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Ludwig van Beethoven

Quartets op. 18

**A Thesis submitted in accordance
with the requirements
for the degree of
Master of Music
Specialising in the Violin**

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Summary

The thesis titled **Ludwig van Beethoven, Quartets opus 18** consists of a comprehensive Introduction to the topic, followed by six sections on the individual Quartets of op. 18. In the Introduction, the historical, cultural, backgrounds in which Beethoven composed his op.18 are described. This sets the scene for the review of Quartets No. 1 in F major, No. 2 in G major, No. 3 in D major, No. 4 in C minor, No. 5 in A major, and No. 6 in B flat major, which are all analysed and described in the Thesis. The analysis of the background in which the work was composed, and the impact of the various factors listed above on the resultant composition, facilitated the conclusions reached at the end of the thesis. In undertaking the research for this Thesis, it was clear that the foundations for Beethoven's op.18 were to be found in the work of Haydn and Mozart. However, the greater significance of the work became apparent. The analysis also pointed to the role of Beethoven's op. 18 in the process of musical evolution. Beethoven's op.18 reflected the style of his predecessors, but added to and developed it. Beethoven's Quartets prompted a new medium of expression and new ideas of scale of performance. This thesis also seeks to encourage and inspire the modern musician. The challenge of producing the highest quality of performance of Beethoven's op.18, is to maintain the chamber quality of the genre. It is also to ensure that Beethoven's quartet is developed to achieve the significance of the symphony and furthermore to ensure that Beethoven's composition is enriched with the scale of the symphony.

Introduction

This thesis provides extensive foreground analysis and the background to Ludwig van Beethoven's String Quartets op. 18. The purpose and scope of the Thesis are also stated, as are the research methods used (ie, how and where the data was obtained). The historical, cultural and social backgrounds in which Beethoven composed his op.18 are described during the next eight pages. The purpose of the thesis was to explore and describe the factors which were integral to the development and character of this work. These factors are portrayed in the various musical styles of the six Quartets in op.18. How these styles are achieved is analysed in the section on each Quartet. In this thesis the word "Scope" is intended to mean the breadth of the subject being researched, the range of questions being asked, that is, the limits of the enquiry. In this thesis, there is consideration of the scope of compositions at the time. The influence of this on Beethoven's composition in op. 18 was then determined. A wide range of research methods were utilized during the writing of this Thesis: A literature review was conducted. This is reflected in the key reference tools listed in the Bibliography. Analysis of the factors impacting on Beethoven's composing of op. 18 was undertaken. Careful review of the Scores for each Quartet was undertaken at this stage as part of the analytical process. The resultant musical style of each of the six Quartets was documented. These elements of the analytical process were brought together in the Conclusions. The literature review, analysis and Thesis writing was undertaken in Auckland, New Zealand, during 2001. Regular communication with the Course Supervisor Dr Donald Maurice, based in Wellington, was maintained by phone, fax and Email. Under the topic of "Research Methods", the component of "How the data was obtained" can be further clarified by a brief overview of the writers experience:

Completion of five years tertiary education, specializing in the violin, in the former USSR, and a number of years experience in positions as an orchestral violinist in Europe, the Middle East, and New Zealand, practical performances under the guidance of Yury Gezentsvey, and private teaching of students ranging in age from five years to adulthood, have all contributed to the knowledge on music and analytical skills utilized for the methodology in this thesis.

Ludwig van Beethoven, Quartets op. 18

Ludwig van Beethoven composed String Quartets op. 18 over two years, from 1798 to 1800. They belong to the so-called early period of the composer's creative work which includes his first Bonn compositions and the compositions written in Vienna before 1802.

After coming to Vienna in 1792, young Beethoven made his mark fairly soon both as a composer and an excellent pianist-improviser. "First of all, things are going well with me, in the best way possible. By means of my art I am acquiring friends and respect, what else should I wish?" (Letters, 98). This letter from Prague, of 19 February, 1796, addressed to his brother characterizes the composer's mood and his well-being in that period. Often performing in the palaces of Viennese patrons of the arts, the admirers of music (among them one can mention the names of Lobkowitz, Lichnowsky, Liechtenstein, Estherhazy, Kinsky, Apponyi, Browne, Fries, Zichi, Thun, Russian Count Rasumovsky and other aristocrats), he gained such prominence in high society that just his name guaranteed success for the musical composition. In 1799 the Leipzig newspaper "Allgemeine musikalische Zeitung" began systematic publications of reviews of his compositions and comments on his concerts.

In Vienna chamber music was particularly popular. Sonatas for various instruments were written in dozens. They were dedicated to powerful persons and performed for them too. The concept 'sonata' included also sonata ensembles, including quartets. Quartets were composed by practically all composers of that time. Among those still known are: Italian composers P. Nardini and J.-B. Sammartini, later - L. Boccherini, a German composer K. Dittersdorf, a French one - L. Cherubini, and a Czech one - E.A. Föörster. Of course, the utmost achievements in the quartet genre belong to Joseph Haydn who began to write quartets at the age of 23 (in 1755) and created 83 quartets; and also to Wolfgang Amadeus Mozart who wrote 26 quartets.

At that time (the second half of the 18th century) quartets for string instruments had just become established as an independent genre. But the first ensembles for string instruments had appeared as far back as the 17th century. It was the genre of trio-sonata that became widespread in Europe for more than one hundred years, up to the middle of the 18th century. The basis of the trio-sonata was two violins, a bowed bass instrument to which a harpsichord (sometimes an organ) was added that performed the part of *basso continuo*. The harpsichord played the harmony which was insufficiently formed by the main (*obligato*) parts. With some composers such as Buxtehude and Tartini such sonata ensembles sometimes included four string instruments when the harpsichord was not used. It may seem that this was when the composition of the classical string quartet was formed. It is more probable that this genre, with its homophonic basis, arose from a specific modification of a string group of the symphonic orchestra.

Compositions containing four movements for the string orchestra had been established already in the creative work of Bach, Handel and Vivaldi. Later on, in the works of composers of the Mannheim school, a new genre became established - that of the symphony. The basis of that orchestra was

again the four-part string group.

It can be suggested that the brilliant idea of taking the composition for the strings group of the symphonic orchestra as the basis (discarding the double-bass that duplicated the part of cello) and to use it in the sphere of chamber music was conceived by Joseph Haydn. In the writer's opinion, J. Haydn was the first composer who elevated the genre of the Quartet to the level of great compositions.

Since no part in the quartet was duplicated, as in the orchestra string group, a new aesthetic quality was formed - that of creation of a peculiar conversation of four voices - instruments with individualised parts.

Beethoven began to compose early but for a long time he did not address the quartet genre. He composed pieces for piano and various ensembles with participation of the piano. At the same time Beethoven composed many trios for violin, viola and cello. The work on these compositions became a creative laboratory for the composer, enabling him to master the specific character of string ensembles.

The earliest string ensemble by Beethoven is a Trio, op. 3 for violin, viola and cello written in Bonn, before 1792. Three years later (1795) Count Apponyi commissioned a string quartet from Beethoven. However, the composer sent him a String Quintet (op. 4), reworked from the previously composed octet for wind instruments. In these compositions the influence of Mozart was clearly reflected.

Then four more works for string trio were composed: a Serenade op. 8 in D major (1797) and Three Trios op. 9, G major, D major and c minor (1798).

Only in 1798, did Beethoven venture upon composing quartets ordered by one of his sponsors - a Viennese patron of the arts and a music-lover, Franz Joseph von Lobkowitz - to whom, in keeping with the tradition of the

time, he dedicated this opus.

Unlike Bach and Mozart, who never wrote sketches and started musical notation only after the future work was completely composed "in mind", Beethoven paid great attention to short scores.

Quartets were composed and notated extremely quickly. Beethoven first made a lot of disconnected short scores and then connected those fragments in a single whole: "I remake much, reject, try again until I am satisfied, and then in my head remaking starts - in width, lengthwise, in height and in depth. As I realize what I want, the main idea never leaves me; it rises, it grows and I see and hear the image at large standing in front of my mind's eye as if in a cast shape". ([Beethoven,] quoted in Dolgov, 1980, p 25). As is testified by his contemporaries, the composer worked with great enthusiasm and animation: themes were coming easily, and each movement was put into the whole arrangement at once in almost completed form.

"Concerning the quartet particularly there are several characteristic of the last manner pointed out in a thesis by Sauzay, dedicated to Ingres:

1. The equal importance of all four parts in the structure of the work, so that interest is equally divided between all the instruments.
2. Thematic development much further extended in every technical aspect, ie, harmony, rhythm, division of the beat, etc.
3. The preparation rather than the resolution of the melodic phrase.

4. The succession of similar movements linked together one after the other in the same time.
5. Much indication of accent, expression marks, explanatory phrases, precautions taken by the artist to ensure a variety of tonal colour expressive of his own ideas". ([Sauzay,]quoted in De Marliave,1961,p 15).

The first performances of the Quartets op. 18 took place at the home of Beethoven's sponsor and friend - Prince Karl Lichnovsky. Beethoven had friendly relations with him and his wife, Mary-Christine for a few years. At one time he lived in their palace, and visited their estate.

A young musicians quartet performed at the prince's place on so-called musical Fridays. To these house concerts, besides close friends, prominent musicians were admitted and new compositions by Beethoven were played. Thus, in the presence of Haydn, at Likhnovsky, Beethoven and the musicians of the youth quartet performed for the first time three Piano Trios (op. 1) by Beethoven and three Piano Sonatas (op. 2) dedicated to Haydn. The first violinist and leader of the quartet was an outstanding musician and later a friend of Beethoven. Ignaz Schuppanzigh was fifteen years of age in 1792. The age of the second violinist, Johannes Sina, is not ascertained, a viola-player Franz Weiss and an excellent cellist Nikolai Kraft were 14 years old. The professional level of this quartet was evidently very high. In Vienna, spoilt with musical talents, this group immediately attracted attention and later was considered to be one of the best quartets in Europe.

Being keen on chamber compositions by Beethoven, Lichnowsky gave him a quartet of valuable Italian instruments¹, which, most probably, were played at the first performance of the quartets.

It is known that during rehearsals Beethoven was often rude to the

¹ The first violin made by J. Guarneri (1728), the second violin -by N. Amati (1690), the viola-by V. Ruggieri (1690), the cello - by A Guarneri (1712).

performers, turning them against him. Once, when Schuppanzigh complained about the difficulty of some passage in Quartet No. 7, the irritated Beethoven answered, "Do you really imagine that I am thinking about some paltry violin when inspiration arouses creativity in me?" (according to another translation² - "when I am talking to God") ([Beethoven,] quoted in Dolgov, 1980, p28). Nevertheless, cases are known when the composer listened to the remarks of the talented musicians and negotiated with them if the changes suggested did not affect the essence of the musical thought. Thus, according to the words of F.G. Wegeller, Kraft once persuaded Beethoven to change the passage in the *finale* of Trio op. 1 No. 3.

Believe me, all my ill nature is my boiling blood,

All my crime is my youth.

What is my sin? Even if at times

I'm liable to fits of anger,

Still in my heart I'm kind.³

([Beethoven,] quoted in Fishman, 1971-1972, p19)

"To create good wherever it is possible, to love freedom above all; to fight for truth everywhere, even facing the throne" (Letters, 80).

Beethoven wrote the above quotation from the drama "Don Carlos" by F. Schiller (act 2, scene 2), into the album of Wocke in Vienna, on 22 May, 1793. It could be characterised as the self-portrait and life credo of the composer.

The Quartets op. 18 were published in 1801 in the Vienna publishing house of T. Mollo, together with a Piano Concerto op. 15, a Quintet op. 16 and a Piano and French horn Sonata op. 17, the first three quartets being published in June and the rest in October 1801. According to the tradition of that time, Mollo only published the parts, and the score went out only in 1829

² Into Russian (*translator's note*).

³ Russian poetic translation by V.V. Levik (*translator's note*).

after Beethoven's death. In "Allgemeine musicalische Zeitung" it was said about the first series of the quartets (from the first to the third) published by Mollo; "Among new compositions there are excellent works by Beethoven; three quartets prove the presence of talent; they need to be performed often and very well, as they are difficult for playing and not in the least popular" ([Mollo,] quoted in Dolgov, 1980, p31). A theorist of the greatest authority, I. Albrechtsberger, found Quartets op. 18 worthless because they did not meet traditional requirements.

"Don't keep up an acquaintance with Beethoven", said Albrechtsberger to his disciple I.E. Dolezalek who showed him these quartets, 'He learned nothing, and he'll never amount to anything' ([Albrechtsberger,] quoted in Dolgov, 1980, p30). Nevertheless, the quartets became so popular that in 1802 Mollo published the second edition. To F. Hofmeister in Leipzig, of 8 April, 1802, Vienna, Beethoven wrote "Herr Mollo has again recently published my Quartets, let us say full of faults and *errata*⁴ great and small, they swarm like fish in water, ie, there's no end to them. *Questo e un piacere per un autore*.⁵ That's what I call printing; my skin is all over prickings and chaps from the beautiful edition of my quartets⁶!" (Letters 154).

Beethoven did not like his compositions equally. But it is not difficult to conclude from the context of his letters that he appreciated his Quartets op. 18 and liked them more than, for example, Septet op. 20 (composed in the same time), and that he was most of all interested in their being published as soon as possible, on a par with the First Symphony op. 21 and with the Third Piano Concerto op. 37 which was not quite finished then. Anton Rubinstein said about the compositions of that period, "Generally, in his [Beethoven's] compositions of the first period the formulae of preceding compositions are

⁴ Misprints (Latin)

⁵ "This is pleasure for the author" (Italian).

⁶ There is a play on words: *Stechen* - engrave and *Stichen* - pricks.

still coming into view only partly, in the same way as the costumes, which remain the same for some time, but in these compositions it is already heard, that soon man's own hair will replace the powdered wig with a plait, that boots, instead of shoes with buckles, will soon change man's gait (the musical one, too), and that the frock coat, instead of a broad tail-coat with steel buttons, will impart him with a different bearing. In these compositions, along with a hearty tone (as with Haydn and Mozart), an intimate tone (which is absent in their works) is also heard. Soon after that along with aesthetics, ethics appear and one feels that soon he will change *minuet* to *scherzo* and by that he will impart his compositions with more virile, serious character, that with him instrumental music will achieve dramatic expression and come up to tragic touch, that humor in it will come up to irony, and that music in general will acquire completely new expressions. His grandeur in *adagio* is amazing... but where he is simply inconceivable is in his *scherzo* (some of them I would compare to the fool in King Lear)" ([Rubinstein,]quoted in Alschwang, 1952,p 96).

In his quartets Beethoven went along the path of one of his teachers, an outstanding Czech composer, Aloys Förster. The review by Aloys Förster in the "Allgemeine musicalische Zeitung" of Förster's quartets suggests that Beethoven respected Försters quartets. "Implementation of the main thought, daring modulations and the unity of the whole - such are the qualities of these three quartets... Undoubtedly, in this genre, the composer will produce not only a lot of good, but also a superior quality music, provided he will subject his works to self-criticism and will be aware of ardour, dragging him into the modulations which make compositions incomprehensible, strange and gloomy". "Daring modulations" and "ardour" - both these epithets from the very beginning had been assigned to the name of Beethoven. No wonder that he treated Förster with great sympathy and called him "old teacher". Besides,

it is known that Förster showed fatherly tenderness towards Beethoven and rated highly the compositions of his young friend.

In the opinion of Alschwang, the Quartets op. 18, "from an historical point of view occupy an intermediate place between classical chamber music of the 18th century (elements of amusement, dance-like quality, typical cadence formulae in *finales*, elegance of external refinement) and the new chamber music of "serious" genre (the profound *adagio*, first signs of organic unity of separate parts of a cycle)" (Alschwang, 104).

The initial numbering of Quartets op. 18 was changed by Beethoven according to the advice of Schuppanzigh. This new order has been reflected in all editions of the score. So the generally accepted numbering does not correspond to the sequence of composition. Let us enumerate the quartets in the order they were created (in brackets we give the numbers assigned to them in all editions): D major (No. 3), F major (No. 1), G major (No. 2), A major (No. 5). As for the dates of composing quartets B flat major (No. 6), c minor (No. 4), no precise data have been found.

The writer developed a professional interest in Beethoven's op.18 during tertiary education in the former USSR. Selection of this research question presented an opportunity to extend the writer's knowledge of this significant part of musical evolution.

It was clear that the foundations for Beethoven's op.18 were to be found in the work of Haydn and Mozart. However the greater significance of the work became apparent. The analysis also pointed to the role of Beethoven's op. 18 in the process of musical evolution. The purpose of selecting the topic, that is, the research question, is to illustrate the way in which Beethoven's op.18 reflected the style of his predecessors, but added to and developed it.

Quartet No 1, F major

The first quartet (F major) is dedicated to the friend of Beethoven, violinist K. Amenda. This composition is remarkable for specific activity, energy of positive images. According to the opinion of L. Spohr and T. Helm, the first movement of this quartet is the summit of Beethoven's quartet music. Their reviews noted first of all, the perfection of the quartet texture - the evenness of distribution of thematic material and the flexible intensive development of the main motive in all parts of the quartet.

There is a manuscript of the first version of this quartet which Beethoven sent to his friend K. Amenda. "Dear Amenda! Accept this quartet as a modest sign of memory of our friendship," wrote the composer on the score on 25 June 1799. "Every time when you play it, remember those days that we lived together, and how deeply I loved you and always shall love you. Your faithful and sincere friend Ludwig van Beethoven" (Letters 113).

Two years later Beethoven wrote to Amenda in Vibry, 'Do not give your quartet to anybody, as I have remade it considerably. Only now I have learned to compose quartets properly, which you yourself will make certain of when you receive them.' (Letters 146). The majority of changes introduced into the second version are connected not with re-making of the melody line or harmonic plan but with the differentiation of accompanying parts, with the creation of compact backgrounds, and with the introduction of register and dynamic contrasts.

The first movement *Allegro con brio*, is in sonata form. In the basis of its music there is a short theme-formula, set already in the first two measures. In its first setting the features of Beethoven's style clearly appear, expressed in the bold relief of energetic unison of all four instruments.

This motive appears in the first movement more than one hundred times,

the whole length of the movement being 313 measures. Its structural significance consists in thematic unification of the principal, connecting and closing areas, as well as all the material under development.

The first section (measures 1-20) is a period of repeated thematic formation (8+12) with expansion in the second section of the second half-phrase. In it, two types of setting of the head-motive appear: one is resolute and strong-willed (unison), the other one played by the violin is softer and courteous.

The transition consists of three phases: the first is like an addition to the first section (measures 21-29). If it were not for a very brightly expressed cadence in measure 20, this section could be ascribed to the primary area; secondly the section where the modulation proper is performed (measures 30-48); and finally, the section preparing the key of the second section (measures 49-56). For all three sections the use of polyphonic technique is characteristic: in the first section there is a dialogue of two violins, reminiscent of links of canonic sequence; in the second section there is, firstly, contrasting non-imitative polyphony (the cello performs the head-motive several times, and the first violin introduces new thematic material, theme of the transition proper, then the head-motive moves to the viola part, and in the part of the first violin this motive unites with the theme of the transition, forming a new thematic formation); in the imitational exposed transition to the second section between the first violin and cello - there is a round canon of the first rank. Here too, a scale-wise step appears that later will play an important part for making the movement of the secondary area, closing area and development more dynamic.

The second section is patterned after Mozart's sonatas and quartets (as we will see further on, such formation of the secondary area is almost a regular feat of op. 18). This period of repeated formation with developed

additions in which characteristic dramatisation of motive takes place, leads to the closing cadence with a trill. In the first 16 measures of the secondary area (measures 57-72) thematic material is exposed four times successively, first with the solo of the first violin, then of the viola, then of the cello and finally of the second violin. This section is characterized by soft, neutral sounding, smooth movement. In addition the movement is livened up (measures 72-84), the head-motive appears in a characteristic form of a dialogue, already familiar from the transition, this time between the cello in high register and the first violin; this dialogue leads to a dramatic conclusion in the key of d minor (modulation into the key of the second degree is very typical of Mozart), then the level of sonority continues to increase and leads to the closing cadence in the key of C major.

In the closing section (measures 84-114) all the motives that were encountered earlier in the exposition reappear. Firstly the material of the secondary area (only in the ascending direction), then the head-motive with a characteristic conversation and, finally, the scale-wise motive.

The development section (measures 115-178) is not large in scale and is mainly built on the head-motive. The initial impulse is given by a scale-wise motive on which (as would be expected) the transition to the recapitulation is built. Theme formula is first heard in the bass with constraint, then in expressive phrases of the first and the second violins, active fugato of all the four instruments and contemplative dialogue (four-measure phrases) between the first and the second violins. Then comes the section anticipating the recapitulation.

The recapitulation begins with the first subject in four-octave *ff* which is reduced to 8 measures (179-186). The transition is to some extent re-planned: after the modulation step (measures 187-197) comes the theme of the transition in G major. Starting with the third section of the transition

(measure 210) and right up to the end of the closing area (measure 273) the material of the exposition is repeated almost exactly, in the principal key of F major.

From measure 274 the *coda* starts, designed to assert the general vigour of the movement and to underline the dominant role of the head motive. For the sake of curiosity, it is worth noting that in measures 282-283 and 286-287 we anticipate the setting of the first section of the *coda* of the first movement of the Third ("Eroica") Symphony composed in 1804, that is, five years after composing this quartet.

"Very fine is the imaginative reflection of this harmonic shock at the beginning of the *coda*. Beethoven had the presumption to introduce a new scale-motif at this late date, new at least in this clear form, and develop it a bit. In fact the entire *coda* makes a particularly interesting herald.

The movement, then, is full of fits and starts, based on heady thematic, rhythmic, and harmonic contrast. In the hope of cementing some of this divergence, presumable, Beethoven planned a monolithic treatment of the recapitulation: twelve bars of scales on the dominant, sweeping in his recapitulated main theme *fortissimo*. Whatever the hopes, the effect is blatant, and no less so for being thoroughly typical of the man". (Kerman, 1967, p 34-35).

The features of Beethoven's mature style become strikingly apparent in the second movement of the quartet (*Adagio affettuoso*) in d minor. In its profundity and tragic strength, this *Adagio* is as exceptional in the chamber music of the 18th century, as Mozart's Quartet in d minor and Quintet in g minor. Deeply related in mood to *Largo e mesto* from Piano Sonata No. 7 (also slow and also in d minor)⁷ this *Adagio* was evoked by the scene in the

⁷ " ...many play *Largo e mesto* from Sonata op. 10 Nn3". Ya. I. Zack would say, "But in so doing, how often. they do not know *Adagio* from Beethoven's Quartet op. 18 No. I. I think, that these two masterpieces cannot be thought of separately from one another, and one cannot perform one composition well without knowing the other one ..." (Davidyan, 225).

vault from Shakespeare's tragedy "Romeo and Juliet". It is characteristic that in the short score of the last measures of the *Adagio* there is an inscription "last breath" which also points to the concealed programme idea.

Programming⁸ in the creative activity of Beethoven deserves separate attention. It is known that Beethoven, at death's door, worried about the underlying meaning of many of his compositions remaining undisclosed. Schindler writes, "Foreseeing the approach of his death, he expressed his wish that I should publish his intentions concerning symphonies and piano compositions" ([Schindler,] quoted in Alschwang, 1952, 196-197). R. Rolland in his last book about Beethoven, devoted to his last days, refers to the record of a conversation on this subject between Beethoven and Schindler who tried to dissuade the composer from the advisability of his wish. Rolland summarizes this discussion in the following way, "It is absolutely clear, although most often people do not wish to recognize it, that Beethoven attached psychological, even dramatic meaning to each of his compositions, this meaning being quite exact and clear, and that he wanted to reveal it by means of headings when publishing his complete works. He disagreed on this question with most faithful people from his circle, with his disciples." ([Rolland,] quoted in Alschwang, 1952, 197).

This aspiration of Beethoven's for maximum reality of musical thought, undoubtedly left its imprint on the creative process itself. The observations of the contemporaries also point to this. Here is one of those:

"Braun von-Brauntal reproduces the talk with Schubert in a tavern where Beethoven at the time was also staying, "From time to time he would take another notebook of greater size out from his side pocket and would write in it with his eyes half-closed. 'What is he writing there?', I asked... 'He is composing', the answer followed. 'But he is writing words, not music.' 'This

⁸ Expression of underlying meaning of compositions (*translator's note*).

is his manner: he usually outlines in words the development of ideas in one or another musical piece and inserts between them a few notes at the most'." According to Schlesser, Beethoven said, by the way, "...when I realize what I want, the main idea never leaves me; it rises, it grows and I see and hear an integral image in its full scope, standing in front of my inner sight as if in the final cast form". ([Beethoven,] quoted in Schlesser, quoted in Alschwang, 1952, p197).

The second movement is composed in sonata form. In the simple but expressive relief of theme there is something in common with a famous melody of the flute in the scene "Elisium" from the opera "Orpheus" by C. Gluck. One cannot help notice how much Beethoven's second movement is the successor to Mozart's tragic lyrics in his *Lacrimosa* (Requiem). There is an overt similarity in measures 7-8 to the intonation of *Lacrimosa* (Requiem). The combination of Gluck's austere simplicity and Mozart's softness of melodic development constitutes the particular brightness of this music. The melody is replete with passages that heighten its expressiveness.

"Beethoven lacked the tact of Mozart and Haydn in pathetic expression. Nothing so powerful and so full of tragic passion, doubtless, had been attempted in a quartet slow movement, nor anything buttressed with so sophisticated and integral a technical command. Beethoven had learned or taught himself amazing things by 1799. What he had not yet gained was the full resource of feeling needed to justify the full, raw employment of the traditional rhetoric or the minor mode. The problem remained with him up to the 1820's, to the time of the Piano Sonata in c minor, op.111, the Ninth Symphony, and the Quartet in a minor". (Kerman, 1967, p42).

The first section (measures 1-13) is constituted in the form of a broad half-phrase (the first violin theme), the transition begins as the second half-phrase of the first section (the theme is heard on cello). However, already in

measure 17 thematic development is handed over to the first violin and modulation moves in the direction of the key dominant of F major. The secondary area (measures 26-38) to some extent clarifies the murky colouring of the beginning of the second movement. It is stated in the form of a dialogue between the first and the second violin. The secondary area (measures 26-38) is constructed in free form where two sections can be singled out: the first (measures 26-29), characterised by homophonic texture constitution; the second (measures 30-38) is built on imitational polyphonic movement. The closing area (measures 38-45) strengthens in the thematic imagery, the quality achieved in the secondary area.

In the development section (measures 46-62), after the first two measures in which the material of the secondary area is stated, the first section in g minor is almost entirely played by viola and second violin. By means of effective and dramatic passages of the first violin, dynamics of sound occur which lead to a sharp drop at the end of the development section.

In the first section of the recapitulation (measures 63-95) the alarm is sounded. This affect is achieved by the figuration in small note values for the viola and the second violin (first sixteenth notes, then thirty-seconds). The transition is omitted, and the sphere of the secondary and the closing areas repeats the material of the exposition in the G major, measures 95-110 - the *coda*, where the principal d minor returns. In the first six measures there is the setting of the beginning of the first section by cello. The passage is characterised by great expressiveness, with contrasting dynamics. The closing section is the "tragic denouement" (remember the programme idea of the movement)

The third movement *Scherzo*, light and gracious, is neutral in images. It has a frankly intermediate character. This is typical of almost all *scherzos* of op. 18, as well as *scherzos* of other Beethoven cycles of that period. The

beginning of the *trio* is interesting, built on unison octave leaps which also occur in the further setting of the *trio*. The movement is composed traditionally in a compound ternary form. The first part: the opening period - 10 measures, middle part - 26 measures, then varied repetition of the opening period - 14 measures, and addition to it - 35 measures.

The form of the *trio* is: the opening period - 16 measures, the middle part - 16 measures, the open-ended recapitulation - 28 measures - which moves without a caesura into the repetition “*da capo*” of the *scherzo*.

Obviously, Beethoven's understanding of “games” and “jokes” of this type was associated with free formation of the (form) parts, irregular distribution of the number of measures between more significant and less significant sections.

The opening of the *finale* (*Allegro*, rondo-sonata) is heard in advance in the *scherzo*. The rhythmic impetus in the refrain is reminiscent of a *tarantella*. One should note the elegance of the contrasting triplet and duple rhythms.

The refrain (first section) is built in the form of repeated formations (measures 1-18); the second half-phrase with expansion. If the formation of the first section is traditional, the setting of the thematic material which follows is fairly free. The transition demonstrates an imaginary tripartite form. Conventional first part - measures 19-26, and conventional third part - measures 34-42, almost duplicate one another in the material, although functionally they are absolutely different. The first part (F major) continues the sphere of the first section, and the third part (d minor) implements it in G major (dominant to dominant). Between these two parts there is a fairly bright contrasting theme which takes on the function of the imaginary middle part.

The secondary area (measures 43-58) is short, has uneven character of setting and there are no obvious cadence points. In many respects its tonal

structure plan contributes to it: G major – C major. The beginning of the theme in G major, which at that time was considered fairly far from F major, sounds quite atypical. Clearly, there is reason to suppose that the function of transition to the dominant key is performed by the secondary area itself. The key plan affected also the structure: the secondary area represents two links of sequence.

A fairly long closing section (measures 59-87) starts as if it is the continuation of the secondary one. The type of setting points to the fact that it is the closing area, namely small (of a few measures) formations strengthening the C major tonality. However, Beethoven again decorates this section of the form with something special. Beginning from measure 79 in c minor, a short theme is introduced which not only attracts attention to itself but is also designed for further development in the development section.

The bridge (measures 87-90) leads to the traditional refrain at the border of exposition and development; measures 91-98 are the refrain in the form of one half-phrase. Starting with measure 99 the development begins as the second half-phrase of the refrain. In the development two waves can be singled out. The first one ends at measure 159, the second one - measures 160-235. Both waves have similar structure. The first comprises: the development of the first section theme, including the polyphonic one (measures 110-115), dialogue of the secondary area, stated in the reverse (inversion) in counterpoint with the first section (measures 117-131), the theme from the closing area in inversion (measures 137-144 and 153-159). The second wave is built from the secondary area in counterpoint with the first section, then comes the section where the theme from the closing area is continued and then the transition to the recapitulation on the material of the first section.

The recapitulation (measures 236-323) starts with the refrain in the more

dynamic variant; up to measure 324 the material of the exposition is repeated (certainly, with transfer to the secondary area in C major – F major); measures 324-327 are a short bridge which is characteristic for a rondo-sonata, and from measure 328 the *coda* starts. This can be considered as an expanded variation on the refrain.

Quartet No 2, G major

While the whole image of Quartet No. 1 F major is energetic and concise, Quartet No. 2 pays a certain homage to elegant high life style, from which Beethoven was not immune in his younger years. It is not by chance that this quartet was given the name of "Komplimentier-Quartett". It refers first of all to the first movement, abundant in melodic "flourishes", exquisite elegance of pauses, and "dotted" rhythms. Nevertheless, on the whole the quartet in G major is immeasurably far from what could be called a "high-society trinket". "It can be supposed", Romain Rolland writes, "that Quartet No.2, as well as No. 5, is an imitation of Mozart and Haydn (a very successful imitation) rather than a free utterance. But at other times we see how the face of fashion is being erased; from the deep a great image arises, a mighty shadow: Shakespeare is coming". ([Rolland,]quoted in Davidyan,1994,p264).

"The first movement is Beethoven's clearest attempt to press his personality into the comedy of manners which Haydn had discerned as the potential essence of the classic style". (Kerman, 1967, p 44).

The first movement, *Allegro* is written in sonata form. The first section (measures 1-20) presents a period of repeated figures. The second half-phrase of the period features expansion. In thematic respects the first section consists of three elements: the first with a virtuoso step of thirty-seconds of the first violin, the second a gallant" step in the "dotted" rhythm in chordal tones, while the third is a cadence inversion. Such rich content of the first half-phrase, as well as its cadence inversion in the tonic (which is not typical of the ending of this type of formation) is explained by the fact that it simultaneously performs the functions of introduction and conclusion, as the first movement ends with precisely this musical fragment.

The transition (measures 21-35) presents a step modulating into the dominant D major: a strong willed motive, ascending by a fourth, in unison in the *f*-dynamics in the low register is opposed to an agile motive in high register.

The secondary area (measures 36-61), counterbalancing the galant first section, has an heroic character peculiar to Beethoven's music in general (accents, abrupt changes of dynamics, ascending movement by a fourth, etc.). However, in the expansion (the end of the second half-phrase, from measure 51) the heroics suddenly change to sentimental lyrics with sighing motives. As we can see already, in the first movement of this on-the-whole, buoyant composition, subtle changes of inner states are observed.

The closing area (measures 61-81) is on the whole quite traditional. Let us only point to the last four measures where the cadence inversion from the first half-phrase of the first section is reproduced in D major. The development section (measures 82-144) begins with the same inversion in d minor. In this section there is successive development of the transition, first section (with the motive connected with the dotted rhythm acquiring special significance), then again the transition (quite intensive).

The beginning of the recapitulation (from measure 145) is dynamic. The melody of the first four-measure of the first section is first played by the cello in the high register, and only after that - once more by the first violin. It is worth noting that the harmonic parts of two other instruments move much more animatedly than in the exposition, and the imitation arises between the first and the second violins. In the recapitulation the first section has the form of a half-phrase because the transition begins as the second half-phrase. This area is built on the material of the first section and is completely different from the exposition. Such substitution happened, apparently, because the thematic material of the former transition was "exhausted" in the

development. It is like a bright, colourful spot when in the middle of the new transition the material of the first half-phrase of the first section sounds - *pp* in E major (measures 170-176). From measure 187 a recapitulation block "secondary area - closing area" is rewritten traditionally without considerable changes in G major. In the *coda* (from measure 233), after three stops (with fermatas) on a seventh chord, the aforesaid first half-phrase of the first section appears, performing the function of a conclusion.

The second movement, *Adagio cantabile*, in C major, is written in compound ternary form with a contrasting middle part unexpectedly stated in *Allegro tempo*. It continues the tradition of Mozart's major *Adagios* in sonata form. The comparison of *Adagio* and *Allegro* contrasting sections, so typical of Beethoven's mature Quartets (op. 74, op. 130) are used here in the quartet genre for the first time. The outermost parts are characterised by the melodiousness of cantilena acquiring with the improvisation-like, flexible style of play. Such character of the music has influenced its structure: small and larger parts of the form are different in size, and asymmetrical construction of phrases and periods.

The first section of the second movement is constructed in a simple two-part form. The opening period (measures 1-14) - the first part - consists of five phrases: 3+3+2+2+4 measures. The closing phrase modulates into the dominant G major. The second part consists of a central section of a developing type (measures 15-18) and a recapitulation section (measures 19-26), the closing motives of which anticipate the basic *Allegro*. The *Allegro* (measures 27-58) is in simple ternary form with a development in the central section. The *Allegro* itself, unlike the outer sections, is stated by even movement in sixteenth notes. It comprises the features of imitational polyphony and has an absolutely symmetrical construction (all three sections have exactly 8 measures each). Measures 27-28 are the introduction to the

main part of this section, and measures 54-58 are the transition back to the initial *Adagio*. The *Adagio* recapitulation presents an exact repetition of the initial section, richly decorated with virtuoso passages. Noticeably reinterpreted is the cello part which enters into a free improvised dialogue with the first violin.

Scherzo. (Allegro). It is reminiscent of a merry *minuet* in Haydn's style. Its main theme (measures 1-8) seems woven from separate linked motives on the first violin, "filled in" by the remarks of the second violin.

The *scherzo* is traditionally written in a compound three-part *da capo* form. If it be compared with the *scherzo* of the First (F major) Quartet, the forms of that *Scherzo*, due to its dance basis, are more symmetrical in particular, the opening period of the first part, the middle of the first part, the opening period in the *trio*. As for other sections, the form is built more freely, and can be considerably expanded; For instance, the recapitulation section of the first part lasts 27 measures, on account of the expansion of the second half-phrase of the period and the introduction of two additions (measures 30-38 and 38-43).

For the interpretation of the *finale (Allegro molto quasi Presto)* what is important is the subtle communication of the changeable mood of the main theme. The noble softness of the tone, unconstrained manner of expression that are peculiar for its initial setting, are given a resolute, imperative character by the contrasting changes of dynamics and accentuation.

The character of the first section (measures 1-28) resembles Lied genre. The closeness to this genre is shown by the concise and clear strophic form of the themes, diatonic melodic structure, "coloured" in some cases with transitions typical of folk-art. In this case the phrases of the "soloist" are answered by unanimous choir cues.

The song form has also influenced the structure of the first section: the

first phrase - 8 measures (G major – D major), the second phrase -8 measures (D major – e minor), four measures – bridge (transition into G major) and closing area - 8 measures, G major. As a result, what emerges resembles a simple three-part song form. In the transition (measures 28-55) we note a spectacular statement of one phrase of the first subject in d minor by the cello (measures. 38-45) which prepares the contrasting appearance of a second subject in *p* dynamics in the form of an elegant dialogue of two violins.

The second subject (measures 56-111) is fairly spacious and is rich in a lot of musical events. After the first four-measure set; as said above, in the form of a dialogue of two violins, in the following four-measure a viola is added. And the second half-phrase, from measure 64, is set in the form of paired “chats”: the first and the second violins answer viola and cello. At the moment corresponding to the expansion of the first half-phrase, the character of the music changes (*sf* sounding from all four instruments). The development of the second subject leads to appearance of a new thematic element, a short two-measure motive, built on the sound diminished seventh chord and the dominant seventh chord (measure 76). The material based on this motive, is of a particularly unstable character but the appearance of chords is delayed. In measure 96 in the harmony of the dominant to remote F major, yet another, third, theme appears which at last leads to the required D and after an "impressive" trill completes the second subject.

De Marliave wrote “He [Beethoven] obtains curious little effects by the inversion of the three notes: [bars 76-77]. He sets the two figures of the *motif* against each other with infinitely varied effect, in diminutions, augmentations, and unexpected turns of harmony, like the modulations from G minor to A flat major, after the momentary lull in the sustained chords of the second section”. (De Marliave, 1961, p 17).

The closing area (measures 112-139) is constructed first on the material

of the first section and then, from measure 122 - on the material of the second element of the secondary area, this time in the form of inversions of major triad.

The main "personage" in the development section is the first subject. According to its main statements the key plan of the development is: E flat major – C major – A flat major, thus outlining the triad of the flat second in relation to the principal key. So, the beginning of the development section is the statement of the first section theme in E flat major (measures 140-147). Then on the material of the transition area a fairly dynamic transition follows, thoroughly preparing the C major and in measures 179-197 the first section is stated in C major. After a small juncture in measure 215, the second element of the secondary area appears on the material of which the transition to the beginning of the first section in A flat major is built, measure 135.

Practically without any special transition, the recapitulation (measure 247) begins. Compared to the exposition, it is not changed much: the tonal contrast has been removed, the setting of the first section is decorated with a counterpoint in the first violin part, there are insignificant rearrangements of parts in the statement of the first section of the secondary area (measure 310). At the end of the recapitulation and at the beginning of the *coda* Beethoven introduces a clash between the second thematic element of the secondary area and the beginning of the first section. By means of rhythmical variation, the composer shows the inner kinship between these two motives (movement along chordal tones). The quartet finishes with multiple affirmations of the initial motive of the first subject.

Quartet No 3, D major

In the Third Quartet (D major) - which is actually the first - some non-independence of quartet writing is noticeable (Beethoven was making just the first attempts in this genre), which tells on the prevalence of homophonic setting and on an exclusive predominance of the first violin. However, his mastery of quartet texture is already quite perfect, the sounding is clear and beautiful. This composition is strikingly uniform in the quality and development of the material. The smoothness and perfection of the musical texture may probably be explained by the fact that in his first experience of quartet music Beethoven does not yet "show his claws" (R.Rolland) as it is felt in later compositions, but follows brilliant patterns created by his predecessors - Haydn and Mozart ([Rolland,]quoted in Alschwang,1952,p36).

The first section of the first movement (*Allegro*), in spite of a fast tempo, has broad cantilena character. Especially expressive and melodious is the opening motion – a rising minor seventh. Probably, from such melodic character the asymmetry of construction in the first section follow: the first half-phrase - 10 measures, the second half-phrase (it begins with an imitational statement of the opening turn in the viola and the second violin) - 17 measures; the second half-phrase is expanded also owing to free improvisational development in the first violin part.

“The beginning of this *Allegro*, with the theme opening on the dominant of the key, was considered very audacious. The usual practice of the period, elevated to a definite rule by certain theorists, was to begin a work in ‘sonata form’ on the tonic”.(De Marliave,1961, p 18).

The transition consists of three sections and is characterised by quite a long time in the main key at the beginning and a sudden modulation at the

end. The first section (measures 28-35) is in its character additional to the first section. The second section represents the transition theme proper (measures 36-45), characterised by elegant triplets and syncopations in Mozart's spirit. The third section (measures 46-56), in a tonal-harmonic way, forestalls the secondary area.

The fourth section (measures 57-67) introduces A major but it cannot be interpreted as the beginning of the secondary area, as it does not feature rich thematic material (the first violin figuration does not introduce anything new compared to the preceding exposition course). It is structurally unsteady and partly repeats the material of the preceding section. Its main function is to prepare the appearance of C major, since it is C major in measure 68 where a new and bright thematic material appears, the secondary area proper. It is set in choral-type texture and moves along C major (the first four measures), a minor (the second four measures), and A major (the closing section up to measure 90) keys.

The closing area (measures 90-107) completes the section with multiple cadences and prepares the beginning of the development section.

In a small development section (measures 108-157) there is successive statement of the first section (d minor), and the transition area theme (B flat major – g-minor). The next section makes the setting dynamic. It achieves the culminating point (measures 154-156) on the dominant in f sharp major, after which the sound fades and in the lower register of viola and cello a sustained c sharp remains. In that way, it is not the dominant of the principal key that sounds at the end of the development section (as would be more habitual) but the dominant of the third degree. As a result, D major in recapitulation sounds unexpectedly, as if gradually getting free from the functional system of f sharp major.

The field of the main and transition themes in the recapitulation are subjected to abridgment. Thus, the first section is only represented by one tonally broken half-phrase D major – b minor. The second half-phrase belongs to the transition area and after it (the transition area theme is omitted) a section comes that prepares the main D major. Here (from measure 182 to measure 237) comes an exact repetition of the corresponding material of the exposition. In the *coda* (measures 238-268) successive setting of the first section theme (g minor), the secondary area theme, and again the first section theme remain key.

The second movement, *Andante con moto*, is in B flat major. It is interesting, that already in his First Quartet Beethoven composes the slow movement in sonata form (more precisely, in rondo-sonata, with some peculiarities which will be discussed below). This movement is calm and contemplative mood, it is a sort of culmination of the cycle.

“This slow movement, in B Flat major, is much longer than any *Adagio* of Mozart’s and than most of Haydn’s. By an innovation of his own Beethoven thus makes the slow movement with its extended development the central point of the whole work”. (De Marliave, 1961, p 20).

The first section presents a period of one whole formation with repeated first four measures. The repetition is caused by the fact that the first four measures of theme are first performed by the second violin and then - by the first violin one octave higher.

The transition area (measures 13-22) consists of two sections: the first one, neutral in material, leads to the dominant of F major on which the second section is built, which prepares an elegant secondary area (*staccato* stroke, decorative passages in thirty-seconds).

In the secondary area two sections are clearly singled out: the first one (measures 23-29) is characterised by transparency, lightness, muffled

sounding (*pianissimo*); the second one is heavy, solemn sounding (from *forte* to *fortissimo*).

From measure 37 the closing area begins, built on the material of the first section. In measure 43 it flows into a junction leading in measures 47-62 to the statement of the first section (which is rondo-sonata refrain) and of the first section of the transition area.

The development (measures 63-89) begins with the statement of a new contrasting theme (eight measures in e flat minor – E flat major). Then follows the developing section where the material of the first section is actively developed.

The recapitulation begins in measure 90 with the second section of the transition area (the first section is omitted) and fully repeats its material (transposed to B flat major) up to measure 109. In measure 110 instead of a closing area the first section-refrain appears. An unexpected entry (measure 120) of quivering sextuplets, emphasized by a *sf* at the beginning of each half-measure signifies the beginning of the *coda*. The sextuplets and the material of the beginning alternate twice (the first time the material is set in canon form). The fading, melting ending of this movement anticipates some late compositions of Beethoven for example, the *Adagio* of Quartet No. 10.

The third movement, D major, is only indicated by the word '*Allegro*'. Whether it is a *minuet* or a *scherzo* in its genre, is not specified. If one considers the form in general outline, it seems to be constructed after old fashioned patterns, with the alternation of major key (*minuet*) with minor one (*trio*). However, in the character of statement the outmost parts are very close to those *scherzos* that were considered in the First and the Second Quartets. The eight-measure opening period (in this case modulating from D major into f sharp minor) is included in a simple two-part form (the middle section occupies only four measures) with a fantastically extended recapitulation

(measures 13-62), by means of of expanding to measure 33 and the addition.

Contrasting in mood, the trio has an open-ended structure, the opening period (12 measures with repeated half-phrase, d minor) modulates to a minor. In the development section the material of the first half-phrase and the opening period is repeated twice: in c minor and g minor. The recapitulation section repeats the same material with a stop on the dominant to d minor-D major, after which comes the juncture before almost identical repetition of the first part.

“At the repeat of the *Minuet*, Beethoven makes his instinct for innovation felt, and sets the second repetition of the them at the octave.”

(De Marliave, 1961, p 21)

The *finale, Presto*, is written in sonata form and is close in style to festive, folk music in its nature (the fast 6/8 movement suggests the *tarantella*) as in Haydn's *finales*.

The first section of the *finale* consists of two introductory formations on the same material, four measures each (the first one - solo of the first violin, the second one - the first and the second violins (in thirds) and a period of two half-phrases (8+10 measures). In measure 27 the transition area begins which consists of an addition to the first section (measures 27-34), a modulating section (measures 35-41) and a section anticipating the secondary area (measures 42-55)

The secondary area (measures 56-96) does not bring about any principal contrast of either thematic or movement nature. Structurally, it is formed in a quite traditional way: the first half-phrase is 8 measures + the second half-phrase with a considerable extension, up to and including a section in a remote F- major on relatively new material (measures 80-86). The closing area (theme is first stated by cello, then by the first violin (measures 96-114)).

The development begins after a small bridge in measure 121. Its first section is built on the development of the opening motive of the first section (from the introductory formation). From measure 178 cello starts developing the secondary area. At the same time in the second violin part relatively new material appears. After a thrice-repeated statement of this combination in b minor, a minor and G major, in the development a section comes which anticipates the beginning of the recapitulation (movement to dominant of the main key, measure 195).

The recapitulation from measure 216 precisely on the whole, reproduces the exposition material (with a corresponding tonal plan of the secondary area: D major – B flat major – D major). From measure 324 a small expansion of the closing area follows that serves as a more fundamental completion of the whole composition.

“Despite its correct and academic form, it has a certain individual quality, especially from the opening of the second section to the return of the principal theme, curiously introduced by a long *smorzando*”. (De Marliave, 1961, p 22).

Quartet No 4, c minor

Quartet No. 4, c minor stands apart among the Quartets op. 18, being the only one composed in a minor key. Along with the First Quartet F major, this one presents the most significant achievement of Beethoven in op. 18.

"This quartet is the most polished work of Op. 18, and one of the most advanced in style of Beethoven's early manner". (De Marliave, 1961, p 22).

The quartet received the name "Pathetic". Among quartets it occupies the place analogous to that of Pathetic Sonata among piano sonatas. R. Rolland wrote, "Here is something rumbling behind the door; he breaks it open, letting in a magnificent *Allegro* from Quartet c minor: this is young Beethoven, wrathful Coriolanus. The public was not mistaken there - the quartet created as exciting an impression on the youth, as the 'Pathetic' sonata" ([Rolland,]quoted in Davidyan,1994,p268). R.Rolland was confirming that the youth were impressed by his Quartet as a "Pathetic" sonata.

It also occupies a prominent place in the group of c minor compositions of Beethoven of the early Vienna period (Piano Trio op. 1 No.3, Piano Sonatas op. 10 No.1, op. 13, the Third Piano Concerto, Sonata for Violin and Piano op. 30 No.2). The same group can, to a certain extent, also comprise Piano Sonata op. 2 No.1 written in a close f minor. As is known, in that period these keys served for Beethoven for expression of "rebel" mood.

Many researchers believe that Beethoven's state of mind in the period of composing this quartet is quite clearly characterised by one of his letters. "You can hardly imagine" the composer writes to W. Wegeler in Bonn on 16th November, 1801, "what a lonely and sad existence I was dragging out for the last two years. Like a ghost, my weak hearing was haunting me everywhere, and I avoided people, had to appear a misanthropist, though in

reality it is so little my way.

The change that has occurred to me now, has been brought about by a sweet, wonderful girl who loves me and is loved by me. After two years-again a few bright moments, and lo and behold - I felt for the first time that marriage could make me happy. Unfortunately, she is not of my estate [class]⁸, and now, certainly, it is absolutely impossible for me to marry; I still have to wander about a good deal. If it were not for my hearing, I would have traveled round half a world, and it is necessary for me to do it - since for me there is no higher delight than to be occupied with my art and to show it." (Letters, 149), The adduced extract from the letter quite well reveals Beethoven's innermost emotional experiences in which there happened a clash of tragic feelings connected with the aggravation of deafness, the uplift of creative power, the joy of love and the obstacles in his way to happiness.

"This opening passage is one of the first examples of Beethoven's melodic gift, broad and powerful, expressive and yet uncomplex. Neither in Haydn nor in Mozart could a period so virile be found, so profoundly imaginative and emotional. In Mozart's G minor quintet the opening bars are of similar cast, but less moving and less intense". (De Marliave, 1961, p 24).

Of interest is the image of the first section of the first movement (*Allegro ma non tanto*). The contours of the melody are in Beethoven's way energetic but the activity of the motives is softened by the introduction of ascending turns, seconds in suspension. The theme is imparted with considerable internal movement owing to broad phrases, and plenty of suspensions. In its form the first section presents a period of indivisible structure (measures 1-13).

The transition goes through a few quite unusual phases. The first of them (measures 13-17) is an energetic, even aggressive juxtaposition of tonic chords and the dominant in *fortissimo*. Then comes a more mobile section

(measures 17-25), the impulse for which comes from the motive of the first section (with the first violin) and the motive anticipating the secondary area (with the second violin and viola). It ends with the dominant triad to c minor. The third section A flat major – E flat minor (measures 26-33) is the theme of the secondary area proper, smoothly leading to the secondary area.

The secondary area (measures 34-70) is as if growing from the motive of the first section, which is not infrequent with Beethoven (let us remember just Piano Sonatas op. 2 No. 1 and op. 57, "Appassionata"). The theme has a classical structure: the period with the first half-phrase (8 measures) and the second one greatly expanded by lively movement and introducing a relatively new thematic material (measure 53). In measures 33-35 the theme performed by the second violin, has an excited, anxious character. In the opening phrases of the theme the pauses of the first violin alternate with lively cues "filling in" the theme. But then the theme, slowly thawing away in a more dull register, is gradually overshadowed by the second part for the first violin in the high register E string. Of great interest is a short closing area (measures 70-77) built on the contrast of unisons with pianissimo staccato and fortissimo chords.

The development of the first movement of the quartet is not typical of the development of a dramatic Beethoven *Allegro*. The themes of the exposition preserve their succession and duration, the completeness of the structure, developing harmonically and polyphonically, which brings out the lyrical qualities of the composition. In measures 78-90 there is the first section statement in g minor, in measures 91-105 there is its motive's development, in measures 106-111 there are the second and the first (in abridged form) elements of the transition area, in measures 112-127 there is the secondary area in F major - f minor, first with cello, then with the first violin, in measures 128-135 there is a small section on c minor dominant,

anticipating the recapitulation.

In the recapitulation the whole first section is set out, then in measures 148-157 there is an expanded variant of the first element of the transition area (active juxtaposition of chords). The second and the third elements of the transition area are omitted, and from measures 158-201 the secondary and the closing areas are set in C major. The *coda*, starting with the statement of the beginning of the first section in D flat major, summarises those dramatic tendencies that were set out in the whole first movement.

The second movement, C major, is very interesting both in its form and content. It is indicated as *scherzo* but the tempo is not so fast (*Andante scherzoso quasi Allegretto*). Written in sonata form and substantially developed polyphonically, it definitely falls out of the group of *scherzos* and *minuets* of op. 18. This *scherzo* was composed in 1800. In the opinion of A.B. Marx, the music of this movement "is distinguished by its serious and resolute character, and although from time to time there, one or another joke is heard, this is done on purpose, in order to conceal serious thoughts of the composer."([Marx,]quoted in Dolgov,1980,p 42).

The first section of the second movement is set in the form of the exposition of a four-part fugue (the length of the fugue is five measures). The order of the entries is the second violin (in the tonic), viola (in the dominant), the first violin (in the tonic), and the cello (in the tonic, incomplete statement).

A more or less fugal setting is preserved up to measure 20, where the first section of the transition area begins, which is set in homophony. The second section of the transition area from measure 33, built on the material of the first two measures of the first section, presents an inexact four-part canon with one-measure interval between entries, ending on the dominant, G major.

The secondary area (measure 43) begins in the form of a two-part

canonical sequence by the first and second violins. The second half-phrase of the secondary area is the setting of the same sequence but with duplication of the third of one of the parts. As in the first section, by the end of the secondary one, polyphony is substituted by homophony. The closing area (measures 68-82) built on the motives of the first section, is characterised by free polyphony.

A short development (measures 83-145) consists of three sections, of which the first two (built correspondingly on the material of the second element of the transition area and the closing area) are again connected with polyphonic work. The third section prepares the recapitulation.

The setting of the principal area in the recapitulation resembles the recapitulation section in a fugue when there is simultaneous sounding of all (or almost all) parts. On the whole the recapitulation repeats with some digressions the exposition up to the *coda* (measures 229-261), the climax of which presents the statement of the principal area theme in a homophonic variant.

As far as the second movement is concerned, it must be said that here Beethoven implemented the synthesis of two forms: sonata form and fugue form (forms of this kind are sometimes found in the quartets of Haydn and Mozart). Here Beethoven also anticipated the forms of his compositions of his later period, quartets and piano sonatas.

The dramatisation of this movement had caused the innovative changes in the conventional arrangement of parts. The second movement, traditionally of the lyric and contemplative, or philosophical character, in this case is replaced by *Scherzo*. Beethoven keeps the traditional contrast of *tempi* between the first and the second movements (*Allegro-Andante*), which give *Andante-Scherzoso* a particularly individual character of the “slow *Scherzo*”. This has a profound meaning – the artist hides his sorrow under a

mask of lively and good humour.

The vigour of the first movement finds its continuation in an original *minuet* (the third movement, *Allegretto*, c minor). There is similarity of phrasing between the first movement and the *minuet*, thereby creating a link. Connected in phrasing with the first section of the first movement, the main theme of the *minuet* is characterised by greater severity and conciseness the shade of sentimentality, characteristic of the opening movement of the quartet, disappears. Special colouring is brought about by rather deliberate accentuation of the third part of the bar. The outmost sections (*da capo* forms) are written in simple ternary form with the middle section of developing type. The development section is characterised by dramatic quality: tense organ points, chromatism in ascending melody lines. The middle section and the recapitulation are, as usual, expanded.

The trio construction is close to an ancient two-part form. Its first section presenting a period of indivisible structure, has the A flat major - E flat major tonal plan. The second section, the same in the music material, has the opposite tonal plan: E flat major – A flat major. Let us note also the triplet movement of the first violin which enlivens the musical texture and contributes to the deepening of the contrast of this soft and light musical fragment in relation to the outer movements.

The *finale*, *Allegro*, is written in rondo-sonata form. In its character it is close to the third movement of the "Pathetic" Piano Sonata by Beethoven and, especially, to the *finale* of the trio G major by Haydn.

"The emotion of the first *Allegro* and the unrestrained passion of the *finale* form together the most expressive contrast possible".(De Marliave, 1961, p 30).form the most expressive contrast, similar to such compositions in c minor, as the Sonata op. 13, the Thirty-Two variations WoO 80, and the Sonata for violin and piano op.30. The level of dramatisation and evenness

of the development of the entire form of this work surpasses all earlier compositions in the same genre.

The *finale* is, probably, closer to rondo form than to sonata form, as it consists of a peculiar technique of juxtaposition of different characters and quite self-sufficient fragments, indicated by repeat signs. Besides, the main sections (for example, the first section, the secondary area) have a structure which is more complex than a phrase. The first section (refrain) is a model of active, dynamic music, imparted with enormous inner energy, it is built in a simple two-part form (measures 1-16, c minor, both sections are repeated). The transition area is absent.

The secondary area is a simple ternary form (the opening period is measures 17-24, A flat major, repeated; the middle section of developing type and the recapitulation - measures 27-40, repeated) is to a greater extent contrasting to the first section and is characterised by smooth, quiet movement. The theme itself is set in the second violin part. In the middle section the development is connected with the introduction of polyphonic texture - free imitation which for a short while breaks the balanced chord constitution of the section. The closing area is absent.

The refrain statement before the development is in measures 41-72. The repetition is given for the sake of insignificant variation. A short development-episode (measures 73-86) presents two repeated sections of retrograde character on the same material with C major and G major - C major tonal movement. Its musical material consists of two elements: continuous tones with anticipatory grace notes and descending direction which represents a certain "development" of the themes of the first section 87-110. Only after that, the signs of the recapitulation disappear and musical setting acquires the sonata form. A short juncture (measures 111-116) leads to the secondary area in the main key (measures 117-137), considerably

varied compared to the exposition, in particular, in the second violin part from measure 124 a lively movement of eighth notes appears, and the motives from the refrain penetrate into the melody structure.

From measure 137 developing motion begins on the refrain motives, which prepares the *coda*, starting with measure 163 (*Prestissimo*). In the *coda* the refrain is introduced again, and the musical setting acquires a pronounced closing character. A distinguishing feature is the *coda* closing in C major which anticipated future clear *finales* of Beethoven, for example, in the Fifth and Ninth Symphonies.

Quartet No 5, A major

This quartet continues the line of the light, sunny art of Mozart (there is similarity with his piano sonata A major, K. 331). A joyful, vivacious *Allegro* in 6/8 meter, with a minor secondary area, a gracious *minuet*, lyrical variations with the theme in *Andante cantabile tempo* and a fast energetic *finale* comprise the cycle of this quartet, distinguished by the clarity, harmony of mood, the unity of tonal colouring (the I, III, V motions in A major, the II motion in D major).

It is characteristic of Beethoven in this quartet to depart from Mozart's image, which is manifested in a greater freedom of part-writing, key shifts and rearrangement of two middle movements owing to which a clear contrast between a slow third movement and the *finale* arises. It is remarkable that the climax of the cycle is placed in the "golden section" zone (in the third movement there are variations).

"But there is a real distinction between Beethoven's stance toward Haydn in this piece and his relationship to Mozart in the other. None of the movements appears to be modeled on a specific work by the other composer, as is the case with the A major, and no passages could really pass for Haydn's work, as some could pass for Mozart in the A major. The relationship is more original and more searching, more a matter of idea than of material or even of stylistic detail. It is as though Beethoven were deliberately exhuming an older, alien manner; a procedure that is certainly not unknown in the history of music, and that becomes more and more important in Beethoven's maturity". (Kerman, 1967, p 45).

In the first movement, the first section (measures 1-15) consists of three sections: as always with Beethoven, an active introductory structure (measures 1- 4), the period of undivided structure (measures 5-11) and the

addition (measures 12-15). The structural unit is, undoubtedly, the phrase. It is precisely there that those Mozartean features are concentrated, that the researcher hears the elegance of themes with "galant" rests and chromaticisms, and a tonic organ point in the bass. However, other sections of the first section also perform important functions: the introductory structure - that of introduction, the addition - that of material setting which attracts special attention by the use of wide leaps of the first violin. This technique will be widely used further on in the transition area, in the development section.

A short transition area (measures 16-24) is built, as was mentioned above, on the material of the first section. It is dynamically active (from *p* to *f*), and it serves to modulate into E major and to strengthen it; especially emphatic in this respect are the ascending melodic movement and high-register trills of the first violin.

The secondary area is unexpectedly set in e minor. In this movement comes into view the innovative harmonic development: the secondary theme appears in e minor instead of expected E major. Later this unusual harmonic device will become Beethoven's own idiom. The contrast is emphasised by its dynamics (*p*), unison sounding (in the first two measures), change of register and descending movement. The form of the secondary area is a phrase (measures 25-32) and its varied repetition with a traditional expansion and addition (measures 33-66). The key plan of the opening phrase is e minor – G major. During the repeat which is at first built on the same material, the key plan is e minor – E major. In the addition from measure 43 the initial material of the secondary area as if it were dissolving in more general forms of movement, and the development of the music gradually leads to the climax (from measure 56), which in this case is in Beethoven's way expressive, embracing a broad range of sound - in the first violin's part there is c - c sharp

of the fourth octave (it is difficult to imagine the same with Mozart). The secondary area ends with an imposing cadence in E major, repeated three times.

The closing area (measures 66-79) has a pronounced closing character and serves as a certain neutralisation of that 'impetuous' movement that was at the end of the secondary area.

The beginning of the development section continues the mood of the end of the exposition. As secondary parts there are fragments of the closing area and additions of the secondary area. In measure 91 D major sets in, and in this key the second and the third sections of the first section are stated. The development proper starts from measure 103. It is built on the material of the transition area of the exposition. Its thematic elements are developed and in turns they are stated in the form of some dialogue by different instruments. From measure 127 a short section begins which anticipates the recapitulation, on neutral material, and of unsteady character.

The recapitulation starts with an exact repetition of the first section (measures 136-150). In the transition area (measures 151-164) the changes and development appear, which is not surprising.

It is expanded by modulation in the direction of C major but, nevertheless, ends in absolutely the same way as in the exposition, with the strengthening of E major. The zone of the transition and the closing areas (measures 165-200), as well as the first section, exactly repeat the exposition material, corresponding to a minor - A major transposition. A short conclusion coming only after the repetition of the "development-recapitulation" section is built, of course, on the material of the introductory section of the first section.

In the first movement, there is some static character of its composition, in spite of the colourful beginning of the secondary area in the parallel minor.

Neither main thematic elements (with the exception of the transition area), nor sections in the recapitulation undergo substantial transformation. Perhaps, this approach to solving compositional tasks, so alien to Beethoven, is connected with a certain imitative character of the music of this part and with the presence of some models (obviously, some quartets of Haydn and Mozart) which the composer followed rather with the purpose of building on his composition technique than to create something original, 'his own'.

The second movement. The *Minuet* is composed in a typical compound tripartite form with a *trio*. Nevertheless, it should be noted here that the outermost sections are relatively developed as compared to a short and plain trio introducing neither a new key (the same A major), nor, in the final analysis, thematic contrast. Absence of contrast is to be expected, as it is transferred into the outmost sections. They are built in the following way: a repeated opening theme. Its theme is stated first with the first violin, then with viola. It has a pronounced dance character and soft pastorate sound. Here modulation from A major into E major takes place.

The middle section (measures 25-44) already in the very beginning, while maintaining to some extent the previous movement, shows features of unsteadiness and dramatisation - it rests upon dominant harmonies and more pointed bow strokes (*staccato*) in the first violin. Later the pastoral character gives place to a "pathetic" style, and after a short modulation into c sharp minor on the tonic organ point (the "c sharp"- sound of the octave with cello) comes a theme: tragic in Beethoven's manner.

The recapitulation of the initial structure comes unexpectedly after a measure-long rest. It is slightly expanded, tonally changed (the opening phrase modulates from A major to D major, then comes back to A major).

The trio is composed in a simple tripartite form. Some elegant contrast is already laid in the setting of the trio theme, the third beats of which are

performed *sf*. However, the dance quality and light character of the music are for the *trio* only, supplementing the general pastorale picture set in the outermost movements.

With the third movement, *Andante cantabile*, the short scores date from 1798-1799. This movement is written in the form of variations. Variations were a popular, favourite genre in the 18th century. They appeared like "discourse on a subject". First the theme was presented - a composer's own or one borrowed from popular operas, songs, marches, etc. Then the composer produced a number of its variations of different character. Beethoven loved this genre very much and did not part with it during all his compositional career. The predilection for variations is in the direct connection with the tendency of Beethoven's creative thought to develop the theme taken to the fullest and most diverse way possible, to modify it, to elicit the maximum possibilities intrinsic in it.

"In the *Andante cantabile* of the quartet in A, Beethoven raises the character of variation-form to a higher level; a certain harmonic basis only is retained, upon which to erect a new melodic structure; thus each variation is a new creation with an individual rhythm, melody, and expressive power". (De Marliave, 1961, p 35).

In this movement a string of images and moods ranges from moving to heroic ones. The development bears some features of symphonic transformation of the main theme

The theme is set in a simple bi-partite song form. The music in the initial period has a thoughtful, contemplative character. Melodic movement is wave-like and for the most part consists of conjunct movement from *f* sharp of the second octave to *a* of the first octave and back. The *tessitura* development takes place only in the development section of the second movement and results in the recapitulation section sounding an octave higher.

The first three variations correspond, in their structure on the whole, to the above-mentioned form, the main distinctive features being the preservation of the structure's scope and its tonal-harmonic plan, as well as gradual use of smaller and smaller note values (the principle of diminution). So, if in theme the texture consists, on the whole, of eighth notes, it consists in the first variation, correspondingly, of sixteenth notes, in the second - of sixteenth notes-triplets, and in the third - of thirty-seconds.

Each of these variations is endowed with individual features. Thus, the first variation is built with active use of polyphonic devices; its opening phrase resembles the exposition of a fugue (certainly, in the broad interpretation), and its middle section - a double canon.

In the second variation the melodic part is performed by figured triple movement. In its character it is an effective solo of the first violin against the background of modest accompaniment of the other instruments.

In the third variation, on the contrary, the first and the second violins (these are given the task of figuration with thirty-seconds) move to the accompaniment, and the melodic part is performed by the dialogue of viola and cello.

The fourth variation is also in a certain sense traditional. It corresponds to those variations of classical variation cycles where at the return of the character of the theme movement and general contour, its re-harmonization occurs, as a rule, into the minor with the same key-note (or major, in minor variation cycles). However, here Beethoven acts in a different way: preserving the general key of A major of the theme (the variation starts and ends with it), he performs re-harmonization: the opening period modulates into f sharp minor; the influence of f sharp minor is appreciable also in the recapitulation section of the second part of the variation.

The fifth variation is the *finale* of the cycle, that is why its form is

enlarged up to a compound tri-partite one. As is customary in this part of the form, in its musical texture there are indications of summing-up all the preceding musical events of the cycle, as well as the transition to a new level of quality. A clear evidence of this is the first section of the final variation, corresponding in form to all other variations. The note values by which the theme is set, are sixteenths and thirty-seconds (which is a kind of synthesis of development principles in the first and the third variations). The principles of setting - contrasting polyphony in the opening period and imitational movement in the middle part of the second section of the fifth variation – testify to the implementation of the polyphonic principles laid in the first variation. At the same time there is a material associated either with a dance or with a march which is supported, in particular, by sustained trills of the first violin and active figurations of cello. The second developing part of the final variation (from measure 97) is built in a more traditional way in respect to texture, and its purpose consists in creating tonal-harmonic contrast by means of introduction of B flat major and c minor. The recapitulation part (from measure 106) is built on multiple repetitions of the head motive in the main key by cello and the first violin coming to rest on the dominant (f). After that comes the *coda* in *Poco adagio tempo* (measure 130). The *coda* marks the same meditative atmosphere as in the beginning of the movement.

Let me repeat that it is precisely this part that is the meaningful climax of the cycle, being its both lyrical and dramatic centre by virtue of its originality and deep content.

In the dynamics of movement, the *finale* (*Allegro*, sonata form) resembles the *finale* of the fourth, preceding quartet. The mainspring in the development of musical action is a short opening motive. Being imitationally-polyphonically set, it is the basis on which the first section is

built (measures 1-12, two half-phrases 6 measures each).

The transition area is initially built on relatively new material (measures 12-20), but, as a "countersubject" of a sort, the material of the head-motive is present here, too. However, soon this motive takes over the whole texture of the transition area which is gradually ending on the dominant in E major (f).

The beginning of the secondary area (measure 36) is in contrast to the previous energetic, polyphonic movement. Its beginning is set in whole notes in the chord succession in *pp* dynamics. Its structure and melodic pattern resemble, to some extent, the secondary area from the *finale* of the fourth quartet. However, closer to the end of the first half-phrase (by measure 43) the movement quickens and the pulsation with quarter notes begins, continuing up to the end of the exposition. The second half-phrase has a traditional series of additions (measures 43-79); in this sense the secondary area of the finale has something in common with the structure of the secondary area of the first movement, revealing similarities both in the gradual intensification of the dynamics, and a few cadences, finishing it.

The closing area (measures 79-94) is also functionally analogous to the closing area of the first movement.

The development section (measures 95-167) begins with the setting of the first section in f sharp minor. From the second half-phrase an intensive melodic and harmonic development starts, slightly similar (but much more dynamic) to the transition area, which leads to a local climax and ends on the dominant in G major. Then (measure 132) in C major the setting of the secondary area begins, to the melodic line of which the main thematic element is ingeniously added. The development of the secondary area in the development section smoothly flows into the section anticipating the recapitulation, which ends with a stop on the dominant in the main key, analogous to the stop before the *coda* in the third movement, although more

reserved in its dynamics (*p*).

The recapitulation on the whole repeats the exposition (with a necessary transfer of the end of the transition area into E major and of the secondary and closing areas - into A major). Before the *coda* (measures 264-269) the first half-phrase of the first section is stated. The *coda* itself presents cadences on the material of the head-motive.

Quartet No. 6, B flat major

The last Quartet B flat major (No. 6) is characterised by a special sonority, virtuosity and splendour, the features of virtuoso-concert style. In this respect it could be compared to the Piano Sonata op. 22.

The whole quartet is built on dialogues: in the structure of the first section of the first movement, where the cello calls up to the first violin in the *scherzo*, in the dialogue of two registers in the famous "*La Malinconia*".

The quartet is original in its contrasts: in movement IV an *Adagio* is introduced under the name "*La Malinconia*" followed by a jocular "*Allegretto*" a "perpetual motion" of the sort, ending with *Prestissimo* tempo which represents the *coda* of not only the last movement, but of the whole composition.

The first movement, *Allegro con brio*, in sonata form, is distinguished by a particularly transparent differentiated sound. The first section is strictly homophonic in its texture being set in the form of a phrase of undivided structure (measures 1-15). As for the character of the music, it represents a "galante" (elegant ascending turns, staccato broken chords) dialogue between the first violin and cello. On the harmonic plan the first section modulates into its dominant - from B flat major to F major.

The transition area (measures 19-45) begins as a repetition of the first section (with only a slight change of the instrument's functions - the harmonic parts pass to viola and cello, and the dialogue is conducted by the first and the second violins). After a short but intensive tonal transition (B flat major – C major) the section preparing the secondary area begins (from measure 33). It is built on the material derived from the theme of the first section (scale-wise transition almost to two octaves, anticipates a simplified variant of one of its motives) and reaches a conclusion on the dominant to F

major.

The secondary area (measures 46-81) is partly similar to its analogue from the first movement of the Fifth Quartet, in particular, in its contrasts - the change of movement, introduction of the minor mode. Its distinctive features are also essential; starting in the major. It does not bear the gloomy colouring, *f* minor appearing in the second phrase, but rather introduces a playful mood that influences the dramatic composition of the whole. Besides, the secondary area of the quartet under consideration is differently shaped in structure: in its basis there is a period of repeated formation. It is built up from four phrases, following along the keys: F major, *f* minor, A flat major, *f* minor. In the last phrase an expansion is attached. The expansion strengthens the F major tonality and the secondary area concludes with a traditional trill. This structure is typical of Mozart.

The closing area (measures 89-92) is built on the material of the first section, which later on connects by counterpoint with the last element of the transition area.

The development section is built mainly on the thematic material of the first section and the last element of the transition area which as was mentioned above, is derived from the primary one. The first section (measures 93-113) starts with the unison *f* statement of the first two measures of the first section theme in F major; then, after a series of dialogues among all the instruments, it comes to the climax on the dominant of *g* minor. From measure 114 the second section of the development starts, built on the fugally set material of the transition area. The counterpoint movement continues along the following keys: *g* minor, F major, *f* minor, E flat major, *e* flat minor, D flat major, *b* flat minor, up to measure 138 where in the climax zone of this section the parts are again united in the unison. From measure 140 a section starts which anticipates the recapitulation. This section, built on the

dominant in the main key, unlike the majority of similar sections, does not result in just another climax but, on the contrary, serves to soften the sounding and ends with a chord with fermata, thus preparing a bright and vivacious recapitulation.

The first section in the recapitulation (measures 176-193) exactly repeats the exposition.

The transition area (measures 194-218) is slightly modified compared to the exposition. In particular, the fragment with the exact repetition of the first section material is absent there. Instead, relatively new material is placed into it, which is entirely built on the harmony of subdominant of the main key and which leads to the section corresponding to the third section of the transition area of the exposition. Starting from here (measure 207) the whole material of the exposition is repeated exactly with the necessary transposition.

The second movement, *Adagio ma non troppo*, was originally oriented to the *Adagio* of Mozart's type, which affected the character of themes of the main sections.

The movement is written in a compound three-part form. Its first section is written in a simple two-part song form. The traditional and ordinary character of the structure is compensated for by the character of the themes - by its prerequisites for variation, sometimes rather ponderous. The simple first two measures are already in the first setting, juxtaposed with the second two measures, ornamented with an ascending turn. The variation on the theme occurs already in the second half-phrase of the opening section. The thematic material proper is presented by the second violin (in the beginning supported by an inaccurate canon by cello); in the part of the first violin a free counterpoint appears. The middle of the first section (measures 9-12) brings about instability to the character of musical sound (dominant organ point). It is neutral in its themes and explicitly prepares the recapitulation

four-beat of the first section in which we see another variation on the main theme: having a rhythmical - figurative nature. It gives an opportunity for a first violinist to demonstrate his or her skill.

The middle section (measures 17-32) has rather unusual colouring. This consists in a sudden emotional character, in the atypical interval pattern of the theme beginning which engages the expanded triad - a frequent companion of surprises and singularities of all sorts in music of late 18th - early 19th centuries. Let us also note the bright colouring timbre effect of octave doubling string instruments in *p*. Also of interest in this fragment are augmented seconds and diminished thirds which are not in the least smoothed away with melodic movement but on the contrary, are taken “openly” have emphasised expression. As for the structure, the middle section consists of two four-measures once repeated (a-a'-b-b'), the repetitions are, of course, given in ornamental-figuratively varied variation. The tonal plan (disregarding repetitions) is e flat minor, b flat minor, G flat major, e flat minor. The material of the transition to the recapitulation (measures 35-44) is characterised by alternation of registers, a prolonged dominant organ point, developed in the transition's own section introducing into the recapitulation with a violin's solo cadence of concerto type.

The recapitulation (measures 45-60) precisely reproduces the structure and the scope of the first movement, continuing at the same time the process of figurative variation of the main theme.

The scope and role of the *coda* (measures 61-79) prove to be quite significant. In the *coda* the themes of all *Adagio* sections are presented, most completely - the middle of the outmost movements and the initial material of the middle movement. But most important is that in the *coda*

the main ideas and principles underlying the foundation of the whole form are concentrated. Of these the most important is the mood contrast of the major and minor keys with the same key-note, marking the beginning of the middle movement (here: c minor – C major).

Instrumental parts are considerably more virtuosic, their development demands from a performer a higher level of mastership, which is characteristic of Beethoven's style in general.

The third movement, *Scherzo*, B flat major, *Allegro*, as always is in a compound ternary form with a *trio*. The character of movement and thematic material is again traditional for op. 18. However, this movement has its own distinctive features. First of all its rhythmic structure – the 3/4 meter Beethoven often interprets and writes as 6/8. Besides, in the theme's statement, the last eighth of the bar is accentuated (*sf*), which creates fluidity of movement and overrules its metrical orientation marks - bar lines, strong beats. Also of interest is the beginning of recapitulation of the first *scherzo* section. The theme is stated by the second violin and viola against the background of a trill by the first violin in high register.

In the *trio* the attention is first of all attracted by the solo part of the first violin, distinguished by jumping rhythm and fast shift of short thematic fragments in different registers. This calls for particular facility and rapidity of skill of the right hand movements.

“Here the musician's individuality is all-pervasive, felt in the persistent accent on the weak beat, in the regularly alternating *staccato* and *legato*, in

the ebullient rhythmic vigour. Of all the quartets of Op. 18, this *Scherzo* is undoubtedly the most original movement". (De Marliave, 1961, p 43).

The *finale* "*La Malinconia*" ("Melancholy") -*Adagio* - is accompanied in the beginning with the indication, "*Questo pezzo si deve trattare colla gran delicatezza*" ("This piece should be performed extremely delicately").

"This movement is the climax of the B flat quartet, and, according to Ulibishev, its weak point, on account of the programme attached to it. Earlier musical art contains nothing at all like this famous *Malinconia*, flawless example of symbolism in music: here is mirrored the spirit of the artist, with every shade of joy and sorrow manifested in his creative gift". (De Marliave, 1961,p.43)

The form of this movement - rondo-sonata with the introduction in slow tempo - was inherited by Beethoven from Lully; it was also used by Haydn in his symphonies. However, Haydn used a slow introduction in the first movements of a cycle which, by the way, is to be found in Beethoven too; for example, in Sonatas op. 13 ("Pathetic"), op. 31, etc. But here Beethoven for the first time introduces such form in the *finale* and by doing so, shifts the conceptual focus of the cycle to the fourth movement.

The slow opening section of the *finale*, *Adagio*, measures 1-44, is built in a free improvisation form. The restraint of sound of the opening four-measure formation points to the concentration of thought whereas sharp "dotted" rhythms and fast ascending turns bear witness to inner tension. The octave juxtaposition in the repetition of the opening phrase create a new colouristic nuance. The light tones of violins give way to the muffled sound of viola and cello. In the further setting (from measure 9) an active modulation dramatizes the sound. The last measure (with ascending turn) acquires independent meaning. During its repetition there is a dynamic contrast *pp* - *f* on the sound of the diminished seventh chord. In measure 21

new material appears which is set in an imitative way and which is similar in its melodic pattern to the theme of the middle section of the second movement of the quartet. The above-listed thematic elements alternate with gradually growing frequency, creating an increase of the tension in the atmosphere.

The fast section of the *finale*, *Allegretto quasi Allegro*, a sonata form without development begins, according to Beethoven's conception, suddenly and introduces an elated festive mood with lighthearted merriment. The musical material of this *finale* section is characterised by dynamism.

The first section (measures 45-60) is set in the form of a classical section of repeated formation. The thematic material is set by the first violin and has a figurative character (although each figuration is distinguished by individuality of pattern).

The transition (measures 61-76) is built on the material of the primary one (a dialogue in measures 61-67) and results in the dominant in F major.

The material of the secondary area is slightly less individualised than that of the first section. It continues the character of preceding sections of the form. The formation is a section of two half-phrases (measures 77-104). The traditional expansion of the second half-phrase is not large.

The closing area from measure 105 is built on the material of the primary one and flows smoothly into the junction of repetition-recapitulation.

The recapitulation (measures 118-194) repeats the exposition practically without any changes. The closing area concludes on the diminished seventh chord, followed by the material of the slow introduction.

As a matter of fact, it is from here that the *coda* most probably begins. There is a sort of dialogue between the material of the slow introduction and that of the fast section. The *Adagio* theme is answered by the statement of the

first section in “a” minor and then, after a short insertion of *Adagio* motives comes the primary area statement in G major and B flat major. The motion of the closing section continues for quite a long time, up to measure 270 - up to the *Poco Adagio* section (measures 271-274) in which the motives of the first section are heard in the form of a meaningful question. The closing section - *Prestissimo* (measures 295-296) is, as was said above, the *coda* to the whole quartet.

CONCLUSIONS

From a study of the Quartets op. 18, one can judge that the foundations for Beethoven's quartet composition activity were laid in the compositions of Haydn and Mozart. Beethoven's composition in the form of *sonata allegro* represented the process of musical evolution. Beethoven's op. 18 reflected the style of his predecessors, but added to and developed it. Beethoven treated the form of the *sonata allegro* more dynamically. While Haydn and Mozart associated the form of *sonata allegro* predominantly with the first movement, in Beethoven's early quartets it is found in other movements of the four-movement cycle.

Beethoven transforms the Quartet into a more symphonic and dramatic genre. Here for the first time distinctly appears the opposites of principal and subordinate themes, with considerably more developed transition and closing theme.

Beethoven developed the *scherzo*, sometimes wrote active slow movements, often used sonata-rondo for the *finales*, and used the principle of continuous development.

The expressive scope of the cycle is very different. The *minuet*, usually one of the middle movements of the classical quartet, is replaced by Beethoven with the genre characteristic of him – the *scherzo*. The innovation of the *scherzo* is credited to Haydn who in 1781 included *scherzo* and *scherzando* in his so-called Russian quartets dedicated to the heir to the Russian throne, Grand Prince Paul. Haydn treated the *scherzo* as a purely entertaining *intermezzo* movement. Later on, in Beethoven's compositions it acquired significant independent expression and sometimes abounded with quite complex content. It was broadly developed and sometimes surpassed the first movement of a cycle in length. But in this early op. Beethoven still

keeps up the tradition of his teacher (except for the *scherzo* of the Fourth Quartet).

Slow movements, lyrically-contemplative with Beethoven's predecessors, in his quartets sometimes become very active. The *finales* are often written in *rondo-sonata* form or the form of *sonata allegro*, instead of the favourite form of Beethoven's predecessors, *rondo*. Continuous development, becomes the basis of his quartet music, thus introducing the features of symphonic music into the sphere of chamber ensemble.

In summary, it may be considered that the first quartets were the culmination of the early period of L. van Beethoven's creative activity. Later, appearing with less frequency, than, say, his sonatas or even symphonies, compositions of this genre reflected turning points in the evolution of Beethoven's style. P. Bekker believes that in Beethoven's creative activity "Quartets, as a genre produce, in the limits of each period, a result, a grand total, an exquisite implementation of ideas which were expressed in other genres" ([Bekker,]quoted in Nikolayeva,1967,p338).

With the appearance of Beethoven's quartets the style of ensemble performance changed considerably. The practice of public concerts initiated by the Schuppanzig quartet, greatly differed from the then tradition of intimate salon music-playing. As A. Schindler writes, quartets "were usually performed in a hall seating five hundred people. In this space four instruments had the sound of a small orchestra; four musicians were playing with strength and energy. This alone was already good. By their common efforts they tried to reveal the characteristic features of the music most completely and clearly and to bring out the individuality of each composer. To achieve this, it was necessary first of all to master the skill of making an instrument sound powerfully and beautifully. This skill was mastered by all of them although they did not achieve to the virtuosity of modern

performers” ([Schindler,]quoted in Dolgov,1980,p27). From this extract one can deduce what were the new aesthetic criteria demanded in performance: the sound of a quartet is compared to the sound of an orchestra, the sound is courageous [brave] and energetic, powerful and beautiful. These qualities were obligatory for all musicians, even those who did not pretend to the title of a 'virtuoso'. As we can see, the quartet, having overstepped the limits of princes' salons, began to lose to some degree the status of chamber music played in the home. In its aesthetic significance, as well as in the scale of sound it was approaching the symphony.

Over the last decades the conditions for quartet playing have changed considerably. Modern ensembles have to perform in halls seating a few thousand people. But in concert programmes a prominent place is still occupied by the quartets of Haydn and Mozart. This repertoire calls for a characteristic sound and performance style. With the creation of Beethoven's quartets a new medium of expression became necessary to promote the emergence of new concepts of scale in the sphere of sound and dynamics. The task of a modern performing musician is to maintain the traditional chamber character of the genre, while endowing Beethoven's composition with symphonic scale.

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