

## Outline Week 6

Solomon: With the “Waldstein” and “Appassionata” Sonatas, opp. 53 & 57, composed mainly in 1804 & 1805, B moved irrevocably beyond the boundaries of the Classical keyboard style to create sonorities and textures never previously achieved.

No longer concerned about technical challenges  
unconcerned about amateur performance  
dynamics markedly extended  
colors fantastic & luxuriant, quasi-orchestral

Wilhelm von Lenz: Waldstein “a heroic symphony for piano”

## Fidelio

libretto by Joseph von Sonnleithner (1805), revisions by Stephan von Breuning & George Friedrich Treitschke

First performance Theater an der Wien, Nov 1805

rejection of libretto: “Vestas Feuer” Emanuel Schikaneder

Jan 1804 began work on libretto “Léonore or L’amour conjugal” by J.-N Bouilly

German version by Sonnleithner, Viennese court secretary

Revised following premier

Replayed March, April 1806

“Fidelio” vs. “Leonore”

Leonore Overtures Nos. 2 & 3

Leonore Overture No. 1, last to be completed except for Fidelio Overture

Revisions & performances of 1814

Final version made w/ poet Treitschke.

Variety of vocal, instrumental forms, styles

Carefully planned tonal structure: arrival at C major for finale (5<sup>th</sup> symphony)

association w/ characters and tonalities

influences of Mozart & French revolutionary music abound

Cherubini

revolutionary/heroic music

Fidelio criticized as two-dimensional in portrayal of character and as melodramatic

B’s lack of interpersonal relationships

B’s lack of skill at vocal writing

Missa solennis, Ninth symphony considered “unsingable” for years

B’s personal association w/ certain characters

Waldstein Sonata – performance, discussion

Academy Concert, December 1808, 4<sup>th</sup> piano concerto presented

Exhaustion of B, performers led to ragged performances

Reichert: a new fortepiano concerto of monstrous difficulty, which B played astonishingly well at the fastest possible tempos.”

Last known performance by B of a concerto in public

burgeoning fame as symphony composer, conductor, increased publishing empire, local sales

Likely private performance, Palace of Lobkowitz, March 1807 quite possible.

1<sup>st</sup> four symphonies, Coriolan overture, arias from Fidelio, unidentified piano concerto

Ries, 1860 recalls story of B and the 4<sup>th</sup> (Plantinga, 212)

Plantinga, 185 on 2<sup>nd</sup> mov't