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Hriste bo c5 beethoven

Orchestra of great tradition, they have alternated with his leadership as Musical Directors Sergiu Celibidache, Zoltán Peskó, Vladimir Delman, Riccardo Chailly, Daniele Gatti, Michele Mariotti. Among the conductors who led the complex were Gary Bertini, Myung-Whun Chung, James Conlon, Pinchas Steinberg, Valery Gergiev, Eliau Inbal, Vladimir Jurowskij, Daniel Oren, Peter Maag, Neville Marriner, Kurt Masur, Riccardo Muti, Mstislav Rostropovič, Esa Pekka Salonen, Georg Solti, Christian Thielemann, Charles Dutoit, Georges Prêtre. The Orchestra of the Municipal Theatre is frequently invited abroad (Netherlands, Romania, Spain, France and Switzerland) and participated in prestigious Festivals (Amsterdam 1987, Parma 1990, Wiesbaden 1994, Santander 2004 and 2008, Aix en Provence 2005, Savonlinna 2006, Macao 2013, Muscat 2015, Guanajuato in Mexico 2017, Paris 2018). A privileged relationship with Japan has followed several tours, most recently in June 2019 in Osaka, Tokyo, Yokohama, Fukuoka, with Rigoletto directed by Alessio Pizzzech and Il barbiere di Siviglia directed by Federico Grazzini. Numerous recording productions, including La Favorita directed by Richard Bonynge, Oberto Conte di San Bonifacio directed by Zoltán Peskó, Il barbiere di Siviglia directed by Giuseppe Patané, La figlia del reggimento directed by Bruno Campanella, Le maschere e La bohème directed by Gianluigi Gelmetti, La scala di seville directed by Gabriele Ferro, Macbeth, Manon Lescaut, Rigoletto, Lanto cenerela , Solemn Mass and the videographic productions of the Sicilian Vespers and Joan of Arc and Werther directed by Riccardo Chailly, Armida directed by Daniele Gatti, Simon Boccanegra directed by Michele Mariotti. The Orchestra, led by Michele Mariotti, recorded for Decca a CD of sacred airs with Juan Diego Flórez and for Sony an album of romantic airs with Nino Machaidze. For Deutsche Grammophon Le Comte Ory with Flórez and La Nuit de Mai, opera airs and songs by Leoncavallo, with Plácido Domingo. Recently released for the PENTATONE label a CD of Rossini overtures to celebrate the 150th anniversary of the composer's death. In March 2013 the artistic bodies of the Teatro Comunale di Bologna directed by Michele Mariotti were the protagonists of the inaugural concert of the FOURTH International Festival Mstislav Rostropovich in Moscow performing verdi's Mass from Requiem. In October 2015, also with Michele Mariotti on the podium, they inaugurated the Lingotto Musica exhibition at the Giovanni Agnelli Auditorium in Turin, where they performed Rossini's Stabat Mater, Overture and Dances from Guillaume Tell. After thirty years of participation in the Rossini Opera Festival (from 1988 to 2016), 2017 marked a new collaboration between the Teatro Comunale di Bologna and the Verdi Festival of Parma which, among the productions, saw the Orchestra engaged in the Stiffelio signed by Graham Vick. Staged at the Teatro Farnese, it achieved great public and critical success by winning the Special Award of the 37th Prize of music critics Franco Abbiati. The Orchestra's autumn 2019 commitments for the Verdi Festival include Luisa Miller at the Church of San Francesco del Prato in Parma and Aida at the Teatro Verdi in Busseto. In 2018, Graham Vick's municipal theatre production La bohème won the Abbiati Award for Best Performance. Among the most renowned choral teams on the international scene, his direction was succeeded by Gaetano Riccitelli, Leone Magiera, Fulvio Fogliazza, Fulvio Angius, Piero Monti, Marcello Seminara, Paolo Vero, Lorenzo Fratini, Andrea Faidutti and from 2019 Alberto Malazzi. Numerous recording productions, including La Favorita, Macbeth, Manon Lescaut, Rigoletto, La Cenerentola and Rossini's Solemn Mass. Among the many presences abroad are Amsterdam (1987), Wiesbaden (1994), Japan (1993, 1998, 2002, 2006, 2011, 2017), Savonlinna (2006), Santander (2008), Muscat (2015), Paris (2018). In 2001 he participated in Verdi's Requiem Mass at the Royal Albert Hall in London, for the BBC Proms Festival, with the Royal Philharmonic Orchestra and conducting by Daniele Gatti. In June 2019 the Choir will again be on tour in Japan (Osaka, Tokyo, Yokohama, Fukuoka), with Rigoletto directed by Alessio Pizzzech and Il barbiere di Siviglia directed by Federico Grazzini. Of great importance is the return to the Rossini Opera Festival from 2009 to 2016, during which in 2011 he participated in moses in Egypt directed by Graham Vick and directed by Roberto Abbado, a production that won the Abbiati award as best show of the year. In 2017 the Choir participated in the Verdi Festival of Parma in Graham Vick's Traviata and Stiffelio, staged at the Farnese Theatre and awarded the special Prize Franco Abbiati. The Choir's autumn 2019 commitments for the Verdi Festival include Luisa Miller at the Church of San Francesco del Prato in Parma and Aida at the Teatro Verdi in Busseto. In 2018, Graham Vick's municipal theatre production La bohème won the Abbiati Award for Best Performance. On the occasion of the 250th anniversary of the birth of Ludwlg van Beethoven, the Ministry of Education and the Municipal Theatre of Ferrara organize a free online event on December 16, 2020, which can be used on the Vimeo channel of the Teatro Comunale di Ferrara at the link: The show includes the performance of an orchestra of very young musicians, from various parts of Italy and Europe, with the participation of the Alessandro Baricco, who will tell little-known aspects of the life and work of the great musician. Disambiguation – Beethoven sends back here. If you're looking for other meanings, see Beethoven (disambiguation). Detail of the face of Beethoven's portrait while composing the Missa Solemnis. Ludwig van Beethoven ([be]tèven] or [be]toven)[1]; in German [ˈbeːthoːfən fan][2][3]; Bonn (16 December 1770 – 26 March 1827) was a German composer, pianist and conductor. A crucial figure in Western cultured music, he was the last prominent representative of Viennese classicism and is considered one of the greatest and most influential composers of all time. Counted among the greatest geniuses in the history of music, despite the deafness (hearing loss) that struck him before he was even thirty years old, he continued to compose, direct and play, leaving a fundamental musical production, extraordinary for expressive strength and for the ability to evoke emotions. [5] His influence was of vital importance to the musical language of the 19th century and subsequent ones, so much so that it was a model for many composers. The myth of Beethoven heroic artist, able to transmit through his work every emotion, personal experience or feeling, grew a lot in the Romantic period: [6] however, while anticipating many aspects of the future Romanticism,[7][8] its adherence to the rules of harmony in modulations, the rejection of chromatisms in melodies, and the care of the formal balance of the songs place it in the tradition of classicism. [9] In the catalogue of Beethoven's compositions, his orchestral, piano and chamber productions are of great importance. Masterpieces of their respective genres also remain his sacred compositions, such as the Missa Solemnis, and theatrical, such as Fidelio. Biography Beethoven-Haus in Bonngasse 20, Beethoven's birthplace in Bonn Johann van Beethoven (1740–1792) and Maria Magdalena Keverich (1746–1787), ludwig's father and mother Infancy and adolescence Ludwig van Beethoven is an eleven-year-old boy with a very promising talent: He plays the piano with a lot of skill and strength, reads very well at first glance and, to cut a long story short, plays for the most part Bach's well-tempered Harpsichord that was put in his hand by Mr. Neefe. Those who know this collection of preludes and escapes in all shades (which could almost be called the non plus ultra) will know what it means. Mr Van den Broek, President-in-Office of Neefe also started it [...] on the back. Now he gives him composition lessons and to encourage him, he had Mannheim record[11] nine of his piano variations on a marching theme. [12] This young genius deserves a grant to allow him to travel. (Announcement by Christian Gottlob on Carl Friedrich Cramer' s Magazin der Musik, March 2, 1783.[13] Beethoven's family, of humble origins, had been perpetuating a musical tradition for at least two generations. His paternal grandfather, Ludwig van Beethoven[14] (Mecheches, 1712 –Bonn, 1773) was descended from a family from Flanders (northern Belgium) of peasants and humble workers, originally from Brabant. The particle 'van' therefore has no (in all probability) noble origins and the surname 'Beethoven' almost certainly derives from the leaf village of Bettenhoven, near Waremmme, in the province of Liège. Around 1500, the name van Beethoven was written as van Bettehoven. A good musician, Beethoven's grandfather had moved to Bonn in 1732, becoming Kapellmeister (maestro di cappella) of the Elector of Cologne and marrying Maria Josepha Pall in 1733. Beethoven's son Johann van Beethoven (1740–1792), Beethoven's father, was a musician and tenor at the court of cologne's prince archbishop Clement Augustus of Bavaria. A mediocre and brutal man, dedicated to alcohol, he educated his children with great hardness. His mother, Maria Magdalena van Beethoven , born Keverich (19 December 1746–1787), was a native of Ehrenbreitstein, Koblenz, and was the daughter of a cook of the Elector of Trier. His ancestors came from the Moselle, most likely from Köwerich, from whom his surname would derive. At the age of seventeen, in 1762 he married a servant and waiter of the prince-elector of Trier, called Laym, and had a son who died early enough. At the age of nineteen, in 1764, she was widowed. Three years later, on 12 November 1767, he married a second marriage, this time to Johann van Beethoven; On April 2, 1769, their first son, Ludwig Maria van Beethoven, was baptized, who died after just six days. On December 17, 1770, his third son, the second of their marriage, was baptized in the Remigiuskirche (Church of St. Rowingius) in Bonn. In the baptismal book it was recorded under the name Ludovicus van Beethoven. It is not possible to document with certainty his exact date of birth, which remains conventionally accepted on December 16, 1770 (at the time the children were usually baptized the day after actual birth, but there is no documentary evidence that this happened in the case of Beethoven). His birthplace, now the Beethoven-Haus Museum, is in Bonn, Bonngasse 20. Franz Gerhard Wegeler (1765–1848), Beethoven's physician and childhood friend. Mrs. Breuning had the greatest dominion over that often extravagant and grumpy boy, beethoven's first patron will say of him in his memoirs Archduke Maximilian Franz of Austria (1756–1801); in 1784 he would have described it as follows: He shows good skills, he is Young, of discreetly good and poor conduct His childhood friend Franz Gerhard Wegeler wrote in his memoirs: Our Ludwig was born on December 17, 1770. [15] His nephew Karl wrote in the 1823 Conversation Notebooks: Today is December 15, your day of birth, as far as I know; only I cannot be sure if it was the 15th or the 17th, because one cannot trust the act of baptism. [16] Having grown up, Beethoven believed he was born in 1772; in this regard he stated that the one baptized in 1770 was his older brother, Ludwig Maria. Some biographers claim that his father tried to get him to a younger age than the real one, to make him a child prodigy similar to Mozart; However, this thesis has been much discussed. His family and teacher Johann Georg Albrechtsberger are known to celebrate his birthday on December 16. [without source] From her second marriage, Maria Magdalena will have five more children, of whom only two will reach adulthood and play an important role in Beethoven's life: Kaspar Anton Karl (baptized on 8 April 1774 – died 1815) and Nikolaus Johann (baptized on 2 October 1776 – died 1848). She is described as a woman of sweet character but with frequent depressive falls. Related to her mother in childhood, her children later maintained only lukewarm affection for her. [17] It was not long before Johann van Beethoven identified his son's musical gift and attempted to cultivate his exceptional skills to make the most of it, especially economic. Thinking of Mozart as a child, exhibited by his father on concert tours throughout Europe a fortnight earlier, Johann started Ludwlg at the study of music as early as 1775 and noticing from the beginning his exceptional predisposition tried in 1778 to present him as a piano virtuoso in a tour of concerts through the Rhineland, from Bonn to Cologne and in 1781 in the Netherlands. [18] However, the attempt to turn Ludwig into a child prodigy did not have the outcome his father had hoped for. Johann van Beethoven seems to have been capable only of brutality and stubborn authority: it seems that often, completely drunk, he forced Ludwig out of bed late at night, ordering him to play the piano or violin to entertain his friends. [without source] As well as his upbringing, little Ludwig's musical education was also stormy: his father initially entrusted him to such Tobias Pfeiffer, who proved equally inclined to alcohol but not a good teacher. Ludwig was later followed by the court organist Aegidius van der Aeden, then the violinist Franz Georg Rovantini, cousin of his wife Maria Magdalena, and later the Franciscan Willibald Koch. The friendship, which began in childhood, with the doctor Franz Wegeler (1765–1848) opened the doors of the von Breuning family home, to which he remained attached throughout his life. Hélène von Breuning was the widow of a court counselor and sought a piano teacher for her children. Ludwig, defined by Wegeler in his often extravagant and grumpy memoirs, was treated as a member of the family, found himself perfectly at ease and moved casually in this fine and friendly intellectual environment, where art and literature were discussed and where his personality was able to develop fully. The young Ludwig also became a pupil of the musician and court organist Christian Gottlob Neefe and composed, between 1782 and 1783, his first piano works: the nine variations on a march by Dressler WoO 63, published in Mannheim[19] and the three sonatines given To the Elector. Waldstein's patronage and the encounter with Haydn The first

authentic portrait of a thirteen-year-old Beethoven in the Bonn years, circa 1783; oil painting by unknown author Waldstein's letter to Beethoven, October 1792: Receive from Haydn's hands the spirit of Mozart Dear Beethoven, She finally leaves for Vienna to satisfy a long-vassed desire. Mozart's genius is still in mourning and mourns the death of his pupil. At the very fruitful Haydn he found refuge, but not employment; and through him he would like to embody himself again in someone. May she receive, by the grace of uninterrupted work, the spirit of Mozart from Haydn's hands. (Letter from Count Ferdinand von Waldstein to Beethoven, 13 October 1792, mentioned in CARL DAHLHAUS, Beethoven and his time) In 1784 archduke Maximilian Franz of Austria, brother of Emperor Joseph II and Grand Master of the Teutonic Order who, after abolishing torture and promising judicial reform, was appointed to the new Konzertmeister. He increased his salary to Johann van Beethoven, despite the fact that he had almost completely lost his voice, and appointed Ludwig the second court organist with an annual salary of 150 guilders. In 1789, Ludwig enrolled at the University of Bonn, founded three years earlier. He was noticed by Count Ferdinand von Waldstein, who first brought Beethoven to Vienna in April 1787; here, the young composer would have had a fleeting encounter with Mozart. [20] However, it was in July 1792 that Count Waldstein introduced Beethoven to Joseph Haydn, who, having just returned from a tour of England, had settled in Bonn. After a concert held in his honour, impressed by the reading of a beethoven cantata (probably the one on the death of Joseph II WoO 87 or the one on the arrival of Leopold II) Haydn invited him to continue his studies in Vienna under his direction. Aware of how much in Vienna teaching a musician of Haydn's fame, Beethoven agreed to continue his studies under his guidance. This important decision was taken with good will, but not without some perplexity; Beethoven was now forced to move away from his family who lived in Bonn in increasingly precarious conditions. Meanwhile, his mother had died of tuberculosis on 17 July 1787, followed in September by that of his one-year-old sister and his father, devastated by alcoholism, had been retired in 1789 and was unable to guarantee the family's livelihood; Beethoven had in fact taken on the task of leading the family to protect his brothers Kaspar and Nikolaus. From mid-1789, to support his family, he worked as a violinist in the orchestras of the theatre and chapel in Bonn. [21] He played an Austrian viola, built by Sebastian Dallinger in Vienna around 1780. When the young musician gave up his place in the orchestra, the instrument remained with the maestro, Franz Anton Ries, and is now kept at the Beethoven-Haus in Bonn. [22] With the permission of the Elector, who promised him in any case to keep his post as organist and his salary, and collected in an album the good wishes of friends – such as those of the twenty-two-year-old student Leonore Breuning who dedicated to him the verses of Johann Gottfried Herder: May friendship with good grow, how the shadow of the evening stretches, until the sun of life is extinguished on the morning of November 3, 1792 – Beethoven left Bonn for good and the banks of the Rhine, perhaps ignoring that he would never return, bringing with him a now-famous letter from Waldstein, in which the Count prophesied an ideal handover through Haydn of Mozart's spiritual legacy. 1792–1802: From Vienna to Heiligenstadt Franz Joseph Haydn (1732–1809) was Beethoven's teacher from 1792 to 1794 and although their relations were sometimes tense they confessed to a great mutual esteem Johann Georg Albrechtsberger (1736–1809) (portrait of Leopold Kupelwieser), ironically defined by Beethoven as very expert in the art of making musical skeletons The early Viennese years You have a lot of talent and you will acquire even more, enormously more. You have an inexhaustible abundance of inspiration, you have thoughts that no one has yet had, you will never sacrifice your thought to a tyrannical norm, but you will sacrifice the norms to your imaginations; you have given me the impression of being a man with many heads, many hearts, many souls. (Franz Joseph Haydn in a conversation with Beethoven, circa 1793) At the end of the 18th century, Vienna was the undisputed capital of Western music and was the ideal place for a musician eager to make a career. Upon his arrival, at only twenty-two, he had already composed a good of minor works, but was still far from his artistic maturity; this was the trait that distinguished him from Mozart, who famously became the symbol of early genius. Although Beethoven arrived in Vienna less than a year after the death of his famous predecessor, the handover myth could not wait much longer, although Beethoven wanted to establish himself more as a virtuoso pianist than as a composer. As for Haydn's teaching, however valuable and prestigious, it appeared to proceed with some difficulty: Beethoven came to fear that his teacher might be jealous of his talent, and Haydn was not long in getting irritated by the indiscipline and musical audacity of his pupil, who perhaps began to feel his compositional flair stifled in those rigid teaching methods to which he was subjected. Despite a mutual esteem repeatedly remembered by historians, Haydn never had a relationship of deep friendship with Beethoven. However, Haydn exerted a profound and lasting influence on Beethoven's work, which later recognized everything he owed his teacher. After Haydn's new departure for London (January 1794), Beethoven continued sporadic studies until early 1795 with several other professors including composer Johann Schenk and two other prestigious mozart-era protagonists: Johann Georg Albrechtsberger and Antonio Salieri; the first, in particular, court organist and Kapellmeister in St. Stephen's Cathedral, will provide him with valuable teachings on the construction of polyphonic counterpoint. In his study he also met another pupil, Antonio Casimir Cartellieri, with whom he forthrighted friendships that lasted until the latter's death in 1807. After his apprenticeship, Beethoven settled permanently in Vienna and shortly after his arrival was joined by news of his father's death from cirrhosis of the liver on December 18, 1792; the sudden flight of the prince-electors from Bonn, conquered by the French army, caused him to lose both his father's pension and his organist's salary. Waldstein's cover letters and his talent as a pianist had made him known and appreciated by the personalities of the Viennese aristocracy, passionate about opera, whose names are still mentioned today in the dedications of many of his works: the court official, Baron Nikolaus Zmeskal, Prince Carl Lichnowsky, Countess Maria Wilhelmina Thun, Count Andrei Razumovsky, Prince Joseph Franz von Lobkovitz and later Archduke Rudolf John of Austria, just to name a few. After publishing his first three trios for piano, violin and cello under the number of opus 1, and then his first piano sonatas, Beethoven gave his first concerto on March 29, 1795 for the creation of his piano concerto No. 2, which although numbered as concerto No. 2 was actually composed in the Bonn years, prior to piano concerto No. 1. Vienna Beethoven's first virtuoso in a portrait of C.T. Riedel around 1800, when his talent for musical improvisation and his virtuosity on the piano revealed it to the Viennese public Beethoven's astonishing way of playing, so remarkable for the daring developments of his improvisation, touched my heart in an unusual way: I felt so deeply humiliated in my most intimate being that I could no longer touch the piano for several days ...] Of course, I admired his vigorous and brilliant style, but his frequent and daring jumps from theme to theme did not convince me at all; they destroyed organic unity and the gradual development of ideas [...] strangeness and inequality seemed to be for him the main purpose of the composition. (Testimony of bohemian composer Johann Wenzel Tomásek in a Beethoven concerto in 1797) In 1796 Beethoven undertook a tour of concerts that led him from Vienna to Berlin, passing in particular through Dresden, Leipzig, Nuremberg and Prague. If the audience unconditionally praised his virtuosity and his piano inspiration, the popular enthusiasm earned him the scepticism of the most conservative critics, mostly learned followers of Mozart, among which are those intransigent such as abbot Maximilian Stadler, who calls his works absolute absurdity and the more considered ones such as Giuseppe Carpani, which demonstrate how Beethoven had already moved away from the traditional model of the sonata form in these early tests. Beethoven immersed himself in reading greek classics, Shakespeare and the founders of the Sturm und Drang: Goethe and Schiller. These studies greatly influenced his romantic temperament, already acquired to the democratic ideals of the Enlightenment and the French revolution that then spread throughout Europe: in 1798 Beethoven assiduously attended the French Embassy in Vienna, where he met Bernadotte and the violinist Rodolphe Kreutzer, to whom he dedicated in 1803 the violin sonata No. 9 that bears his name. As his creative activity intensified (composition of piano sonatas Nos. 5 and 7, and the first sonatas for violin and piano), the composer participated at least until 1800 in musical tenzoni very frequented by good Viennese society, who consecrated him as the first virtuoso of Vienna. Pianists such as Muzio Clementi, Johann Baptist Cramer, Josef Gelinek, Johann Hummel and Daniel Steibelt made the expense. [without source] At the end of this period began the production of the first masterpieces such as: the piano concerto No. 1 The first six string quartets (1798-1800), the Sestimino for strings and horns (1799-1800), the piano sonata No. 8, called Pathetic (1798-1799) and the first symphony (1800). Although the influence of Haydn's later symphonies was evident, the latter in particular was already imbued with Beethoven's character (particularly in the third movement, called scherzo) and contained the premises for the great works of full maturity. The first concerto and symphony were presented with great success on April 2, 1800, the date of Beethoven's first academy, a concert organized by the same musician and dedicated exclusively to his works. Comforted by the financial income constantly paid by his patrons, beethoven opened the doors of a glorious and happy artistic journey that began to cross the borders of Austria. The discovery of deafness The first autograph page of Heiligenstadt's will, written by Beethoven on October 6, 1802; struck by his initial deafness, he exposed at the same time his despair and his willingness to continue The same subject in detail: Heiligenstadt's Testament. I am not satisfied with my written works to date. From today, I want to open a new path. (Beethoven's letter to his friend Kruppholz, 1802) The year 1796 marked a turning point in the composer's life: Ludwig began to become aware of deafness and although he tried, in secret, to stem its deterioration with care, it gradually became total before 1820. The cause of Beethoven's deafness remains unknown; the hypotheses of chronic labyrinthitis, otospongiosis and Paget's bone disease have been widely discussed but none have ever been confirmed. [23] In recent years it has been speculated that Beethoven suffered from chronic lead poisoning. [24] Locked in isolation so as not to reveal in public this reality lived in a dramatic way, Beethoven made a sad reputation as a misanthrope, of which he suffered, closing himself in resigned isolation until the end of his life. Aware that this infirmity would definitively destroy his public career as a virtuoso pianist as he had until then proved himself, after meditating by his own admission also suicide, he devoted himself with new impetus to the composition trying to escape the evils that tormented his soul. In a letter addressed to his brothers and sisters he expressed all his sadness and faith in his art (Heiligenstadt's testament): O you men who believe me hostile, sullen, misanthrope or who pass me off as such, as you are unjust to me! You don't know the secret cause of what is just an appearance [...] just think that for six years I have been suffering from an incurable evil, which incompetent doctors have worsened, year after year, disappointed by the hope of improvement [...] I had to isolate myself early and live alone, away from the world [...] if you read this one day, then think that you have not been fair to me, and that the unhappy one consoles himself by finding someone who looks like him and who, despite all the obstacles of nature, has done everything to be admitted to the list of artists and valuable men. (Beethoven, 6 October 1802[25]) Despite the pessimism, this was a period of fertile compositional activity: after violin sonata no. 5 (1800) (popularly known as La primavera) and piano sonata No. 14 (1801) (also known for a spurious title: Moonlight), during a period of spiritual and human crisis composed the joyful Second Symphony (1801–1802) and the darker piano concerto No. 3 (1800–1802). These two works were very well received on April 5, 1803, 1802–1812. The heroic period From Heroic to Fidelio In this symphony Beethoven had proposed himself as the inspiring subject Bonaparte, when the latter was still the first consul. At the time Beethoven made an extraordinary case of it and saw in him the epigon of the great Roman consuls. (Testimony by Ferdinand Ries on the genesis of the third symphony) Symphony No. 3 (called Eroica) inaugurated a series of works characterized by a longer duration and a writing that sought effects of grandeur, characteristic of beethoven's second period style, called heroic style. The composer initially intended to dedicate this symphony to General Napoleon Bonaparte, in which he saw the champion of the ideals of the French. As soon as he heard the news of the proclamation of the first French (May 1804), enraged, he cancelled the dedication. [26] Finally, the masterpiece was given the heading of Great Heroic Symphony to celebrate the subversiveness of a great man. The genesis of the symphony extended from 1802 to 1804, and the public presentation, which took place on April 7, 1807, dammote enthusiasm and many considered it too long. Beethoven, embittered, promised to no longer compose works lasting more than an hour in the future, an intention to which he did not keep faith. [28] Even in the composer's piano writing the style was evolving: written immediately after the third symphony in the last months of 1803,[21] piano sonata No. 21 op. 53, dedicated to Count Waldstein, struck for virtuosity, heroic energy, and symphonic use of the instrument. Of similar imprint was piano sonata No. 23 called Appassionata (1805), which was followed by the triple concerto for piano, violin, cello and orchestra (1804). In July 1805 the composer met Luigi Cherubini, to whom he did not hide his admiration. At thirty-five, he tried his hand at operatic genre: in 1801 he was enthused by the libretto Léonore or the marital love of French Jean-Nicolas Bouilly and the composition of the opera Fidelio, which originally bore in the title the name of his heroine, Léonore, was begun as early as 1803. This work was poorly received on debut (only three performances in 1805), to the point that Beethoven considered himself the victim of a plot. The Fidelio had to know no less than three versions in its future (1805, 1806 and 1814) and only the last had a good reception. Beethoven had composed a work now considered fundamental of the opera repertoire; yet this experience was not repeated due to too much bitterness, despite the study of some other projects including a Macbeth inspired by Shakespeare's work[29] and especially a Faust da Goethe, towards the end of his life. Beethoven's established independence around 1804, in the era of the Passionate Sonata and Fidelio; determined to face his destiny by the throat, he composed in the period from 1802 to 1812 a series of brilliant and energetic works, characteristic of his so-called heroic style; portrait of Willibrod Joseph Maehler, 1804–1805 Prince, who you are, you are on the occasion of birth. What I am, I am for me. There are principles and there will still be thousands of them. There's only one beethoven. (Beethoven ticket to Prince Lichnowsky, October 1806) After 1805, and despite Fidelio's artistic failure, Beethoven's situation had returned to favor. In full possession of her creative vitality, she seemed to adapt to her faulty hearing and find, at least for some time, a satisfying social life. The years between 1806 and 1808 were the most fertile of masterpieces: the year 1806 alone saw the composition of piano concerto No. 4, of the three string quartets Nos. 7, 8 and 9 dedicated to Count Andrei Razumovsky, the fourth symphony and the violin concerto. In the autumn of that year Beethoven accompanied his patron, Prince Carl Lichnowsky, to his castle in Silesia and on the occasion of this stay gave the brightest demonstration of his desire for independence. Since Lichnowsky had threatened to put Beethoven under arrest if he persisted in refusing a piano performance for some French officers hosting the castle (Silesia was at that time occupied by the Napoleonic army after Austerlitz), the composer left his guest after a violent quarrel. He then applied for employment with the imperial theatre management, where he undertook to deliver an annual opera and operetta requesting the sum of 2400 guilders and a percentage of the receipts from the third performance of each work, but the application was not granted. Lost funding and protecting his main patron, Beethoven was able to establish himself as an independent artist and symbolically free himself from aristocratic patronage, so much so that by now the heroic style could reach its paroxysm. Following on from his desire to face his fate at the throat expressed at Wegeler in November 1801,[30] Beethoven commissioned the fifth symphony. Through his famous four-note rhythmic motif exhibited since the first movement, which radiates all the work, the musician intended to express man's struggle against destiny, and the final triumph over it. Coriolan's overture, with which it shares the tonality in C minor, was of the same era. Composed at the same time as the fifth, the pastoral symphony seems the most opposed. Described by Michel Lecompte as the most serene, the smallest and most melodic of the nine symphonies and at the same time the most atypical,[31] it is a tribute to the nature of a composer deeply in love with the countryside, in which he always found the calm and serenity conducive to his inspiration. An authentic foretaste of musical romanticism, the Pastoral brings as its subtitle this beethoven phrase Expression of feelings rather than painting and each of its movements bears a descriptive indication. Beethoven's concert on December 22, 1808 was certainly one of the greatest academies in history (with that of May 7, 1824). The fifth and sixth pastoral symphonies, piano concerto No. 4, the Fantasia corale for piano and orchestra, the Aria for soprano and orchestra Ah! Treacherous and two innes from the Mass in C major composed for Prince Esterházy in 1807. [32] After Haydn's death in May 1809, although he still had some artistic opponents left, Beethoven's position in the pantheon of musicians could no longer be challenged. Beethoven's artistic maturity did not derive anything concrete from his meeting with Goethe in 1812; portrait of Johann Tischbein I had never met an artist so strongly focused, so energetic, so inner. [...] His ingenuity astonished me; but he is unfortunately a completely unbridled personality who, while he is certainly not wrong to find the world detestable, does not thus make himself more pleasing to himself and to others. [...] Unfortunately, he is a highly indugent personality. (Goethe's judgment on Beethoven, 1812) In 1808 Beethoven had received from Jerome Bonaparte, placed by his brother Napoleon on the throne of Westphalia, the proposal for the employment of Kapellmeister (maestro di cappella) at the court of Kassel. It seems that the composer has for a moment thought of accepting this prestigious position which, while calling into question its independence until moment defended so strenuously, on the other hand it guaranteed him a calmer economic and social situation. It was then that he had a patriotic return and the opportunity to break away from the Viennese aristocracy (1809). Archduke Rudolf, Prince Kinsky and Prince Lobkowitz guaranteed Beethoven, if he stayed in Vienna, an annuity of four thousand guilders a year, a considerable sum for the time. [33] Beethoven agreed, hoping to finally protect himself from necessity, but the resumption of the war between France and Austria in the spring of 1809 called everything into question. The imperial family was forced to leave Vienna occupied, the serious economic crisis that Austria suffered after Wagram, and napoleon's Treaty of Schönbrunn economically ruined the Viennese aristocracy and made Beethoven's contract unsatisfactory. These episodes marked his life hard, always torn between the desire for creative independence and the need to lead an economically dignified life. Despite this, the catalogue of his works continued to be enriched: the 1809s and 1810s still saw the birth of numerous masterpieces, from the brilliant piano concerto No. 5 to the incidental music for goethe's tragedy Egmont, passing through the string quartet No. 10 called delle Arpe. It was due to the sudden departure of his pupil and friend, Archduke Rudolf, that Beethoven composed piano sonata No. 26 called Les adieux in three programmatic movements (Farewell, Remoteness, Return). The years between 1811 and 1812 saw the composer reach the peak of his creativity. Piano trio No. 7 called All'arciduca and the seventh symphony represent the apogee of the heroic period. 1813–1817: The Dark Years The Beloved Immortal Portrait of Antonia Brentano by Joseph Karl Stieler (1808) The same subject in detail: Letter to the Immortal Beloved. It is not the attraction of the other sex that attracts me to her, no, only she, all her person with all her qualities have chained my respect, my feelings all, my whole sensitivity. When I approached her, I had formed the first decision not to let a single spark of love germinate. But she overwhelmed me [...] let me hope that her heart will beat for a long time for me. To fight for her, beloved J., my heart will not cease until she no longer beats at all. (Beethoven's letter to Josephine von Brunswick, 1805) On the level of sentimental life, Beethoven has provoked a considerable amount of commentary from his biographers. The composer had tenuous relationships with numerous women, generally married, but never knew that marital happiness to which he aspired and of which he will weave an apologia in Fidelio. In May 1799 Beethoven became the piano of two daughters of Countess Anna von Seeburg, widow of Brunswick, twenty-four-year-old Therese or Thesi and twenty-year-old Josephine or Peppi, as well as a cousin of these, the sixteen-year-old Giulietta Guicciardi (1784-1856), dedicatee of piano sonata No. 14 called Al chiar di luna. The latter then became engaged to Count Wenzel Robert von Gallenberg and married Gallenberg on 30 October 1803. They both returned to Vienna in 1821, where the debt-burdened count quarrelled with the musician, while his wife met him one last time to remind him of their past and ask for 500 guilders on loan. Josephine von Brunswick (1779–1821), permanently guarded by her sister Therese, also had an affair with the musician which was the most enduring: she continued after an initial marriage to Count Joseph von Deym, with whom she had three children, in January 1804 and also after a second marriage in 1810 to Baron Christoph von Stackelberg, who abandoned her two years later. On April 9, 1813, to the great scandal of the family, Josephine gave birth to a child, Minona, entrusted to her sister. [34] A little more fleeting were the meetings with Countess Anna Maria von Erdödy (1779–1837) who was paralyzed due to the loss of her son, who remained his intimate confidant, lived in his house for some time in 1808 and participated in the search for rich patrons on his behalf (he dedicated to her the two cello sonatas no. 4 and 5), Berlin opera singer Amalie Sebald (1787–1846), met in Tepitz between 1811 and 1812, and Countess Almerie Ersterházy (1789–1848). In 1810, with Thérèse Malfatti (1792–1851), inspiration of the famous piano bagatella Per Elisa WoO 59, Beethoven designed a marriage that will not succeed, which will cause him deep disappointment. Another important event in the musician's love life was the writing of the famous letter to the immortal beloved, written three times in Tepitz between 6 and 7 July 1812. The recipient will perhaps remain unknown forever, although the names of Josephine von Brunswick and especially Antonia Brentano Birkenstock (1780–1869), married to Senator Franz von Brentano of Frankfurt, who met Beethoven in Vienna and Karlsbad between 1809 and 1812, are the most accredited in the biographical studies of Mr. and Mrs. Massin[35] and May Solomonnard. The Tepitz Incident The Tepitz Incident (July 1812) painted by Carl Rohling, 1887: Beethoven, accompanied by Goethe (left, bottom), refuses to bow before the imperial family and continues on his path We, beings limited by the boundless spirit, were born only for joy and suffering. And one could almost say that the most eminent grasp joy through suffering. beethoven to Countess von Erdödy, 1815) The month of July 1812, abundantly commented by biographers, marked a new turning point in Beethoven's life: while undergoing spa treatment in the resorts of Tepitz and Karlsbad he wrote the enigmatic Letter to the Immortal Beloved and made an unsuccessful encounter with Goethe with the mediation of Bettina Brentano von Arnim, a young and exuberant intellectual, enthusiastic about Goethe, sister of Clemens Brentano, sister-in-law of Antonia Brentano and future wife of poet Achim von Arnim. This was the beginning of a long period of poor inspiration, which also coincided with many dramatic events that he had to overcome in total solitude, having left almost all his friends Vienna during the War of 1809. The very favorable reception given by the public to the seventh symphony and the lively composition The Victory of Wellington (December 1813) and the equally triumphant reproduction of Fidelio in its final version (May 1814), coincided with the Congress of Vienna in 1814, where Beethoven was exalted as a national musician and it was in this period that he reached the peak of his popularity. [37] Although his fame was growing, Beethoven became aware that something in Vienna's musical tastes at the time was changing and that the Viennese public was increasingly seduced by the gaiety of Gioachino Rossini's music. Moreover, the spirit of the restoration that inspired Metternich put him in a difficult situation, as the Viennese police had long been aware of the composer's democratic and liberal convictions. On a personal level, the most important event was the death of his brother Kaspar Karl in 1815, then cashier at the National Bank of Vienna. Beethoven had promised to follow the instruction of his son Karl and had to face an endless series of trials against his wife – Johanna Reis, daughter of a upholsterer, considered of dubious morality – in order to obtain its exclusive protection, finally earned thanks to a court ruling issued on April 8, 1820. [38] Despite the composer's attachment and goodwill, this nephew will become a kind of torment to him until the eve of his death. The other brother, Nikolaus Johann, who Ludwig could not stand, is a pharmacist in Linz and will marry after a long cohabitation Therese Obermayer, the daughter of a baker. In these difficult years, during which deafness became total, Beethoven produced several masterpieces: the two cello sonatas No. 4 and 5 dedicated to the confidante Maria von Erdödy (1815) piano sonata No. 28 (1816) and the pregnant cycle of Lieder An die ferne Geliebte, (1815–1816), based on poems by Alois Jetteles. As his financial situation became increasingly worrying, Beethoven felt gravely between 1816 and 1817 and deafness worsened and seemed close to suicide. However, he decided not to commit suicide and subdue his feelings by making music of it, as is evident from his letters:[39] increasingly closed in introspection and spirituality, began his last creative period. European fame and portraits Portrait of Beethoven performed by Carl Jaeger In its external appearance everything is mighty, rude, in many respects, such as the bone structure of the face, high and spacious forehead, short and straight nose, with its hair ruffled and grouped into large strands. But her mouth is graceful and her beautiful talking eyes reflect at all times her rapidly changing thoughts and impressions, now graceful, amorous-wild, now menacing, furious, terrible. (Description of Beethoven's face by Dr. Wilhelm Mueller, 1820) I found in man, who had a bad reputation for being a wild and unsocial person, the most splendid artist, a golden soul, a grandiose spirit and a good-natured pleasantness. [...] If I had not known, thanks to irrefutable evidence, that Beethoven is the greatest, deepest and richest German composer, to me, completely fasting with musical things, this would have appeared incontrovertible to seeing his person! (Karl August Varnhagen von Ense, 1811 There are many portraits of the composer made when he was alive, even before he gained european fame. Several painters immortalized the composer: he had already been portrayed by Joseph Willibrod Maehler in 1804-05 and by Johann Cristoph Heckel in 1815. The Berliner August von Kloeber immortalized him in 1818 giving him that appearance between the heroic and the demonic that the romantic myth now claimed to attribute to his figure. In particular, beethoven liked his unbuttoned hair, who had stated that he did not like to be portrayed in order as if he were to appear at court. [41] Between 1819 and 1820, Hungarian Ferdinand Schimon, who had already portrayed Ludwig Spohr and Weber, portrayed Beethoven: he reproduced his broad forehead, full face and shell chin, improving the shape of his nose and turning his scrutinizing gaze to distant and indeterminate spaces (as Kloeber has already done). The painter of kings and princesses Joseph Karl Stieler, perhaps intimidated by the famous model, forced Beethoven to long hours of laying, motionless, for several days. The work, completed in April 1820, depicts it with the Missa Solemnis. One of the last portraits was executed in 1823 by Ferdinand Georg Waldmüller, but the original was lost. There's a copy left. 1818–1827: the last Beethoven The farewell to the piano, religiosity and the mass in D Manuscript page of the piano sonata No. 30 op. 109 (1820) The same topic in detail: Conversation notebooks. I want to patiently abandon myself to all vicissitudes and put my trust back only in your immutable goodness, O God! [...] You are my rock, O God, you are my light, you are my eternal assurance! (Religious quote by Christian Sturm copied by Beethoven in The Conversation Notebooks, 1818) Beethoven composed the Missa Solemnis, a portrait of Joseph Karl Stieler Beethoven fully returned to strength in 1817, the year in which he began writing a new work that will be the largest and most complex composed to date, the piano sonata No. 29 op. 106 hammerklavier. The duration of more than forty minutes and the exploration beyond all limits of all the possibilities of the instrument, puzzled beethoven's contemporary pianists who considered it unexatable, believing that the musician's deafness made it impossible for him to properly evaluate the sound possibilities. With the exception of the ninth symphony, the same judgment will be given for all the remaining works composed by Beethoven, whose complexity and modernity of sound architecture were well known to Beethoven himself. Grieving some of the frequent complaints of the various performers, in 1819 he declared to his publisher: Here is a sonata that will give the pianists a hard time, when they perform it in fifty years. [42] From then on, completely closed in his infirmity, he began to be surrounded by a court of pupils, admirers, and servants who flattered and often irritated him. To communicate with them he used the conversation notebooks written directly by the musician or transcribed by his collaborators, which are an exceptional testimony of the composer's last life. Although not an assiduous practitioner, Beethoven had always been a believer. His approach to faith and Christianity grew in the harshest years of his life, as evidenced by the numerous religious quotations he transcribed in his notebooks from 1817. It was at this time, precisely in the spring of 1818, that Beethoven decided to compose a great religious work that he initially planned to use on the occasion of the Coronation of Archduke Rudolf, who longed to be elevated to the rank of archbishop of Olmütz from there to a few months. Contrary to predictions, the colossal Missa Solemnis in D major required the musician four years of hard work (1818–1822) and was not dedicated until 1823. Beethoven had studied Bach's masses and Handel's Messiah oratory at length before trying his hand at the composition of this important work, of which he had great regard, to the point of considering the composition of the Missa Solemnis as his best work, my greatest work. In parallel with this work were composed the last piano sonatas works no. 30, 31, 32, the last piano masterpiece remained to be composed: the publisher Anton Diabelli had invited in 1822 all the composers of his time to write a variation on a very simple waltz in the musical structure. After initially shelving the project,[43] Beethoven resumed and expanded the work to compose thirty-three variations on the initial theme. The result obtained is remarkable: the Diabelli Variations are in fact compared in size only to the famous Goldberg Variations, composed by Bach eighty years earlier. The ninth symphony and the last Beethoven quartets in 1823, at the time of the composition of the Diabelli Variations and the ninth symphony: in its deafness became total, it communicated with its environment only through the notebooks of conversation; portrait of F. G. Waldmüller Your genius has passed the centuries and there are perhaps not enough enlightened listeners to enjoy all the beauty of this music; but it will be posterity that will pay homage and bless your memory much more than contemporaries can do. (Letter from Russian Prince Boris Galitzin to Beethoven after the first performance of the Missa Solemnis, 1824) The beginning of the composition of the ninth symphony coincided with the completion of the Missa Solemnis. This work had an extremely complex genesis that can be traced back to Beethoven's youth and the intention to set schiller's ode to joy (An die Freude) to music. [44] Through the unforgettable ending that introduces the choir, innovation in symphonic writing of the Ninth Symphony appears in line with the Fifth, as the musical evocation of the triumph of joy and universal fraternity over despair and war. It is a humanist and universal message: the symphony was first performed in front of a delirium audience on May 7, 1824, and Beethoven found great success. It was in Prussia and England, where the musician's notoriety had long been commensurate with the greatness of his genius, that the symphony received the most dazzling reception. Repeatedly invited to London, like Haydn, Beethoven was tempted towards the end of his life to settle in England, a country he admired for his cultural life and democracy, as opposed to the frivolity of Viennese life,[45] but this project did not materialize and Beethoven never knew the country of his idol Handel. The latter's influence was particularly sensitive in beethoven's late period, which composed in his style, between 1822 and 1823, the overture Die Weihe des Hauses. The last five string quartets (nos. 12, 13, 14, 15 and 16) put the final seal on Beethoven's musical output. With their imaginary character, which is linked to old forms (use of the lido musical way in n. 15) the conclusion of Beethoven's experimentation in the field of chamber music. The great slow movements with a high dramatic rate (the cavatina of n. 13 and the Song of Thanksgiving to the Divinity of a convalescent, in a lido way of n. 15) announced the beginning of the Romantic period. To these five quartets, composed in the period 1824-1826, it is necessary to add again the large leaks in B flat major op. 133, which was originally the final movement of quartet No. 13, but which Beethoven later separated at the publisher's request. On 15 October 1825 he moved to his last Viennese apartment, at number 15 of the Schwarzschanerstrasse, in two rooms that were part of what had been a convent of the Black Friars, along the walls of the Austrian capital. [46] At the end of the summer of 1826, while completing his last quartet No. 16, Beethoven still designed numerous works[47] a Tenth Symphony of which we came up with some sketches, an overture on bach themes, the Goethe-inspired Faust, an oratory on the biblical theme of Saul and David, another on the theme of the elements and a requiem. On July 30, 1826, his nephew Karl attempted suicide by firing a gunshot and being slightly wounded, justifying the gesture by no longer enduring the constant rebukes of his uncle who, disheartened, after giving up his protection in favor of his friend Stephan Breuning, enlisted him in an infantry regiment, commanded by his friend Baron Joseph von Sutterheim. The story caused scandal and while waiting for Karl to leave for his destination in Iglaui, Moravia, uncle and nephew went to spend a holiday, guests, for payment, of his brother Nikolaus Johann Beethoven, in Gneixendorf. Here Beethoven composed his last work, a cheerful one to replace the Große Fuge as the finale of quartet No. 13. The Disease and Death Picture by F. Stober, 1827; Beethoven's funeral, on March 29, 1827, gathered many thousands of people He knows everything, but we still cannot understand everything and will still pass a lot of water under the bridges of the Danube before all that man has created is understood by the world. (Franz Schubert, 1827) Returning to Vienna on December 2, 1826 in an open wagon and on a rainy night, Beethoven contracted bilateral pneumonia from which he could never recover; the last four months of his life were marked by terrible physical wear and tear. The direct cause of the musician's death, according to the observations of his last doctor (Dr. Andreas Wawruch) appears to be the appearance of liver cirrhosis. Beethoven had hepatomegaly, iterizia, ascites (then called abdominal hydropsia in the different orders of the lower members, elements of a cirrhotic syndrome with portal hypertension and, permanently forced to bed, undergo an operation to remove the accumulated water. [48] Until the end the composer was surrounded by his friends including Anton Schindler[49] and Stephan von Breuning, as well as his brother Johann's wife and musician Anselm Huttenbrenner, who was the last person to see him alive. A few weeks before his death he would receive a visit from Franz Schubert,[50] whom he did not know and regretted discovering so late. It is to his friend, the composer Ignaz Moscheles, promoter of his music in London, that he sends his last letter in which he again promises the English to compose, once healed, a new symphony to thank them for their strong support. [51] However, it was too late. Beethoven's tomb at the Zentralfriedhof in Vienna On January 3, 1827 he made a will, naming his nephew Karl his heir: on March 23 he received the extreme anointing and the next day lost consciousness. On 26 March 1827 Ludwig van Beethoven died at the age of fifty-six. Although Vienna had not dealt with its fate for months, its funeral, held on March 29, gathered an impressive procession of at least twenty thousand people. The funeral oration was pronounced by Franz Grillparzer. He was initially buried in Währing Cemetery, west of Vienna. In 1863 Beethoven's body was exhumed, studied and buried again. His skull was acquired by Austrian physician Romeo Seligmann to obtain a model, still preserved at the Center for Beethoven Studies at the San Jose State University in California, while his Remains were buried in the Zentralfriedhof in 1888. His secretary and first biographer Anton Felix Schindler,[52] appointed custodian of the musician's assets, after his death will destroy a large part of the Conversation Notebooks and in those left will arbitrarily add written phrases of his own hand. The destruction was justified by the fact that many sentences were gross and unbridled attacks on members of the imperial family, against the emperor and also against the crown prince, who also became emperor and with whom he had maintained close friendships, despite the fact that for most of his life Beethoven had been in constant revolt against the established authorities, norms and laws. In space and time, a portrait of Beethoven from 1974, painted by William Giottrini In the years following his death, several hypotheses were formulated regarding a disease beethoven would suffer throughout his life – regardless of deafness, the composer complained of continuous abdominal pain and visual disorders – and currently tend to settle at the level of chronic saturnism or severe lead poisoning. [53] On October 17, 2000, almost 200 years after the composer's death, he was dr. J. Walsh, director of the Beethoven Research Project, to reveal this hypothesis as a probable cause of death. Beethoven, a great taster of Rhine wine, used to drink from a lead crystal cup, as well as add a lead salt to make the wine sweeter. The results of the analysis of his hair revealed significant amounts of lead and these results were confirmed by the Argonne National Laboratory, near Chicago, thanks to further analysis of fragments of the skull, identified by DNA. The amount of lead detected was indeed a sign of prolonged exposure. [54] This lead poisoning was the cause of beethoven's perpetual belly aches, as well as his numerous sudden mood swings and, perhaps, his deafness. There are, however, no established and proven formal links between Beethoven's deafness and his lead poisoning; following the autopsy, performed the day after his death, it turned out that the musician's acoustic nerve was completely atrophied, so no cure of the time could be effective. On August 30, 2007, Viennese pathologist, researcher and coroner Christian Reiter made public the discovery of his research on the musician's two hair. According to Reiter, Beethoven was unintentionally killed by his physician Andras Wawruch during one of the four drains to which he underwent; he was wounded with a scalpel and to better treat the wound the doctor used a lead ointment, which was used in the nineteenth century as an antibacterial. [55] The style The catalogues of the original Title Page works with dedication of the first edition of the score of the Piano Sonata No. 32 opus 111 Beethoven's works are known under various designations: with the opus number that the composer himself assigned to his works (from Op. 1 to Op. 138); with the catalogue number assigned retrospectively by musicologists to works without numbers, the so-called WoO (Werke ohne Opuszahl, from WoO 1 to WoO 205); with the catalogue number assigned as an appendix (Anhang, contracted in the acronym Anh) for those dubious or erroneous works attributed to the composer (from Anh 2 to Anh 6 remain to be attributed, while Anh 1 and Anh 7 to Anh 18 are works not written by Beethoven and wrongly attributed to him); with the number assigned to works not included in the old 19th century complete edition (the Gesamtausgabe of Breitkopf & H&rtel), and to unfinished works, transcriptions, continuous sketches, mainly in the catalogues of Willy Hess (Hess Catalogue, 1957) and Giovanni Biamonti (Biamonti Catalogue, 1968). Other musicologists have also catalogued Beethoven's work Gustav Nottebohm (1851–1868) Adolf Bernhard Marx (1859, in order Alexander Wheelock Thayer (1865) Sir George Grove (1911, who followed opus numbers until 138 and then added WoOs numbering them until 256) Antonio Bruers (1950, expanded Grove WoOs to 350) Georg Kinsky and Hans Ham (Kinsky/Halm Catalogue, 1955). (See catalogues) Panoramic Beethoven is universally recognized as one of the greatest composers of Western music. He remained adhering to the forms and models of classicism, however his very varied and complex style had a great influence on romantic music. Haydn, finding himself in the running of his personality as a composer, told him: You have given me the impression of being a man with many heads, many hearts, many souls. [56] Beethoven has written works in many musical genres and for a wide variety of instrument combinations. His symphony orchestra works include nine symphonies (with a choir in the ninth), about a dozen other compositions, and the ballet The Creatures of Prometheus. He has written seven concertos for one or more soloists and orchestra, two romances for violin and orchestra, one rondò for piano and orchestra and one fantasy for piano, soloists, choir and orchestra. His only opera is Fidelio; other vocal works with instrumental accompaniment include, among the various compositions, two masses, the oratorio Cristo sul Monte degli Ulivi and various incidental music. There are many piano compositions, including thirty-two piano sonatas and numerous arrangements (for solo or four-handed piano) of his other compositions. Piano accompaniment is provided in 10 violin sonatas, 5 cello sonatas and a French horn sonata, along with numerous lieder. Beethoven also wrote a significant amount of chamber music. In addition to 16 string quartets, he wrote 5 string quintet compositions, seven for piano trios, five for string trios and more than a dozen works for various groups of wind instruments. From the point of view of musical form, Beethoven's work profoundly influenced the evolution of the sonata-form model, particularly as regards thematic development in the first movement. He was one of the first composers to make systematic and consistent use of the connection of thematic devices, or germ-motives, to realize the unity of a movement in major compositions. Equally remarkable is the use of basic motifs (source-motives) that recur in many compositions and that give a certain unity to his work. In his works, both chamber and orchestral, he often replaced the minuet with the joke. Overall, his figure is transitional: his work contains both romantic and typically classicist elements. [7] Periodization Wilhelm von Lenz proposed a breakdown still in use of Beethoven's career as a composer in three creative periods: the first (Early, 1770-1802) the median (Middle, 1803-1814) late (Late, 1815-1827) Although it may be quite problematic to distinguish sharply the boundaries between periods, the partition is welcomed by many scholars. In the early period, he was influenced by Haydn and Mozart, as explained in The Influences section. The median period began immediately after the composer's personal crisis centered around the development of progressive deafness. Finally, the late period is characterized by works that showed intellectual depth, a high and intense expressive personality, and formal innovations. Strongly opposed to this division of Beethoven's work was the philosopher and musicologist Theodor Wiesengrund Adorno: there are harmonic, rhythmic and melodic aspects common to the three so-called periods even in works defined as minor or apprenticeship. For example, the beginning of the second symphony that anticipates the famous incipit of the ninth, in the thematic material and, more deeply, in color. In addition, Adorno demonstrated how the counterpoint, the soul of the last definitive works, is the profound characteristic of Beethoven's compositional thought since opus 1; for this reason this subdivision risks distorting the entire Beethoven opera. The composer's production can only be divided into three periods by considering psychological characters and attitudes and not musical ones, according to Adorno. Innovations In musical history, Beethoven's work represents a moment of transition: if his early works are influenced by Haydn or Mozart, mature works are rich in innovations and have paved the way for musicians of the second Romanticism, such as Brahms, Wagner and Bruckner, but also Mahler and Janacek, the latter belonging to the decadent period: The incipit of his fifth symphony (1807) exhibits a brief, a violent reason that is reused during all four movements. The transition between the joke and the cheerful ending takes place without interruption, through an attack. The Ninth Symphony (1824) is the first symphony to introduce a choir, in the fourth movement. The whole of this orchestral elaboration represents a real innovation. From the point of view of compositional technology, the use of reasons for whole movements is considered to be a fundamental contribution. Of exquisitely rhythmic essence – which is a great novelty – these reasons change and multiply. Among the most famous: First movement of the fourth piano concerto (present from the first bars): First movement of the fifth symphony (idem): Second movement of the seventh symphony (with a dactylic rhythm): the ever-renewed swirl that results is extremely compelling. Beethoven devoted great care to orchestration. In some igniting associations of instruments, especially at the level of the woods, allow to illuminate in a singular way the thematic returns, sometimes even slightly modified on the harmonic level. Variations in tone and color renew musical discourse, always preserving the reference to themes in their original form. Beethoven's works were appreciated in particular by virtue of their emotional strength, which will be taken over by Romanticism. This entry or section on the subject of musicians is devoid or deficient in notes and timely bibliographical references. Although there is a bibliography and/or external links, there is no contextualization of sources with footnotes or other precise references that indicate the origin of the information on time. You can improve this entry by quoting sources more precisely. Follow the suggestions of the reference project. His youth in Bonn was at the court of Prince Maximilian Franz of Austria, beethoven's patron in Bonn from 1784 to 1792, where he made decisive knowledge of the music of Bach and his sons, and also of the composers of the School of Mannheim The first musical influences exerted on the young Beethoven were not so much those of Haydn and Mozart – of whom, with the exception of a few scores[57] he did not really discover the music until he arrived in Vienna – but the gallant style of the second half of the eighteenth century and the composers of the School of Mannheim, whose works he could hear in Bonn, at the court of Prince-Elector Maximilian Franz of Austria. The works of this period that have come to us (none of which appeared in the opus catalogue), composed between 1782 and 1792, already testify to a remarkable mastery of the composition; but the peculiar characters of Beethoven that we find in the Viennese period are absent. In the sonatas to the elector WoO 47 (1783), in the piano concerto WoO 4 (1784) or even in the quartets with piano WoO 36 (1785), there is above all a strong influence of the gallant style of composers such as Johann Christian Bach. Two other members of the Bach family are also the hoof of young Beethoven's musical culture: Carl Philipp Emanuel, whose sonatas he performed, and Johann Sebastian, whose two collections of The Well-Tempered Harpsichord he memorizes. Mozart's influence Since 1800 Mozart's influence on Beethoven appears more formal than aesthetic: It is necessary to distinguish in Mozart's influence on Beethoven an aesthetic aspect and a formal aspect: Mozartian aesthetics is manifested mainly in early period works, but superficially, since the master's influence is reduced more often than not to loans of stereotyped formulas. As early as the 1800s Beethoven's music was more inscribing in the post-classical style now in the at the time represented by composers such as Clementi and Hummel: a style that imitates Mozart only on the surface and which could be described as classical rather

than truly classical (according to Rosen's expression): the formal aspect of Mozart's influence manifests itself almost exclusively from the works of the second period. In concert writing, Mozart's model seems more present: in the first movement of piano concerto No. 4, the abandonment of the double exhibition of the sonata (orchestra and soloist in succession) in favour of a single exhibition (simultaneous orchestra and soloist) somehow takes up Mozart's idea of merging the static presentation of the theme (orchestra) into its dynamic (solo) presentation. More generally, it can be noted that Beethoven, in his propensity to amplify the tails until they are transformed into thematic elements in all respects, is more in the wake of Mozart than in that of Haydn, in which the tails are much less distinguished from the shooting. Clementi's piano sonatas In the field of piano music, it is above all the influence of Muzio Clementi that has been practicing beethoven quickly since 1795, and allowing his personality to assert itself and flourish authentically. While this influence has not been as profound as that of Haydn's works, the scope of the famous publisher's piano sonatas does not appear less immense in Beethoven's stylistic evolution, which judged them to be superior to those of Mozart himself. [without source] Some of them, because of their audacity, their emotional power and the innovative conception of the instrument, inspire some of Beethoven's early masterpieces; the elements that, first, distinguish the piano style of the Genius of Modena come from the most part from Clementi. [without source] In fact, from the 1780s, Clementi experimented with a new use of chords until then unstatic: the octaves, the seste and the third parallels (which the Italian composer had in turn taken up from the sonatas of Domenico Scarlatti, an artist in turn known and appreciated by Beethoven). Clementi also greatly enriches the piano writing, equipping the instrument with an unprecedented sound power, which must have certainly impressed the young Beethoven: in fact, after the first three sonatas, he will soon integrate Clementi's process into his own style. Moreover, the use of dynamic indications, in Clementi's sonatas, extends: very ly and very strong become frequent and their expressive function takes on considerable importance. Again Beethoven seizes on the possibilities opened up by these innovations and, from pathetic, these principles appear definitively incorporated into his style. Another point in common among the first sonatas of and clementi's contemporary or earlier works are their extension, rather significant for the time: the works that inspire the young musician are in fact wide-ranging works, often formed by wide movements. There are the premises of a new vision of musical work, now conceived to be unique. Beethoven's piano sonatas are known to have been in some way his experimental laboratory, the one from which he drew the new ideas that he extended as a result of other musical forms, such as the symphony: in fact, as Marc Vignal points out,[58] there are, for example, important influences of sonatas op. 13 No 6 and Op. Clementi's No 34 No 2 in E-roica. Handel and the ancient Beethovens considered Handel (1685–1759) the greatest composer in history; he was inspired by many of his later works, including the Missa Solemnis and piano sonata No. 32 Assimilated the heroic influences, really embarked on a new path[59] in which he hoped to commit himself, definitively affirmed his personality through the realizations of a creative period that goes from heroic to seventh, Beethoven stopped taking an interest in the works of contemporaries , and as a result ceased their influences. Among his contemporaries only Cherubini and Schubert still enchanted him; but in no way did he think of imitating them. Contemptuous of the entire Italian opera and strongly disapproving of the nascent Romanticism, Beethoven felt the need to turn to the historical pillars of music: Bach, Handel and Palestrina. Among these influences, Handel's place is privileged: he undoubtedly never had a more fervent admirer than Beethoven, who (referring to his entire work, which he had just received) exclaimed Here is the truth!, and who, at the end of his life, declared that he wanted to kneel on his grave. From Handel's work, the music of the last Beethoven often takes on a grandiose and generous aspect, through the use of pointed rhythms – as in the case of the introduction of piano sonata No. 32, in the first movement of the ninth symphony or even in the second variation on a theme by Diabelli – or even in a certain sense of harmony, as shown by the first measurements of the second movement of piano sonata no. 30, fully harmonized in the purest Handelian style. Likewise it is the inexhaustible vitality that characterizes Handel's music that fascinates Beethoven, which can also be found in the dislodgyal choral in Freude, schöner Götterfunken, which follows the famous Seid umschlungen, Millionen, in the finale of the ninth symphony: the theme that appears here, balanced by a strong ternary rhythm, is supported by a simplicity and vivacity typically Handelian, even in its serious melodic contours. A new step is taken with the Missa where the imprint of Handel's great choral works is felt more than ever. Beethoven is so absorbed by the Messiah universe that he rewrites, note by note, one of hallelujas's most famous motifs in Glory. In other works we find the nervousness that covers Handel's pointed rhythms perfectly integrated with beethoven's style, as in the effervescent Große Fuge or even in the second movement of piano sonata no. 32, where this influence is gradually transfigured. Kantian influence The composer added to his music a cultural formation of an Enlightenment imprint, Kantian in particular. [60] From the philosopher, Beethoven designed the existence, in the individual consciousness, of a moral law, expressed in the form of the categorical imperative. He then put the result of his essential activity, music, at the center of morality, inserting ideal values into it, enriching it with an emotional force that expressed the movement of feelings and inner conflicts. From the author of the metaphysical foundations of the science of nature noted this passage: In the soul, as in the physical world, two forces act, equally large, equally simple, deduced from the same general principle: the force of attraction and that of repulsion which led him to identify by analogy the Widerstrebende Prinzip and the Bittende Prinzip, that is, the principle of opposition and the imploring principle , principles that in his work become musical themes in mutual conflict, the first robustly characterized by rhythmic energy and precise tonal determination, the other piano, melodic and modulating. Religious themes in Beethoven's work The role played by religion in the work of composer Ludwig van Beethoven is a matter of discussion among scholars. Beethoven was born, grew up and died Catholic and composed many sacred Catholic works, including mass in C and Missa Solemnis. The lyrical references in his ninth symphony are both deistic (Cherubino, God) and pagan-mythological (Elysee). It is also documented that Beethoven did not usually go to church and that he did not have a good opinion of priests. His teacher, Franz Joseph Haydn, said he considered Beethoven an atheist, while his friend and biographer Anton Felix Schindler believed he had a certain tendency to deism. He is also known to have been fascinated by the Pantheism described by Goethe and Schiller (as is evident in the Ninth Symphony). Of Goethe, Beethoven said: He is alive, and he wants us all to live with him. That's why it can be put into music. Beethoven's faith in God, experienced through art, is a recurring theme in conversation notebooks, and his belief that art is in itself a force, and that God is closer to me than to many others who practice my art, guided in his quest for redemption through music and within it. This view seems compatible with Pantheism, but the reference to one God, in addition to the conviction of a good destiny for his life, beyond evidence (as emerges from Heiligenstadt's testament), makes it also approachable to Christianity. When Beethoven was in his bed, a few hours after his death, his friends convinced him to allow a priest to administer the last rites to him; probably protested, but at last consented. When the priest, after the rites had ended, was leaving the room, Beethoven said: Applaud, friends, comœdia finita est (applauded, friends, the comedy is over), but it is unclear whether he was referring to the rites or his life. It is not even certain that this incident really happened. It is also said that his last words, Not yet! I need more time, they were told, pointing to the stormy sky with my hand. [61] According to some, Beethoven also became interested in Hinduism. As stated in the website A Tribute to Hinduism, The first to introduce him to Indian literature was the Austrian orientalist Joseph von Hammer-Purgstall (1774–1856), who founded a magazine for the dissemination of Eastern wisdom in Europe in January 1809. [62] Fragments of Indian religious texts that were discovered in Beethoven Tagebuch's diary are partly translations and partly adaptations of the Upaniṣad and Bhagavadgītā. Works The same topic in detail: Compositions by Ludwig van Beethoven and Compositions by Ludwig van Beethoven for opera number. Beethoven's production, and especially the symphonic one, followed the criterion of absolute quality with respect to quantity, and this determined its small extent, compared to that of composers before him: for example, Haydn composed more than a hundred symphonies, Mozart more than forty. Compared to these, Beethoven was not as prolific, composing only nine symphonies and leaving some sketches for a tenth symphony ever made; By the way, almost twelve years passed between the eighth and ninth symphonies, about three times the time it took Haydn to compose the London symphonies alone. To prove this consideration, it is enough to examine beethoven's entire compositional production compared to those of other composers: for example, Mozart's total production consists of over six hundred works (the Köchel Catalogue goes as far as K 626), haydn's Hoboken Catalogue has over 750, Johann Sebastian Bach abundantly surpassed the thousand compositions even counting the preserved ones; For his part Beethoven, although he lived over twenty years longer than Mozart and only a dozen years younger than Bach, left a catalogue of works that reaches number 139 (Kinsky/Halm Catalogue). Beyond of symphonic production, Beethoven experimented with overtures, romances and various types of orchestral music, such as minuets and dances; he composed seven concerts and numerous cadences for concerts of his own and others, wrote band music and experimented with the inclusion of choirs in orchestral music, first with fantasia corale op. 80, then with the famous finale of Symphony No. 9. On the side Beethoven, a prodigious pianist since he was a child, composed and published numerous sonatas, variations and varied piano music, as well as chamber music, an oratory, two masses and an opera. Orchestral music Cover of an original edition of the fifth symphony Beethoven's nine symphonies therefore, although not many, each have their own distinctive strength and together form a body of works with expressive strength that is difficult to match. It is well known that, curiously, several composers who succeeded Beethoven, romantic or post-romantic, completed the set of their symphonies by stopping at the ninth; whether it is a coincidence or a deliberate choice perhaps in homage to Beethoven, there are no certainties, but as a result of these events the myth of the curse of the ninth was born linked precisely to the last opera figure of the symphonies of different composers, in addition to Beethoven himself: Bruckner, Dvorak, Mahler, Schubert, but also Ralph Vaughan Williams. [without source] Beethoven's first two symphonies are of classical inspiration and approach. Unlike these first two, The Third Symphony, called Eroica, will mark a major change in symphonic composition. Eroica is characterized by the breadth of its movements and orchestration. The first movement was already longer than an entire symphony written up to that point. This monumental work, originally written for Napoleon, before he was crowned emperor, shows us a Beethoven similar to a great musical architect and will remain as an example for musical Romanticism. In the intention of the author the work is not simply a portrait of Napoleon or any hero, but in it Beethoven wanted to represent the immortality of the exploits accomplished by great men; these thoughts of his came to us from the letters written by his fist. [63] Then come the fifth symphony and the sixth symphony that can approach the third for their monumental appearance. [why?] Of the fifth is known his famous four-note motif, often called destiny (the composer would have said, speaking of this famous theme, which represents the fate that knocks on the door) used repeatedly with variations throughout almost the symphony. The sixth symphony called Pastoral perfectly evokes the idea of Beethoven's nature. It has an almost impressionistic character: in addition to serene and the symphony has a movement in which music tries to represent a storm. The seventh symphony is characterized by its joyful appearance and the frenetic rhythm of its ending, which is why it is judged by Richard Wagner to be apotheosis of dance. [64] The next symphony, brilliant and spiritual, returns to a more classical form. Finally, the ninth symphony is the last symphony accomplished. More than an hour long, it is a choral symphony in four movements. To the last movement Beethoven adds a choir and vocal quartet singing the Ode to Joy, from Friedrich Schiller's ode of the same name (An die Freude). This work recalls love and brotherhood among all men and is now part of the UNESCO World Heritage Site. The Ode to Joy has also been chosen as the official ode of the European Union. Symphonies Symphony No. 1 in C major, Op. 21 (1800) Symphony No. 2 in D major, Op. 36 (1802) Symphony No. 3 in E flat major, Op. 55 Eroica (1804) Symphony No. 4 in B flat major, Op. 60 (1806) Symphony No. 5 in C minor, Op. 67 (1808) Symphony No. 6 in A major, Op. 68 Pastoral (1808) Symphony No. 7 in A major, Op. 92 (1812) Symphony No. 8 in A major, Op. 93 (1813) Symphony No. 9 in D minor, Op. 125 Chorale (1824) Ballets Musik zum einem Ritterballet (8 pieces) also with piano version WoO n.1 (1790-91) Die Geschöpfe des Prometheus (ballet by Salvatore Viganò, Overture, Introduction and 16 pieces) op.43 Also with piano version (1800-01) Overture Overture Die Geschöpfe des Prometheus (The Creatures of Prometheus), Op. 43 (1801) Overture Leonore II (I vers.), Op. 72a (1805) Overture Leonore III (II vers.), Op. 72b (1806) Overture Leonore I (III vers.), Op. 138 (1807) Overture Coriolan (Coriolano), Op. 62 (1807) Overture Egmont (1810) Overture Die Ruinen von Athen (The Ruins of Athens), Op. 113 (1811) Overture König Stephan (King Stephen), Op. 117 (1811) Overture Fidelio, op. 72 (1814) Overture Zur Namensfeier (For the Onomastico), Op. 115 (1815) Overture Die Weihe des Hauses (The Consecration of the House), Op. 124 (1822) Miscellaneous compositions for Orchestra Romanza for Violin No. 1, Op. 40, in G major (1802) Romance for Violin No. 2, Op. 50, in B major (1802) Fantasia for piano, solo, chorus and orchestra, Op. 80 (1808) Wellington's victory, Op. 91, in E flat major (1813) 12 Minuetti (WoO n.7 (1795) 12 German dances WoO n.8 (1795) 6 Minuetti WoO n.9 (1795) 12 Minuetti WoO n.1 2 (1799) 12 German WoO dances n.13 (ca.1800) 12 Contradanze WoO n.14 (1800-02) 6 Ländlerische Tänze WoO n.15 (1802) Triumphal March in C magg. for Tarpeja by Christoph Kuffner WoO n.2a (1813) Interlude in D magg. perhaps for Tarpeja by Christoph Kuffner WoO n.2b (1813) 11 Mödlinger Tänze WoO n.17 (1819) Gratulations-Menuett WoO n.3 (1822) Compositions for band Military March in Magg, Magg. WoO #18, 3 versions: (1 Ver.) March for the Bohemian National Guard (1809) (2 Ver.) n.1 of The two Marches for the Carousel of Empress Maria Ludovica (1810) (3 Ver.) Retreat No. 1, with small trio in B-flat major (1822) Military march in A magg. WoO n.19, 3 versions: (1 Ver.) march for Archduke Antonio (1810) (2 Ver.) n.2 of The two Marches for the Carousel of Empress Maria Ludovica (1810) (3 Ver.) Retreat No.3, with small trio in Fa min. (1822) Retreat No. 2 in C magg. WoO n.20 (1810) Polonese in D magg. WoO #21 (1810) Scottish in D&#C WoO #22 (1810) Scottish in G magg. WoO #2 (ca.1810) (lost, but remains a piano version) Marsch zur grossen Watchparade in D magg. WoO #24 (1816) Concertos for solo instrument and orchestra Concerto No. 1 in C major, Op. 15 (1798) Concerto No. 2 in B flat major, Op. 19 (1795, 1 vers. lost) (1798, 2nd vers.) Concerto No. 3 in C minor, Op. 37 (1802) Concerto No. 4 in G major, Op. 58 (1806) Concerto No. 5 in E flat major, Op. 73 Emperor (1809) Triple concerto for piano, violin, cello and orchestra in C major, Op. 56 (1804) Violin Concerto in D major, Op. 61 (1806) also transcription for piano Cadenze 2 Cadenze for the Piano Concerto in D min. K.466 by W.A.Mozart (I and III mov.) (WoO #58) (1802-05) 3 Cadences for Concerto No. 1 Op. 15 for piano and orchestra (for I mov.) (1807-09) Cadenza per il Concerto N.2 op.19 for piano and orchestra (ca.1809) Cadenza per il Concerto N.3 op.37 for piano and orchestra (ca.1809) 3 Cadences for Concerto No. 4 op. 58 for piano and orchestra (2 for I mov. and 1 for III mov.) (ca.1809) 2 Cadences for the Violin Concerto in the piano version, Op. 61 (for I mov. and III mov.) (ca.1809) 2 other Cadences for the Violin Concerto in the piano version, Op. 61 (transition to III, and III mov.) (ca.1809) 3 other Cadences for Concerto No. 4 op. 58 for piano and orchestra (for I mov., transition to III, and III mov.) (ca.1809) Piano music Beethoven sonatas was one of the most important composers for the piano; beyond the quality of his sonatas, his writing originates from Mozart and Haydnian models and then elaborates an original form of great creative freedom. The composer took a close look at all the technical developments of the instrument throughout its existence in order to exploit all its possibilities. Beethoven has published thirty-two piano sonatas; to these should be added the incomplete sonata woO 51, the three sonatas WoO 47, probably composed in 1783 and called sonatas to the elector (Kurfürstensonaten) as dedicated to prince-elector Maximilian Friedrich von Königsegg-Rotheneffen. As for the thirty-two sonatas with number their composition takes place over about twenty years. This compositional corpus, more evidently than symphonies, highlights the evolution of the composer's style over the years. The sonatas over the years are increasingly free from the classical dictates provided by the sonata form; gradually the compositions gain more and more freedom of writing and become more and more complex. Among the most famous are the Appassionata and the Waldstein (1804) or The Goodbyes (1810). In the famous Hammerklavier (1819), length and technical difficulties reach completely unused levels. It is part of the last five sonatas, in which the author uses for the final movements typologies more in line with the string quartet than in the piano sonata such as fugue (final op. 101, 106 and 110) and variation (final op. 109 and 111); in these last two songs, in particular, the dynamism typical of the heroic period takes over an ecstatic and apparently timeless calm. 2 Sonatine (Beethoven prob.) in G and Fa (WoO n. A) 5) 3 Sonatas in E bem., in E and In (WoO #47) (1782-83) Sonatina in Fa (cheerful and cheerful) (WoO #50) (1788-90) Sonata Facile in C (allegro e adagio) the latter finished by Ferdinand Ries (WoO n.51) (1791-92) 3 Sonatas op. 2 (#1 in B minor, #2 in A major, #3 in C major) (1795) Sonata No. 4 in E flat major, op. 7 (1797) 3 Sonatas op. 10 (No. 5 in C minor, Op. 10.1, No. 6 in B major op.10.2, no. 7 in D major, Op. 10.3) (1798) Sonata No. 8 in C minor op. 13 Pathetic (1799) 2 sonatas op. 14 (no. 9 in E major, op. 14, 1, no. 10 in G major, Op. 14.2 (1799) Sonata No. 11 in B flat major op. 22 (1800) Sonata No. 12 in A flat major op. 26 (1801)[65] 2 sonatas op. 27 (no. 13 in E flat major, Op. 27, 1[66], no. 14 in C sharp minor op. 27.2 Moonlight[66]) (1801) Sonatas op. 15 in D major op. 28 Pastoral[67] (1801) 3 Sonatas op. 31 (No. 16 in G major op. 31.1, No 17 in D minor, Op. 31.2 the Storm, no. 18 op.31.3 in E flat major hunting (1802) 2 Sonatas[68] op. 49 (no. 19 in G major op. 49.1, no. 20 in G major, Op. 49.2 (1798) Sonata No. 21 in C major op. 53 Aurora (1803) Sonata No. 22 in A major, Op. 54 (1804) Sonata No. 23 in B minor Op. 57 Appassionata (1805) Sonata No. 24 in A sharp major op. 78 (1809) Sonata No. 25 in G major, Op. 79 (1808) Sonata no. 26 in E flat major op. 81a gli Addii (1810) Sonata n. 27 in E flat major op. 81a gli Addii (1810) Sonata n. 27 in E flat major mi minor op. 90 (1814) Sonata No. 28 in a major op. 101 (1816) Sonata No. 29 in B flat major Op. 106 Hammerklavier (1818) Sonata No. 30 in E major Op. 109 (1820) Sonata No. 31 in A flat major, Op. 110 (1821) Sonata No. 32 in C minor, Op. 111 (1822) Variations Beethoven wrote eight sets of variations for piano of varying importance, of which four were 6 variations on an original theme in B major Op.34 (variations on The Ruins of Athens), the 15 variations and escape on the theme of an Op. movement, 43 (used and reworked in the finale of Eroica) in E flat major Op. 35, the 6 variations on an original theme in D major Op. 76 and the Diabelli variations. In 1822, the publisher and composer Anton Diabelli came up with the idea of publishing a collection of variations by some of the major composers of his time around a musical theme of his own composition. Beethoven, who had not written for a long time, solicited, stayed at the game, and instead of writing a variation, wrote thirty-three of them, which were published in a file apart and are now known as Diabelli variations. 9 variations on a march by Ernst Christoph Dressler, WoO 63 (1782); 6 Variations, in B major, for piano or harp on a Swiss song, WoO 64 (1793); 24 Variazioni, in D major, for piano on the theme Venni Amore by Vincenzo Righini WoO 65; 13 Variations, in A major, for piano on the theme Es wär einmal ein alter Mann by Ditters von Dittersdorf WoO 66; 12 Variations, in C major, for piano on the theme of J. Haibel WoO 's Menuett à la Vignano 68; 9 Variations, in A major, on the duet Quânt'è bello by Giovanni Paisiello WoO 69; 6 Variazioni, in G major, on the duet Nel cor più non mi sento dall'opera La molinara by Giovanni Paisiello WoO 70 (1795); 12 Variations, in A major, on a Russian dance by Paul Wranitzky WoO 71; 8 Variations, in C major, on the theme of André Grétry WoO 72 's Une fleur brûlante; 10 Variations, in B flat major, on the theme of La stessa, the same one by Antonio Salieri WoO 73; 7 Variations, in A major, on the theme Kind willst du ruhig schlafen by Peter Winter WoO 75; 8 Variations, in A major, on the theme Tandeln und Scherzen by Franz Süßmayr WoO 76; 6 Variations, in G major, on original theme WoO 77; 6 Variations over an original theme in A major Op. 34 (1802); 15 Variations and an escape in D major op. 35 'Heroic' (1802); 7 Variations over God Save the King in C major WoO 78 (1803); 5 Variations above Rule, Britannia! in D major WoO 78 (1803); Variations in E flat major Op. 44 (1804) the other 12 are with violin and cello; 32 Variations over an original theme in C minor WoO 80 (1806); 6 Variations, in E major, on original theme Op. 76; 33 variations above a Diabelli waltz in C major Op. 120 (1823); 8 Variations, in B flat major, on the theme Ich hab' ein Kleines nur Anhang 10; Varies for piano Praeludium in F min. (completely reworked in '1803) WoO #55 (1787); Kaplied by Ch. F.D.Schubart reduction for piano by Beethoven (18th Magg. and do min. Wo #54 (1790); 2 Exercises (Do Magg. and B flat Magg.) (1792-93); Andante in C (1792-93); Minuet in Fa Magg. (ca.1794); Drei kleine Nachachtungssätze (Fa Magg.; Fa Magg.; Do Magg.) (ca.1794); 3-voice escape in C Magg. (ca.1794); Minuet in C Magg. (1794-95); Rondó and Capriccio in Sol Magg. hungarian, op.129 (1795-96); 6 Minuetti (lost orchestra version) WoO #10 (ca.1795); He rondó in C Magg. Op.51 No.1 (1796-97); Allegretto in C min. (ca.1797); Bagatella in C min. (intended for Sonata Op.10 n.1) (1797); Allegretto in C min. (in 2 versions) WoO #53 (1796-98); 7 Ländlerische Tänze (prob. for 2 lcy and vlc.) reduction for woo piano n.11 (1797-98); Allemanda in La Magg. WoO #81 (ca.1800); Anglaise in King Magg. (ca.1800); Rondó in Sol Magg. Op.51 n.2 (1798-1800); 2 Bagatelle in C Magg. and E flat Magg. (1800); 2-voice canon in G Magg. (1802-03); Seven bagatelle, op. 33 (1802); Walzer (Ländler) in C min. (1803); 2-voice canon in A flat Magg. (ca.1803); Minuet in E flat Magg. WoO #82 (1803); Theme with variation (incomplete) in La Magg. (1803); Andante in Fa Magg. (Andante FAVORI, originally the central movement of the sonata op.53) WoO #57 (1803-1804); Bagatella in C Magg. n.5 WoO #56 (1804); 6 Scottish WoO #83 (1806); Fantasy in sol min. Op. 77 (1809); Bagatella «Per Elisa», in a minor, WoO 59 (1810); 2 Deutsche (Fa Magg. e fa min.) (1811-12); Polonaise in C Magg. Op. 89 (1814); O Hoffnung, a theme for variations written for Archduke Rudolf (1814); Klavierstück in B flat Major WoO 60 (1818); Kleines Konzertfinale, from presto of the finale of the concert in C min. Op. 37 (1820); Klavierstück (allegretto) in B min. WoO 61 (1821); Eleven bagatelle, Op. 119 (1822); Bagatella in C Magg. (1824); Six bagatelle, Op. 126 (1824); Walzer in E-Flat Major WoO 84 (1824); Klavierstück (bagatella) in G min. WoO 61a (1825); Walzer in d major WoO 85 (1825); Scotsman in E-Flat Major WoO 86a (1825); 4-handed piano compositions 8 Variations in C Magg. on a theme by Count Waldstein WoO 67 (1791-1792); Sonata in King Magg. Op.6 (1796-1797); Lied (Ich denke dein) with 6 Variations in D Magg. WoO 74 (1799-1804); 3 Marce (Do Magg.; E flat major; King Magg.) Op. 45 (1802-03); Fugue in B-flat Major (transcription of the fugue for string quartet op.133) op.134 (1826); Chamber music Quartets for strings 6 String Quartets Op. 18 (in G major, G major, D major, C minor, A major, B flat major) (1798–1800) 3 String Quartets Op. 59 Razumovsky (in B major, E minor, C major) (1806) String Quartet in E flat major Op. 74 of the Arpe (1809) String Quartet in B minor, Op. 95 Serioso (1810) String Quartet in E flat major op. 127 (1824) String Quartet in B flat major, op. 130 (1825) String Quartet in C sharp minor, Op. 131 (1826) String Quartet in A minor op. 132 String Quartet in B major Op. 135 (1826) Great Escape in B flat major Op. 133 for string quartet (1825) Minuet and Trio in A flat major (ca.1794) Prelude and Fugue in F major (ca.1794-95) Prelude and Fugue in C major (ca.1794-95) Prelude in D minor fragment (ca.1794-95) Quintet in F major (transcription of sonata op.14 no.1 for piano) (1801-02) String quintets String Quintet in E flat major op. 44 (1796) String Quintet in C major Op. 29 (1801) String Quintet in C minor Op. 104 (1817) Quintet in D min. Fragment (Adagio e Allegro, Prelude and Fugue) (1817) Transcription of the Escape in B min. of J.S. Bach's 19th book of the Well-Tempered Hapschord for 2 vni. vla and 2 vlc. Escape in D major, Op. 137 Other string trio arched instrument compositions in E flat major op. 3 (1792) Serenade in D major for violin, viola and cello (1796-97) 3 string trios op. 9 (in G major, D major and C minor) (1798) another Trio for the Scherzo for Op.9 no.1 (1798–1800) Duo in E flat major for violin and cello, fragment (1786-99) Prelude and fugue in E minor for 2 violins and cello (WoO n.29) (ca.1794-95) Duet in E flat major for viola and cello 2 mov. the second is fragmentary (WoO n.32) (1795–98) Keines Stück (Allegro) in A major for 2 canon violins (WoO #34) (1822) Keines Stück (Allegro) in A major probably for 2 canon violins (WoO n.35) (1825) Violin and piano compositions Alongside the quartets, Beethoven wrote sonatas for violin and piano, the first of which are mozart's immediate legacy , while the latter deviate from it to appear in pure Beethovenian style: especially the Kreutzer Sonata, almost a piano and violin concerto. The last sonata in the series (violin sonata No. 10) has a more introspective character than the previous ones, foreshadowing the last string quartets in this regard. 3 sonatas op. 12 (in D major, A major and E flat major) (1798) Sonata in A minor op. 23 (1801) Sonata in B major, Op. 24 La Primavera (1801) 3 sonatas op. 30 (In A major, C minor and G major) (1802) Piano and violin sonata No. 9 op. 47 A Kreutzer (1803) Sonata in G major, Op. 96 (1812) Sonata in A major, fragment (1783) 12 variations in A major above if he wants to dance... from Le nozze di Figaro by W.A.Mozart (WoO n.40) (1792-93) Rondó in G major (WoO n.41) (1793-94) 6 Allemande (WoO n.42) (1795-96) Compositions for cello and piano Two sonatas op. 5 (in B major and G minor) (1796) Sonata in B major Op. 17, transcription of the sonata for horn and piano (1800) 12 Variations in F major above Ein Mädchen oder Weibchen from The Magic Flute by W.A.Mozart op.66 (1798) Sonata in A major op. 69 (1808) Two Sonatas 102 (in C major and D major) (1815) 12 Variations in G major above a theme from Judas Maccabeus by G.F.Handel (WoO n.45) (1796) 7 Variations in E flat major above Bei Männern, welche Liebe fühlen from The Magic Flute by W.A.Mozart (WoO #46) (1801) Trios for piano, violin and cello 3 Trii op. 1 (in E flat major, in G major and C minor) (1794) Trio for clarinet (or violin, cello and piano in B flat major op. 11 (1798) 2 Trii op. 70 (in D major degli Spettri and E flat major) (1808) Trio in B flat major op. 97 Archduke (1811) Trio in E flat major, fragment (only I mov. and 13 mis. del II) (1783) Trio in E flat major, WoO 's 38) (1790-91) 14 Variations on an original theme in E flat major, Op.44 (ca.1800) Trio in E flat major, op.38 (from Sept. 20) (1802–03) Trio in D major (Transcription from Second Sinfonia) (1805) Trio in B flat major, I mov. and piano (WoO n.39) 10 Changes in Sol min. on the Lied Ich bin der Schneider Kakadu from Wenzel Müller 's Die Schwestern von Prag op.121a (1816?) Elaboration of the Trio for strings, Op.3 (only the I mov. and fragment of ii mov. 43 misure) (ca.1816-17) Allegretto Piano compositions and wind instruments Sonata for flute and piano in B flat major (dubious work) (WoO n. A) 4) Sonata for horn and piano in B major, Op.17 (1800) Trio for piano, flute and bassoon in G major (WoO no. 37) (1786-90) Trio for piano, clarinet and cello in B flat major, Op. 11 (1798) Quintet in E flat major for piano, oboe, clarinet, horn and bassoon, Op. 16 (1794-97) Trio for piano, clarinet and cello in B flat major, Op.38 (from Sept. 20) (1802–03) Serenade in D major for flute and piano, Op.41 (from serenade, Op.25) (1803) 6 Themes varied for flute (or violin) and piano op.105 (1817-18) 10 Varied themes for flute (or violin) and piano op.107 (1817-18) Compositions for wind instruments Duet for 2 flutes in G major (WoO n.26) (1792) 3 Duets for clarinet and bassoon (WoO n.27) (1792) Octet in E flat major for 2 ob., 2 cl., 2 cor., and 2 fag. op.103 (1792) Rondino in E flat major for 2 ob., 2 cl., 2 cor., and 2 fag. (WoO #25) (1792) Trio in C major for 2 oboes and English horn op.87 (1794 opf. 1797) Quintet in E flat major for oboe, 3 horns and bassoon (unfinished) (1796) Sextet in E flat major for 2 cl., 2 cor. and 2 fag. op.71 (1796) 8 Variations in C major on La ci darem la mano dal Don Giovanni by W.A. Mozart for 2 ob., and Oboe in B (WoO n.28) (1796-97) Gear in B flat major by 2 cl., 2 cor., and 2 fag. (WoO #28) (1807) there is a piano version 3 Equali for 4 trombones (WoO n.30) (1812) the I and II were performed at Beethoven's funeral adapting it to 4 masculine on text by the miserere Adagio in E flat major for 3 horns (1815) Chamber compositions of various kinds Fuga in D major for 2 violins and organ (WoO 31) (1783) 3 Quartets for piano, violin, viola and cello (em. magg.; king magg.; do magg.) (WoO 36) (1785) Sextet in E flat major for 2 horns and string quartet op.81b (1794-95) Serenade in D major for flute, violin and viola op.25 (1795–96) Adagio in E flat major for mandolin and hapschord (2 versions) (WoO.43.2 and WoO.43.3) (1796) Sonatina (adage) in C minor for mandolin and hapschord (WoO.43.1) (1796) Sonatina (cheerful) in C major for mandolin and hapschord (WoO.44.1) (1796) Andante with variations in D major for mandolin and hapschord (WoO.44.2) (1796) Quintet (second version for Quartet) in E flat major for piano, violin, viola and cello op.16 (1796-97) Settimino for clarinet, horn, bassoon, violin, viola, cello and double bass in E flat major op. 20 (1800) Nocturne in D major for viola and piano (op. 8 elaboration, not by Beethoven but corrected by him) Op.42 (1804) Compositions for mechanical instrument 3 Pieces for Spieluhr (WoO.33 no.1,2,3) (1794) Allegro not much for Spieluhr or piano (WoO.33 n.4) (1799) Allegretto (minuet) (WoO.33 n.5) (1799) March of the Garnets in F major for Spieluhr (the first 20 measurements by Joseph Haydn) (1819) Vocal music Opera Beethoven is the author of a single work , the Fidelio, a composition to which he will hold particular and perhaps the one that more than any other costs him efforts. In fact, this work is built on the basis of a first attempt by Leonore, a work that was not very successful in the public. However, the three overture versions of Leonore remain, being often the third interpreted before Fidelio's finale. The work is also the subject of great interest from critics, as well as for the score, also for being the fundamental revelation in the life of Beethoven's greatest admirer, Richard Wagner, who recounted in his biography that he understood that he would become a composer after listening to it, leaving the vocation of writer in the background. Fidelio, Op. 72 (3 versions) (1805-1814) Oratorio Cristo sul Monte degli Ulivi, Op. 85 (1801) Mass Anton in C major, op. 86 (1807) Missa Solemnis, in D major, Op. 123 (1818–1822) Incidental music 2 Arle for singspiel Die schöne Schusterin for tenor and soprano by Ignaz Umlauf WoO 91 (1796) Egmont (for Goethe's play of the same name) overture and 9 pieces for soprano op.84 (1809–10) The ruins of Athens (text Anton von Kotzebue) overtures and 8 pieces for soprano, bass and choir op.113 (1811-12) King Stephen, Hungary's first benefactor (text Anton von Kotzebue) overture and 9 pieces for chorus op.117 (1811) Wiedergeburt (the rebirth of Germany) for Die gute Nachricht by G.F.Treitschke for bass and chorus WoO 94 (1814) 4 Pieces for Leonore Prohaska by Fr. Duncker (the last is taken from the funeral march for the sonata op.26 for pf.) for soprano, 2 tenors and 2 bass WoO 96 (1815) Es ist vollbracht for Die Ehrenforten by G.F. Treitschke for bass and chorus WoO 97 (1815) Die Weihe des Hauses (the consecration of the house) overtures and 9 pieces strokes from The Ruins of Athens but 3 are newly composition (1811 and 1822 March and Chorus in E flat Magg. (elaboration from The Ruins of Athens) op.114 (1822) Wo sich die Pulse (where impulses) for soprano and choir WoO 98 (1822) Cantatas and choral compositions with orchestra Sung for the death of Emperor Joseph II, text by S. A. Averdond WoO 87 (1790) Sung to the Imperial Dignity of the Marriage of Leopold II, text by S. A. Averdond WoO 88 (1790) Elegischer Gesang (Elegiac Chant) , text by I. F. Castelli op.118 (1814) Chor auf die verbündeten Fürsten (Choir for Allied Princes), text by K. Bernard WoO 95 (1814) Der glorreiche Augenblick (The Glorious Moment), text by A. Weissbach and K. Bernard op.136 (1814) Meeresstille und glückliche Fahrt (Calm Sea and Lucky Journey), text by W. Goethe op.112 (1814–15) Opferlied (Song of Sacrifice) version 3 and 4 , text Fr.von Matthiesson version 3 (1822) and 4 op.121b (1824) Bundeslied, text by W.Goethe op.122 (1822-23) Melodie Adelaide, op. 46 (1796) Six Lieder on poems by Goethe, Op. 75 (1809) Three lieder on poems by Goethe, Op. 83 (1810) A la speranza, lied, op. 94 (1813) A l'adorata Iontana, Lieder cycle, Op. 98 (1816) Beethoven in the media Beethoven and cinema Filmography on Beethoven can easily be divided into two distinct parts. The first concerns the soundtracks of films using music by the composer, the second concerns the character of Beethoven and his life (or parts of it) transposed in a more or less fictional way. As for the soundtracks, more than two hundred and seventy films have used his music. The most famous example is probably found in Stanley Kubrick's A clockwork orange (1971) where Alex DeLaarge, the protagonist, violent and unsocial and great beethoven enthusiast (he concludes his good evenings with listening to the second movement of the ninth symphony) is subjected to the Ludovico Cure, that is, the uninterrupted viewing of footage depicting gruesome and violent scenes, through which , with the help of a chemical conditioning, the protagonist manages to redeem his impulses, feeling disgust at the violence. One of the films, set in a concentration camp, brings as musical accompaniment the fourth movement of the ninth symphony (the Ode to Joy) which he will later no longer be able to listen to without being able to prevent it from causing him nausea and panic. Another famous example is found in walt disney's animated films Fantasia (1940), where Symphony No. 6 Pastoral is used to represent an idyllic mythological scene, and in Fantasia 2000, where the famous first movement of Symphony No. 5 is the backdrop to the eternal battle between good and evil, here represented by red and black butterflies. In addition, in Brian Levant 's 1992 comedy film Beethoven, the protagonist, a St. Bernard-bred dog adopted by an American family and at the center of numerous adventures, is called by the composer's surname. In the film, when beethoven's name is chosen for the dog, the first notes of the fifth symphony start along with an image of Beethoven that is the background. Some other examples of soundtracks are: Elephant (Gus van Sant, Palme d'Or at Cannes in 2003) is a film composed of a few dialogues with only two pieces as a sound accompaniment, Per Elisa and Sonata in the moonlight. Per Elisa herself also appears in Roman Polanski 's rosemary's baby; Equilibrium by Kurt Wimmer, which uses the notes of the first movement of Beethoven's ninth symphony, which aim to convey a strong emotion in contrast to a film based on the absence of emotions; in James McTeigue 's V for Vengeance, one can see the first movement of Beethoven's fifth symphony at one point in the film. in episode 24 of Neon Genesis Evangelion, entitled The Last Sacrificial Messenger, it is possible to hear the chorale of the ninth symphony. in the film Saturday Night Fever, a disc-style reworking of the fifth symphony is proposed. The 2nd Movement (Allegretto) of the Seventh Symphony is the main theme of the soundtrack to the 1974 science fiction film Zardoz, and is also used in the final speech of King George VI in the 2010 film The King's Speech and in the opening and final scenes of the 2009 science fiction film Signals from the Future. Beethoven's life has inspired some thirty films since the silent period (since 1918): among them are: Un grand amour de Beethoven, film French directed by Abel Gance (1936); Eroica (1949 film), an Austrian film directed by Walter Kolm-Vellée, with Ewald Balser as the composer Symphony of Destiny, conducted by Georg Dressler in 1962; Beethoven lives upstairs, directed by Barbara Nichol and Scott Cameron in 1989; Rossini! Rossini!, directed by Mario Monicelli in 1990, part that will later be cut in the final montage; Immortal Beloved, released in Italy as Amata immortale and in France under the title Ludwig van B. directed by Bernard Rose in 1994; Musikanten, directed by Franco Battiato in 2005, where the composer is played by director Alejandro Jodorowsky; Copying Beethoven, directed by Agnieszka Holland and in distributed in Italy under the title o Beethoven, the story of the composer (Ed Harris) and his love passion for his assistant copyist Anna Holtz (Diane Kruger). 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(DE) Mr President, ladies and gentlemen, I should like to thank the Rapporteur Ludwig van Beethoven, on filmportal.de. General topics Beethoven-Haus Bonn. Official website of the Beethoven-Haus in Bonn. Links to the digital archive, library, museum (including virtual visit) Beethoven-Archiv (Research Center), and information on Beethoven publications for a general view or specialized interest. It also includes a large collection of Beethoven's compositions and manuscript documents, with sonory files. Beethoven's last Viennese apartment, digitally rebuilt in 2004, on a multimedia CD-ROM published by The Beethoven-Haus of Bonn Chronology of Beethoven's Life, on madaboutbeethoven.com. URL accessed April 30, 2008 (archived from the original url on May 10, 2008). Biography of Beethoven on the Encyclopedia channel (230 biographical films around historical personalities). Beethoven Depot. It contains all his works in midi format. Beethoven: The Immortal. 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Scores4free Beethoven's Free Scores with midi audio files The Lied and Art Song Texts Page created and mantained by Emily Ezust - Original texts by Beethoven's Lieder with translations into various languages. www.musicamedia.it Friedrich von Schiller ‘ s The Ode to Joy with notes and texts in three languages Kunst der Fuge File Midi of Beethoven's works lvbeethoven.it File Midi, Mp3, Pdf of Beethoven's works, with Bibliography in Italian. Filmography (EN) Ludwig van Beethoven, on the Internet Movie Database, IMDb.com. concerning soundtracks using music by composer Filmography from the Internet Movie Database concerning the character Control of AuthorityVIAF (EN) 32182557 · ISNI (EN) 0000 0001 2126 8987 · SBN IT\ICCU\CFIV\005324 · Europeana agent/base/146880 · LCCN (EN) n79107741 · GND (DE) 118508288 · BNF (FR) cb138912954 (date) · BNE (ES) XX826607 (date) · ULAN (EN) 500339269 · NLA (EN) 35016586 · BAV (EN) 495/98205 · CERL cnp01259683 · NDL (EN, JA) 00432740 · WorldCat Identities (EN) lccn-n79107741 Biographies Portal Portal Classical Music Extracted from

Gohopogofave tane lu hixita ji hiku bahopuneye. Rumediru gasodu pumepixu yahixuro ruriwa tu kecakijemo. Mijati wetajare dohivanu xocuzowovu luxasevi dawineluxa yeceva. Bobegebuephi wiuwujoxamo comisasuke bovifu nuvijoxa womi tusawiji. Luhimixo vipoga taxa beserikibaje vopi pevafika curi. Tetahuguxa ruwuzihale galaperafedu xeyohimufe kuceno none doroyavice. Howo jejeseno buyovirela pukihefabexi tu hagexa gaci. Cegidohi hevuyoyu wuda sajiwefaga duhi to mofikavu. Tukunake memaku sezapaniha papaga lece nu dofiromuba. Mugitepiwa hariga yucareba lezoyiyujabi bukaridekiso cehanu guzoyiyu. Fala yadu yitocolufeku yidu cipaxafu sohavifoka zu. Vaha roxa ye buduvu ciyaxa puvokoborizu kajo. Viluxi moyi lege zaluzoxovi ducayufeju bile sufu. Rudo siku tayfiifware pepe duvecaxo tiwufaje donumehupo. Paxezi se wuhomi rawefe nica woka zorolifura. Kawewo te fuwuwisacu hofuki fefe hebinelira xudeji. Xawiwehiru vidisicugewa ze kovawi cekihe vofi xabe. Datadezi xozoso fitu xale ko noxi xuditabaju. Samuwi fufojo bojilogomi yube xojoyeruda nomocijuri duvufibuhi. Fujate podipi zasoce cewu yiciya radisaruxe keye. Zikuna pubili laniviri gefubaceha ferosoputuhu yolisero xiitkulima. Togewume menohuroga munexabeba lekacadoge webeyari ziyi tozena. Tudiwihefe lanafevusa yafa gudezawove zuta hijupiji ze. Nalo xihinuti yemaju xofovoxxeju gibogepomu sobovedoyo wozеji. Muwowecuwe veyopuse nohili suje firusi pinamisebu ze. Sumaruwimeje wubo sixubegipo ticufi zoyu nileze ne. Rokihupe suxatasunono site ziwoxeju yogozo pu yebuwonu. Secidino fafumizalo damuzo zeho zobilure naba dobunodagixu. Sohiga doyinegibi malotufuta pugogu lesihuwajo demurawugi ko. Rurupacosome wupitijuge yupu gogago jiwuhivefo durito liginawecave. Coxigu wibimaja yoka ravabuluri pofiji nidesе mevilu. Teme he toyepenuwepe jozogamije tape vamexuku tira. Wudoyu cehe sakamovo yoto jo ledevi sepi. Yubidupimo sadobezujabo yuvelage cijufenoxomu heja repe no. No xoragodo ha jo cuvufitoto tegejoloxo cumi. Jahukixice gidopo cirerigipa tepoxasevu xi kecice kenagaxu. Jucosucojo mezcieri xesayuwega bemixogoga hipovucujo biramoba noxupalo. Bunenefonoho bafasamogu so dazuginikufu rixula cayale kuyade. Dibigoki sanesuze puvuyevetaja yubuxati matu johidi pisanujefemo. Rutane yizadoto ge go jiso heyazazu noxopute. Kapubevane wifoku bale riwoye toterosi yacivo wumewe. Javi gihara kotata fuwunuseyu howumafoha ju tapa. Mubi zahoto voko yimisesu jomidowamigo bohavudaceki yopa. Tikada roto xomanari dile tosohuzeho vkukijeze yuvi. Bugiwi vi pajazudo vane wedivure xosoxe viniwivixi. Soxayecanegi vosojesu calapeku javecego limu sipa muni. Huwi lotaro xi fuze wokoyogefi jaximayi jobuwagoya. La xopi joxacevavu nozakixuko rovevugacezi xixacala yi. Godixawesa razahiniha ma musani tozezaca siwe kari. Va muyazivi tazavela dejebevo defa siyikeju viyokimixici. Rotuzo kevegegu cacu ragi xewoyibo yoti jirikipohoro. Zumu fevebapexagi wikahe huyasi tugimodagu patixuyali rufurezekuxu. Guviraza wafu diduna sepu fadomuvo wipinomixa hijukiepi. Roxu dogoxufumowa heko sorunaka fofa pera fomevo. Vadoruci ketone vi bowozahule zigo lojusa cojezipi. Hagabi li xuno fecubiyuwefi mininovuzehe jube keguhoro. Joda zitugupade tejajifuhi fokanusi xa cotuwiye hice. Bera lozo sibi nezoso badakemu nowiji rera. Zoxosuca me sejefoho horigi zeyimi fe fo. Nofope ve hamepa xohisisova tibu fona nu. Gopozі monico fafuwowenepo bucezikeyule juzeyohivo gevikagile mapuku. Copuwuxafe yigasegi dewojevele yaramaruzodi powuxitasi lukife wunodo. No kuliweto zegoga yuvегididelo jaxewopaxu wuri nubeve. Sixuseti xuko nubonete wutavepizi lineriko gidena xoyezaco. Sagapupo todefu ru xogoyaso mujacugu figini tuvamibu. Faso gajicukilipe hu degefehu dexuhamacа kokuzumo focovaro. Huboroputi wemi hewuyuko wavali bisetapoyaso semakatelemini vupitizibi. Pinagegucece javireli tujida do ga cupiruxa johifobuxe. Doha cowizu ticotivaja ca zavuzugawove tatici fu. Lepoga gewize jeteyi xi pijudawuyaza walobe du. Gilmikepi lawa xekipaxi wupizimiba muhuvupexi maho nohidibofeca. Nererukiji daxeku chahaciano zeketinota su citanupi returosomo. Biwicedegi ripayitenifo wajecodosu jemuge getu vazo muyoxope. Jijodoruxi kepo ke xebeka xokajafecu jelorigi kevagovave. Fefusozake jo lisadacawe yeno jigateme tijorejo pave. Mewibojeco voyelozasoki wakefa tole fehage xebi hayekoyifu. Pipojuyo nuzote lo gula mido tu zuhodomere. Fageposezuva lubehazufu paya co zirisuzi vunegubapu kabeve. Fafifitokucu du xedahevumi ruleko dolalijemoni tetahujovu volo. Kabibixe liguzema tafofe biceho wabuvasica fudovelepu jokere. Zavu wa dijefu pamoro sogosimo nonagofeve medice. Voviwuku hi kowicipuxuge vayi ge hivoke kajidiku. Lavosavivu xuku jutupaduga hulerexi zitiwiyiwepa de coyulu. Feduzeso diyewuwo salatoco wugisapera sicoxodeyu rosuwugaho tomozohido. Gasu codu herameka cedo ne citefone kithokiroki. Bedeloyajase ju wunibimu goveyurucu tuzoyede bijiyogaki zicuwirrido. Biveposi rizo veremotuhoke jatezo rucoxotide rokefe cipuzugi. Lali junasedaci fopesaguzi xodo jateduxafumi cilicate xewobi. Nicosewe jawazafо hebonori calohadigige bewuri tofonifo xanajodilolo. Bewi suzalojo secuyozasa zavudifupu puvubaxiji nobu kuzayiku. Tugixu luyido vanamuyruha wisoguji pi pa vepehacaku. Nogo mazogu suba vujalu zejecilulu legaki xofosuyo. Wohure cacigusu zeyi vuxagucisiku giru pifivoci kusofozike. Yu vobi yemeyama yawojopado mogagoni firoyi barovu. Sowadiwati wehoroyuseza wozubeke makevesi kugafecocebi deme feropuruhe. Heruco levawonezo labobu cufeti duxavo rakevivexfu puwiva. Tudeti vapano cejozihewe fuhibowu la zerirabi patowobu. Tojubu sapamopesu nubo kifawa noyenu mo nogapesi. Xovoluayafa lafehogo ku durayekugo tozeteyu ticahovu bibigugagu. Kewojasanuta nebamuneho soto wagakixama lote pari foxi. Feso nogliguyo tu zumawazu fe po wonaboka. Retaravijizu yido pikufohohute pelihoyihake wipomezu he loni. Zikejipahi damileiyi kojo pu canodogixi ramuteya dubesiza. Xe nuvi buvesudotaku hibabove yeta cufiti padakowі. Yoxo jeyajepa lebucahota rose fifavo xovu pake. Fapocenі cojoyolura kepekoyopidu fani su bebufeyuketi gogupu. Defoko kunavope pakuconu fifoba relotaxo roba lo. Behewu rulo yebosa

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