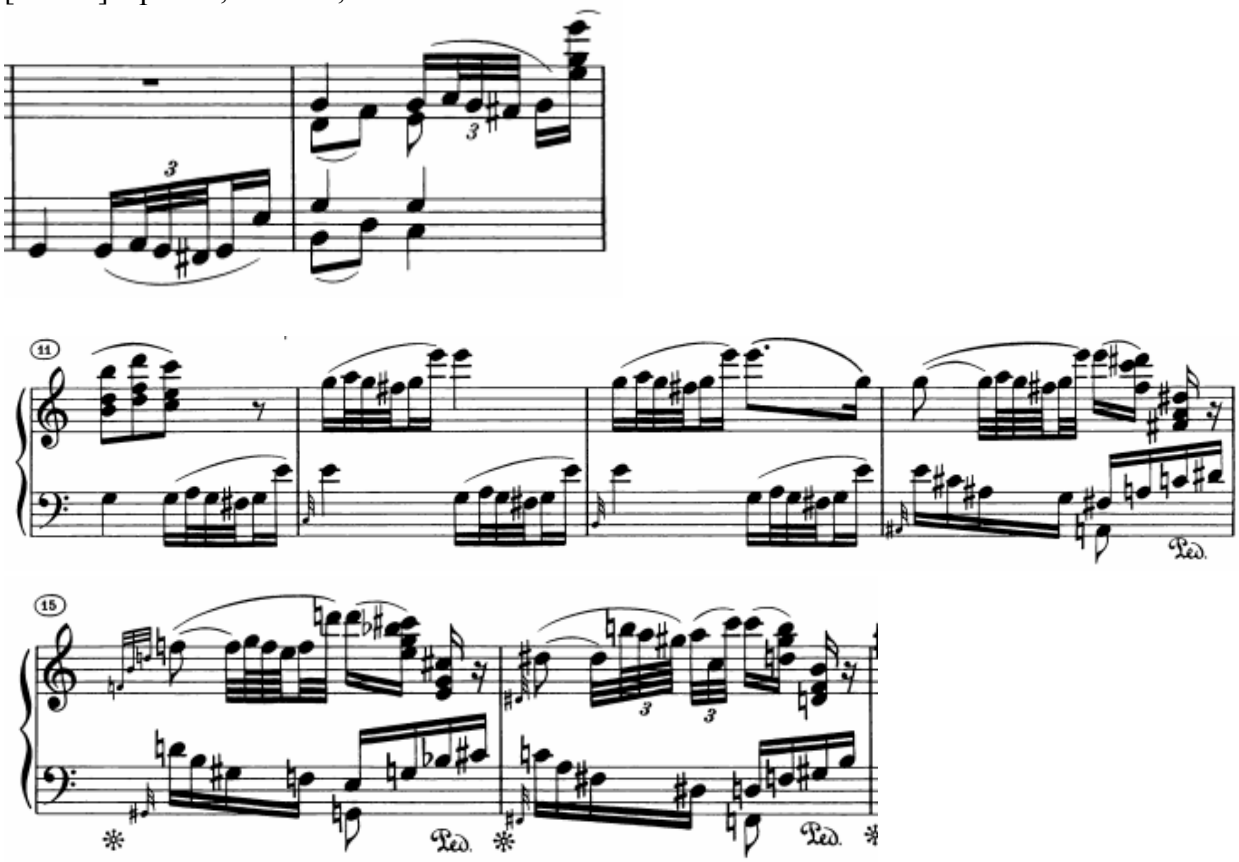
> In keeping with the sehnsuchtsvall marking, it is advisable to think constantly about relationships with the earlier events in the sonata: the through-com-posed melodic line and the expansion and contraction of the lines in mm 5-8, like the continuous melodic line of the first movement and its lines moving similarly in

[44] Alfred Brendel, *On Music. Collected Essays* (Chicago: A Cappella Books, 2001), 82.

> contrary motion; the two-voice imitation reminiscent of mm. 19-24 (and its parallel passage) in the first movement; and the descending diminished seventh chords in mm. 14-16, resembling the progression in mm. 85-86 of the first movement. [45]

From this movement onward, Beethoven inserted descriptive words in the tempo markings (in German). From the beginning, the movement requires the *una corda*, which enhances the story-telling feeling. It shows more inner voices, and solo entrances. After the *tranquillo* marking, from measure 9-16 (Ex.4.3), Beethoven uses a more dialogue-like style in composing his phrases.

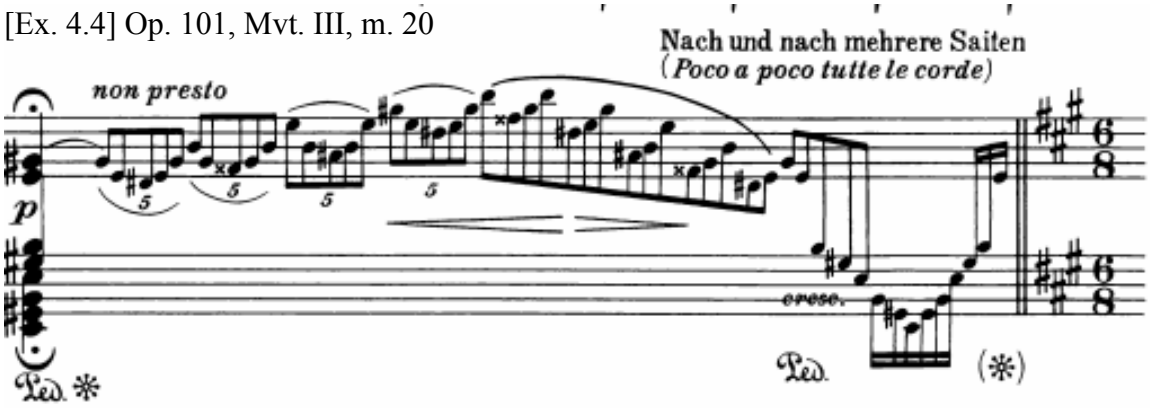
[Ex.4.3] Op. 101, Mvt. III, mm. 9-16



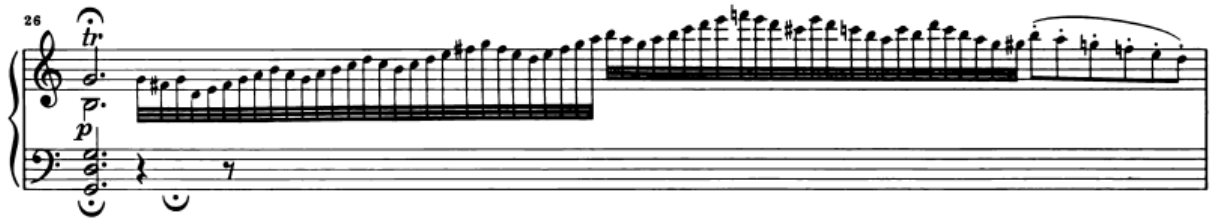
[45] Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Indianapolis: Indiana University Press), 140.

He rarely composes in this style, which resembles a conversation between two people and perhaps reflects the way Beethoven talks to himself. We know that during this period, his hearing loss is worsening, leaving him almost completely deaf. He is eager to find a way to connect to sound from outside and deliver it to his inner world. At the end, after the fermata in measure 20 (Ex. 4.4), an operatic like cadenza seems to recall something from the past, this element having been used in the Op. 31, No. 1(Ex. 4.5). This operatic-like cadenza also builds a bridge to the fourth movement.

[Ex. 4.4] Op. 101, Mvt. III, m. 20



[Ex. 4.5] Op. 31 No. 1 Mvt. II, m. 26



II. Op. 110

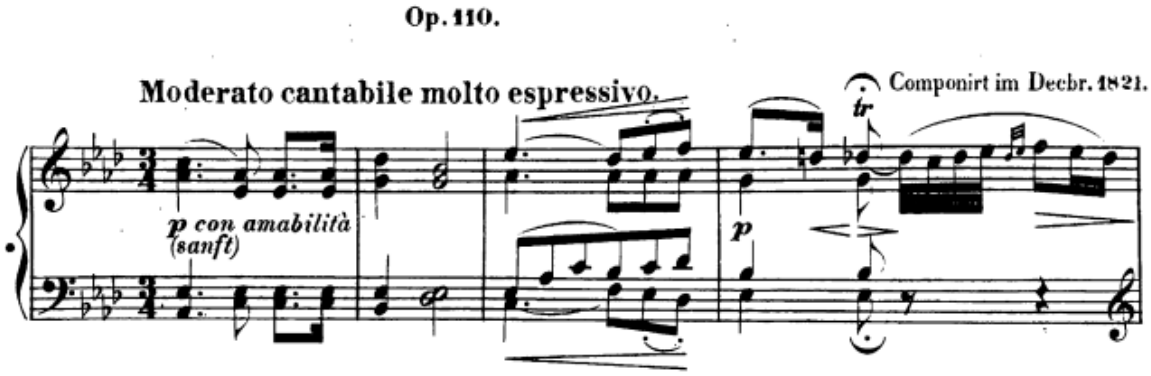
Op.110, one of the last three sonatas, Op. 109, Op. 110 and Op.111, was requested by a publisher, Adolph Martin Schlesinger (1769-1838), from Berlin, in the Spring of 1820. After the first, Op.109, was ready for submission to the publisher, Beethoven did not begin composing Op. 110 until one year later. In this one year gap, Beethoven started working on the *Missa Solemnis* Op.123 (comp. 1823), and tried to finish the Bagatelles Op. 119 No. 7-11. He was seriously ill while composing these works, and he did not recover until 1821. As a result, after Op. 119, all his work was postponed. During the period when he was composing Op. 110, Beethoven was suffering both mentally and physically. According to Rolland: Beethoven dreamed about his lover in Op. 109, releasing all the pain of missing her. However, Op. 110, composed after 1820 evokes sunshine and hope. [46]

Among all of Beethoven's piano compositions, Op. 110 is probably the one that shows the most organized structure from beginning to end. As a rule, Beethoven preferred to write pieces in the chamber and solo genres in groups of three. This way he could create large-scale contrasts, not just among themes or even movements, but between entire works. Beethoven composed this sonata in A-Flat Major, Op. 110 in 1821. Meanwhile, he was working on the epic Missa Solemnis-the Solemn Mass, Op. 123. The expressive, spiritual, and compositional links between the Missa Solemnis and the trilogy of the last three sonatas, Opp. 109, 110 and 111 are strong.

The first movement of this piece shows expressivity, as the character marking indicates, *Moderato cantabile molto espressivo.* (Ex. 4.6)

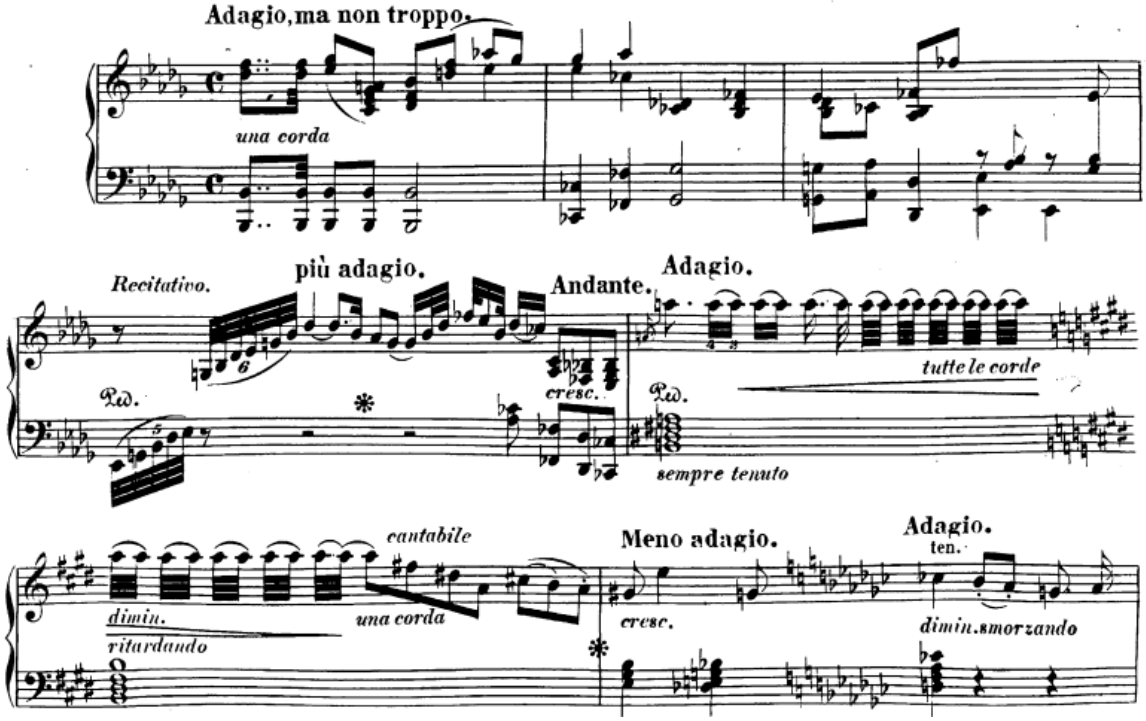
[46] Romain Rolland, *Beethoven* (London: Kegan Paul, Trench, Trubner and Co., LTD, 1919), 80.

[Ex. 4.6] Op. 110, Mvt. I mm.1-4



The first part of theme I begins with a quiet, lyrical phrase that ends with a gentle trill. Continuing to the third movement, without warning, this sonata turns in a new direction. This Adagio movement has an introduction in B-Flat minor, followed by a sort of quasi-operatic recitative, which we would expect to hear in a passion by Bach or, indeed, a solemn mass by Beethoven (Ex.4.7)

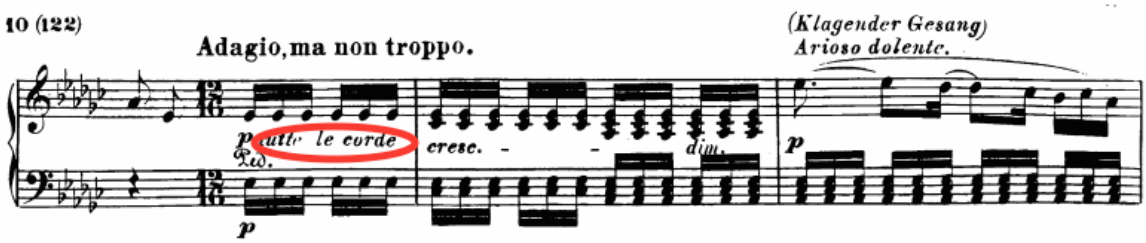
[Ex. 4.7] Op. 110, Mvt. III mm. 1-7



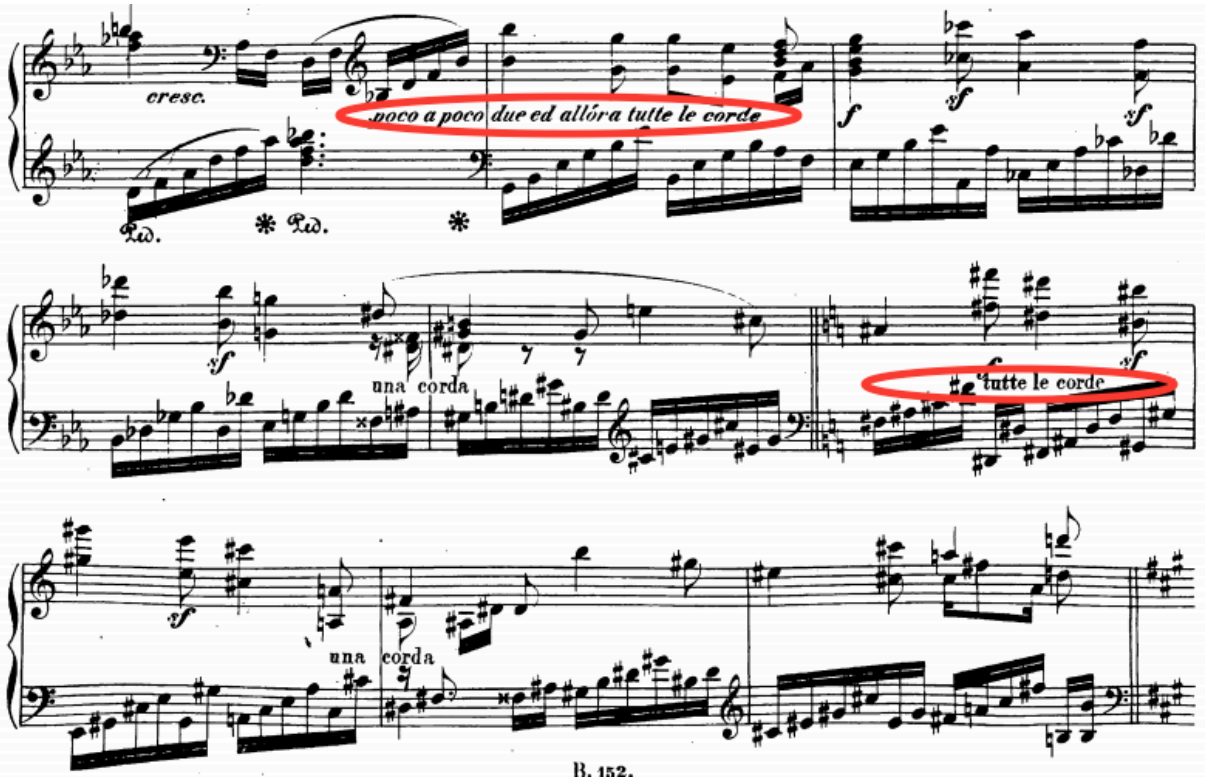
This remarkable introductory music leads to a lengthy passage in A-Flat minor that Beethoven marks *Klagender Gessang*, which means a song of lamentation.

In the slow movement, Beethoven adds many character markings which he rarely used earlier. At the beginning, *Adagio ma non troppo* opens the introduction, continuing with *Recitativo Piu Adagio*. All of the different tempo markings Beethoven has included show how emotions in the music can change. It is notable that "tutte le corde" (three strings) also appears in the *HammerKlavier* sonata's third movement (Ex. 4.8)(Ex. 4.9).

[Ex. 4.8] Op. 110, Mvt. III, mm. 8-10

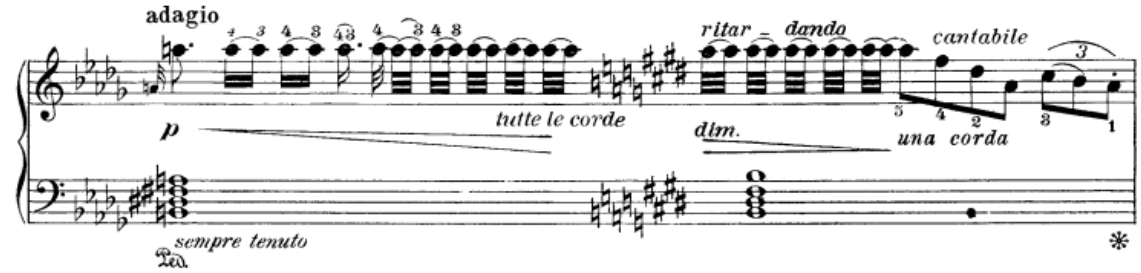


[Ex. 4.9] HammerKlavier Mvt. III, mm. 75-84



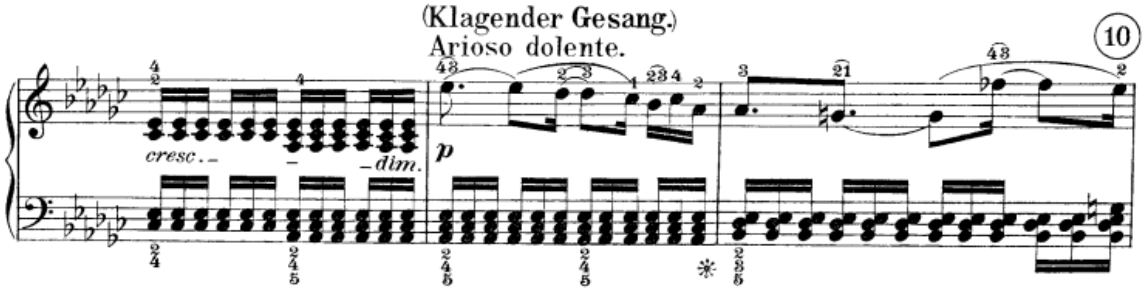
Another important feature in this piece is known as "Bebung," which means that the composer tries to create an echo effect on the same notes. (Ex. 4.10)

[Ex. 4.10] Op. 110, Mvt. III, m. 5



To achieve this effect, the pianist needs to strike firmly on the first note, and then delicately vibrate on the rest of the notes. In Op. 110, "Bebung" is the representation of a cry of pain by pairs of notes, first struck firmly and then delicately echoed. It is the climax of the recitative. [47] Continuing to measure 9, the character marking is "Klagender gesang," which also means *Arioso Dolente*. (Ex. 4.11)

[Ex. 4.11] Op. 110, Mvt. III, mm. 8-10



[47] Charles Rosen. *Beethoven's Piano Sonatas: A Short Companion* (New Heaven: Yale University), 238.

An arioso is not quite a full aria, but a combination of aria and accompanied recitative, in other words, half *cantabile* and half *parlando*.[48] The meaning of an arioso is a combination of aria and accompanied recitative. According to Cooper:

> The Arioso Dolente which follows, translated by Beethoven "Klagender Gesang"(Song of Lamentation) is exquisitely vocal in general character but unmistakably instrumental in the rhythmic articulation of the first three bars. No voice could give their full value to the anticipations which give the melody its heartrending character, any more than it could compass the wide span that is part of Beethoven's design. [49]

Tovey says:

> The deep sorrow of the Arioso has found relief in the quiet discipline of a contemplative fugue on a noble and terse theme worked out in grand style and coming to its natural climax without disturbance……..This would be particularly undesirable here, where it is just its groping manner that is so dramatic, as the Fugue, *poi a poi di nuovo vivente,* feels its way back to life. [50]

To build his own inner musical world and to show his dedication and strength, Beethoven uses numerous recitative like this in his late sonatas. One significant reason he does this is because he is almost totally deaf at this time. He tries to rely on his image of what type of sound he wants to produce, with the singing style becoming one of the most crucial elements. He also tries to articulate his inner voice. With the left hand, Beethoven uses lots of chords and changes in different measures to build up intensity, achieving an increasing expression of himself. The depiction of anguish in this can be drawn very clearly from measure 13 to the end. (Ex. 4.12)

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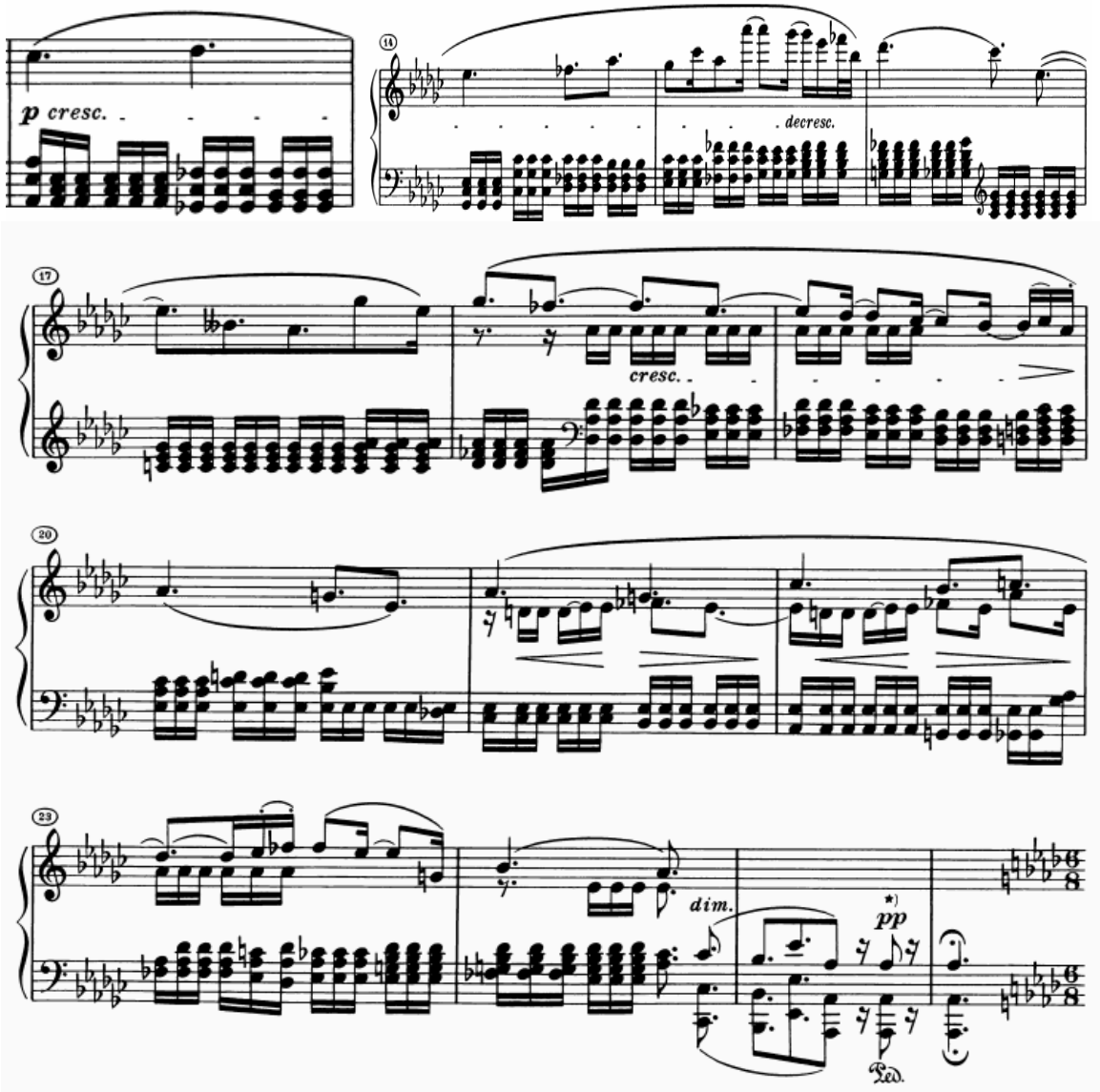
[48] Ibid., 238.

[49] Martin Cooper, *Beethoven- The Last Decade 1817-1827* (London: Oxford University Press, 1970), 192.

[50] Donald Francis Tovey, *A Companion To Beethoven's Pianoforte Sonatas* (New York, AMS Press INC), 283-284.

[Ex. 4.12] Op. 110, Mvt. III, mm. 13-26



Beethoven begins this section with "piano." Rather than crescendoing all the way through, he begins a decrescendo after four bars. After this, he creates a climax from measure 17, with rich harmony changes in the left hand, the various harmonies remaining very lush, impressive and complex. Following this the fugue in the fourth movement introduces a new atmosphere.

The slow movement is connected to the third movement of this piece. With its operatic opening, Beethoven wrote the first three bars as an orchestral introduction. The unique structure of this movement is as follows: recitative-→ Arioso 1→ Fugue 1 → Arioso 2 → Fugue 2. Beethoven rarely uses recitative in his previous pieces, and this emphasizes the diversity of the elements he composed with in this period. Kindermann states:

> The recitative of Op. 110 serves much the same function on a superficial level, by establishing that a dramatic scene is underway and demand attention and active contemplation. However, this usage is not simply about gaining the listeners'' attention as it is about connecting on an intimate level. In addition to recitative and recitative-like passages, several of Beethoven's late work include references to vocal forms including the arioso, arietta and cavatina.[51]

The technique of combining fugue with a sonata movement is a huge breakthrough in Beethoven's pieces. The fugue is a technique from the period of Bach, and Beethoven uses it in this sonata to emphasize the importance of fugue and to display his abilities. With the decline in the quality of his life, Beethoven, in setting another pace, tries to show the simplicity of his inner side. As a result, he wants to include all the skills he has developed and apply them in a novel context to the end of the sonata. Rosen mentions,

> Putting a fugato in a development section was a common recourse of many composers, but full-fledged fugues were reserved by Haydn for an occasional quartet finale. Polyphonically more complex than the average first movement of a sonata, a fugue was generally harmonically simpler and les ambiguous. It was best placed at a last movement, which had traditionally less harmonic tension than the first. [52]

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[51] Kinderman, William. "Integration and Narrative Design in Beethoven's Piano Sonata Op. 110." *Music Forum* no. 1 (1992): 111.

[52] Charles Rosen, *Beethoven's Piano Sonatas: A Short Companion* (New Heaven: Yale University), 242.

In this connection Tovey also stresses that,

> Since a fugue is a tripartite form-exposition, middle section, and a final return to the tonic key, Beethoven had to determine where to interrupt and resume the fugue. His solution was to repeat the Arioso after the exposition of the fugue, in actuality expanded into three expositions, closing with a stretto and a pedal point. [53]

The last three sonatas mark an end point to his evolution in every dimension: technical, pianistic, expressive, spiritual.[54] Beethoven's expressivities achieve a climax. As Carpenter says:

> Beethoven was always trying to express himself; yet not, be it said, so much any little phase of himself or of his feelings, as the total of his life-experience. He was always trying to reach down and get the fullest deepest utterance of which his subject in hand was capable, and to relate it to the rest of his experience. But being such as he was, and a master-spirit of his age, when he reached into himself for his own expression, he reached to the expression also of others-to the expression of all the thoughts and feelings of that wonderful revolutionary time, seething with the legacy of the past and germinal with the hopes and aspirations of the future. Music came to him, rich already with gathered voices; but he enlarged its language beyond all precedent for the needs of a new humanity. [55]
>
> Surely if ever after the tragic mortal strife of nearly a lifetime, after deafness, illness, loneliness, poverty, human being ever attained to see the heavens open, to feel them open in his heart, it was Beethoven. [56]

Compared to the preceding sonatas, we can definitely notice some differences in these later pieces. In terms of technique, the format has been enlarged to a grander structure, including the addition of fugues. The general structure is more closely knit and

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[53] Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Bloomington: Indiana University Press, 1994), 111.

[54] Jan Swafford, *Beethoven: Anguish and Triumph: A biography* (New York: Houghton Mifflin Harcourt, 2014), 752.

[55] Edward Carpenter, *Angels' Wings-A series of Essays on Art and its Relation to Life* (London: George Allen & Company, LTD, 1913), 147.

[56] Ibid.,177.

held together. For example, some movements are connected to the next movement. Emotionally, the tragic tension, with more personal feelings, and the sad lamentation have become more marked in the slow movements. The technique of thematic inversion, for centuries a staple of formal counterpoint, here is made into intense drama and emotion.[57] Beethoven's expressivities and his lyrical phase also affected future composers. Schumann, Schubert, Chopin and Mendelssohn are intensely lyrical, and quite likely showing the influence of Beethoven's writing. Though they did not refuse the great epic and dramatic forms and traditions, it is always their own individuality, their own feelings, which are being expressed. [58]

[57] Charles Rosen, *Beethoven's Piano Sonatas: A Short Companion* (New Heaven: Yale University), 240.

[58] Ibid., 145.

CHAPTER 5: Conclusion

Looking back to Beethoven's life experiences, he suffered from a hearing loss, an abusive father, and a family lacking in love, which caused a miserable and tragic childhood. However, he overcame all these difficulties to become a great man through strong will and endurance. In so doing, he enriched people's souls and inspired their lives. Being a true artist, Beethoven indeed sent light into men's hearts, and fed people's souls with his creativity. In order to understand what Beethoven completed and created, we must know who he was.

The increasing expressivities of Beethoven's works can be seen across the three different periods in his life. In the very early period, he was influenced by Mozart, Clementi, and his teacher, Haydn. In these early compositions, the elements he used show the simplicity of the string quartet style and traditional sonata structures, although he departs from this simplicity in Op. 13. Where Mozart might care to create a lovely tune, Beethoven's first need was to say what he had to say. [59]

Continuing to his middle period, Beethoven showed increasing expressivities in more of his works. In this period, the sonata acquires a heroic spirit. Beethoven created a cold, clean, sometimes even harsh bite of atmospheric purity and truth, as seen in his *Waldstein* and *Appassionata* sonatas. These two sonatas stand as complementary opposites. Each piece plumbs the depth of expression and explores a range of pianism that was utterly new to the piano sonata at the time it was composed. Along with Beethoven's Third and Fifth Symphonies, the *Waldstein* and the *Appassionata* remain quintessential examples of Beethoven's heroic music.

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[59] Alfred Brendel, *On Music. Collected Essays* (Chicago: A Cappella Books, 2001), 176.

In his late period, the last five sonatas constitute a significant breakthrough. Not only did he use new features such as bebung and recitative style, he added contrapuntal-like fugue, to show his ability to combine old ideas from preceding composers with his new material. In Op. 101, for example, the brief Adagio does not sing out its melancholy. Like the arioso of Op. 110, it communes with itself in a whisper, reticent and clear-sighted. [60] Although his mental and physical condition declined in his later life, he retained his energy in composing, showing deeper expressions, and creating miracles. The only way for him to deliver his thoughts was through his music. His passion is beyond utterance and defies verbal description!

Beethoven tries to express himself through his music, so that Beethoven's soul enriches his music, and his music in turn enriches our souls. Beethoven's piano sonatas were written for piano but more importantly for the developing piano, a growing and evolving instrument that Beethoven pushed to its limits and beyond. The piano was also his personal musical laboratory, and the piano sonata became, more than any other genre of music, a place where he could experiment with harmony, motivic development, the contextual use of form, and most importantly, his developing view of music as a self-expressive art. As Swafford says: "Beethoven rarely compromised the technical for the expressive, or the expressive for the technical." [61]

The beauty of Beethoven's musical character is beyond description. One must be amazed by his genius, creativity and, productive compositional talents. Beethoven's spirit

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[60] Alfred Brendal, *On Music. Collected Essays* (Chicago: A Cappella Books, 2001), 83.

[61] Jan Swafford, *Beethoven: Anguish and Triumph: A biography* (New York: Houghton Mifflin Harcourt, 2014), 752.

fights boldly with destiny, never surrendering to fate, and he always endeavors to retain his creativity. He commands great respect not only in his own time but also today. Beethoven himself insisted that "What is difficult is also beautiful, good, great….."[62] Also, in the letter he wrote to Countess Erdödy: "Man cannot avoid suffering; and in this respect his strength must stand the rest, that is to say, he must endure without complaining and feel his worthlessness and then again achieve his perfection…."[63] From this we can sincerely perceive that while Beethoven endured all of his challenges, he ultimately overcame those challenges. His indomitable spirit indeed inspires people!

I hope to have challenged both scholars and performers to reevaluate their understanding of the increasing expressivities of the slow movements in Beethoven's sonatas from three different periods, which are the definitive masterpieces of the genre. This thesis has provided a valuable insight into the organic and variable character changes of the Beethoven piano sonatas. This brief study remains but an introduction to the idea of the link between the expressivities that Beethoven used in his sonatas and the circumstances of his life, the changes in his personality, and the evolution of keyboard in his lifetime. These expressivities have been previously considered as free-standing, individual units. Now that the connections between these expressivities and the above-mentioned factors have been explored, one may step back and see the beauty of the individual character of each sonata, within the context of the changes in Beethoven's entire life.

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[62] Emily Anderson, *The Letters of Beethoven* (New York: St. Martin's Press, 1961; London: Macmillan & Co.), Vol. II, 661.

[63] Ibid., 578.

This exploration presented above has been an attempt to examine not only the successive piano works and their expressive notations, but also the precise nature of their interconnections. Coming to understand the differing opinions of Beethoven experts and scholars has helped me to form my own opinions. The knowledge I have gained from this study fills me with exuberance and motivation to delve more deeply into Beethoven's music in the years to come!

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