Highlights in Art and Design
ISSN: 2957-8787 | Vol. 1, No. 3, 2022

Analysis of the Similarities between the Third Movement of Beethoven: Piano Sonata "Passion"(OP.57) and the Third Movement of the Piano Concerto NO 5 "Emperors" (OP.73)

Qian Jie

Anhui University of Finance and Economics, Bengbu, China

Abstract: Ludwig van Beethoven (1770-1827) was a representative composer in the European classical period. His Piano Sonata "Passion" (OP.57) and Piano Concerto NO.5 "Emperor" (OP.73) are masterpieces in Beethoven's piano music literature. This article will explore the commonness of these two works, which were created in Beethoven's mature period, in terms of creative techniques, musical style, historical status, etc., and strive to deepen the understanding of Beethoven's piano works in his mature period.

Keywords: Beethoven; Creation techniques; Music style; Historical status.

1. Introduction

Beethoven's piano music literature is numerous.In the study of Beethoven's piano literature, most of them are the study of a certain work of the composer, and there are few literatures comparing the two works.At present, there are only two masters were collected: Liu Jia's Comparative Study of Beethoven's Piano Sonata OP.57 and Chopin's Piano Sonata OP.58 (2017), which is a comparative study of two piano sonatas by two different composers in different music periods; He Dan, "Similarities in Similarities and Differences" - Comparison of Beethoven's Third and Fourth Piano Concertos (2012),which is a comparative study of Beethoven's third and fourth piano concertos. Beethoven's "Passion" Piano Sonata (OP. 57) is the culmination of Beethoven's piano sonata in the middle (mature period) of his creation. Piano Concerto NO.5 "Emperor" (OP. 73) is the last of Beethoven's five piano concertos.It has reached its peak in terms of creation techniques and musical style, and is also the most brilliant chapter of Beethoven.In the study of Beethoven's piano works, the author found that the third movement of Beethoven's Piano Sonata "Enthusiasm" (OP. 57) and the third movement of Piano Concerto No.5 "Emperor" (OP. 73) had something in common. Through the study of the third movement of the two works, we could explore their commonalities and deeply understand the composers and their music works in the mature period.

2. Creation Period

Beethoven's creation is generally divided into three periods: in the early period (1793-1800), In this period, most of his works were Beethoven's inheritance of the classical tradition. In terms of creative techniques, Beethoven studied more of Haydn's and Mozart's piano sonata writing principles; in the middle period (1800-1816), Beethoven's creation was no longer constrained by the classical form, with rigorous logic, concise motivation and more free means of expression, and began to have its own style and innovation; in the late period (1817-1822), the creation got rid of the shackles of traditional rules. The work was huge in length, complex in structure, and more profound in philosophy in content, showing the characteristics of Beethoven's creation in his later years. The Piano Sonata "Passion" Piano Sonata (OP.57) was created in 1804 and completed in 1806, while the Piano Concerto"No.5 Emperor" (OP.73) was created in 1808 and completed in 1809. Both works were created and completed in the middle of Beethoven's creation (the mature period), and the creation in this period has more shown Beethoven's personal style and characteristics. The two works in the same creation period can provide us with more common factors for the following analysis and research.

3. Creative Technique

3.1. The structure and layout of the movement

The Piano Sonata "Passion" (OP. 57) and the Piano Concerto "No.5 Emperor" (OP. 73) are the structural layout of the three movements. In particular, the second and third movements of the two works do not have the same writing technique as the conventional sonata. There is a short pause between the movements, but the second and third movements are connected together without interruption. The third movement of the Piano Sonata "Passion" began to have 20 bars of introduction, using the relationship of equal harmony, changing the last chord of the second movement into the minus seventh chord in f minor, using punctuation rhythm and fast sixteenth note running as the material, at the same time, the very weak (pp) at the end of the second movement formed a sharp contrast with the very strong (ff) at the beginning of the third movement in strength, use this strong contrast to clearly inform the audience of the transition between the second movement and the third movement (score Fig. 1). The Fifth "Emperor" Piano Concerto changed the tonality from B major to be major at the end of the second movement 2 bars. The theme of the third movement was repeatedly predicted twice in the last 2 bars of the second movement with pp (very weak) strength. Suddenly, the main piano played a brilliant theme with explosive and extremely strong power (ff is very strong), marking that the whole song entered the third movement (score Fig. 2).

The application of the same creative technique in the two

works shows that Beethoven broke the convention in his mid-period creation, and that Beethoven's "innovation" is not an accident, but the uniqueness of his creation.

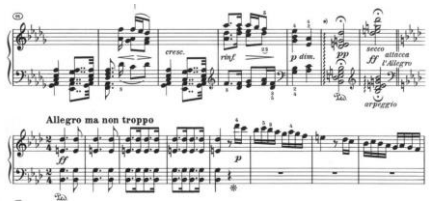

Fig. 1 The end of the second movement and the beginning of the third movement of Beethoven's Piano Sonata "Passion"

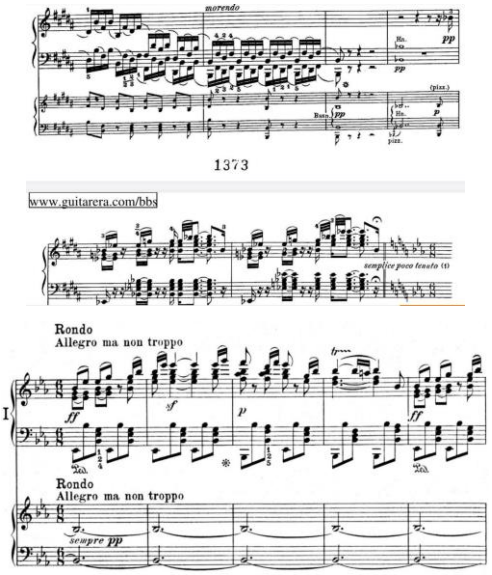

Fig. 2 The end of the second movement and the beginning of the third movement of Beethoven's No.5"Emperor" Piano Concerto

3.2. Thematic Motivation

The main theme of the third movement of the Piano Sonata "Passion" develops with a short motivation (2 bars). Although this motivation is short, it presents the "arch" sound pattern (music score Fig. 3), which is characterized by rapid upward movement (1 beat) in the form of chords and slow downward movement (3 beats) in the form of scales; the main theme of the third movement of the Piano Concerto" No.5 Emperor" develops with the motivation of 4 bars. It is motivated by the "arch" sound pattern of the broken chord upward (2 bars) and progressive downward (2 bars) in bE major (music score Fig. 4). The two works adopt similar creative techniques in the creation of motive materials of the main theme, which shows that Beethoven has made perfect use of this creative technique.

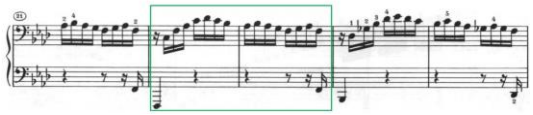

Fig. 3 Theme Motivation of the Third Movement of Piano Sonata "Passion"

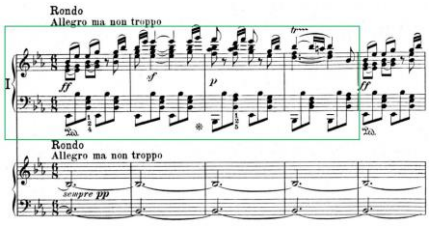

Fig. 4. Theme Motivation of the Third Movement of the Piano Concerto "No.5 Emperor"

3.3. Developing material of the developing part

The third movement of the Piano Sonata "Passion" (OP.57) adopts the sonata form, and the third movement of the Piano Concerto"No.5 Emperor" (OP.73) adopts the sonata Rondo form. Although there are some differences in the musical structure between the two works, from the perspective of the unfolding part of the movement, the third movement of the Piano Sonata "Passion" , section 118-125, is the introduction part of the unfolding part, and the introduction part takes the main theme as the material in the bb minor; subsequently, sections 126-142 expanded the main theme in bb minor (music score Fig. 5), and sections 158-168 expanded the main theme in f minor (music score Fig. 6). The whole expanded section expanded the main theme three times.

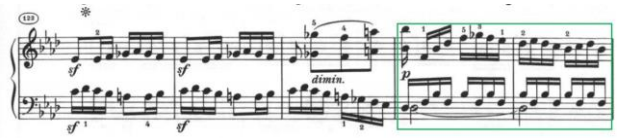

Fig. 5 The third movement of Piano Sonata "Passion" (126-127 bars)

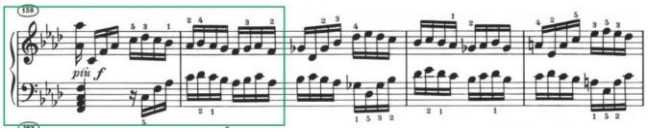

Fig. 6 The third movement of Piano Sonata "Passion" (158-159 bars)

The third movement of the Piano Concerto "No.5 Emperor" also has an introduction (110-137 bars), which uses the materials at the end of the presentation. Later, the expansion section opened the main theme in C major (music score Fig. 7) in 138-154 bars, in bA major (music score Fig. 8) in 162-181 bars, and in E major (music score Fig. 9) in 189-208 bars. The expansion section also opened the main theme three times.

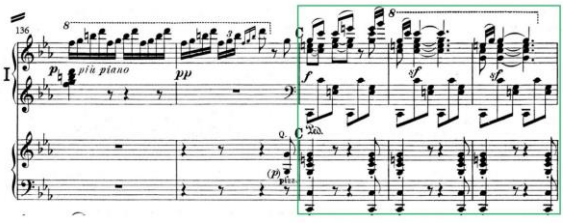

Fig. 7 The third movement of the Piano Concerto "No.5 Emperor" (138-140 bars)

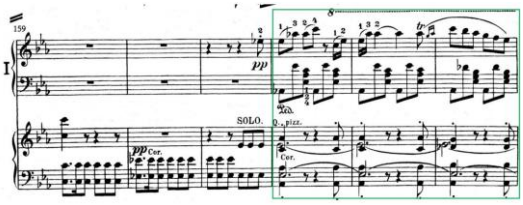

Fig. 8 The third movement of the Piano Concerto "No5 Emperor" (162-164 bars)

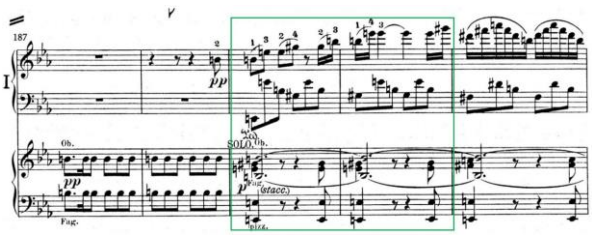

Fig. 9 The third movement of the Piano Concerto "No.5 Emperor" (189-190 bars)

From the perspective of the unfolding part, the third movement of the Piano Sonata "Enthusiasm" and the third movement of the Piano Sonata "No.5 Emperor" both have an introduction part, which leads to the theme of the unfolding part, and the unfolding part develops the theme of the main part in different tones for creation. In the expansion part of the two works, the theme of the main part has been expanded three times.

3.4. Huge Ending

In his mature creation, Beethoven broke through the imitation of Haydn and Mozart's piano sonatas in his early creation, and began to present his own style and innovation. The creation of the epilogue is one of its features.

Beethoven wrote the end of 63 bars (308-371 bars) in the third movement of Piano Sonata "Passion", which is a summary of the whole piece. At the end, a new theme appeared, and the speed of the new theme changed dramatically, from Allegro to Presto, which foreshadowed the coming great victory. After the new theme, the voice of the first theme was adopted, which was more rapid. It was the last sprint before the victory, and the whole song ended with a firm and unshakable brilliant victory.

The third movement of the Piano Concerto "No.5 Emperor" also created the ending (419-341 bars), and the speed changed from Adagio to Piu allegro; in the process of rising the scale from the bass area, gradually strengthened the strength, and finally ended the whole song in the brilliant reproduction theme of the band.

It can be seen that the third movement of the two works has a huge innovation of the ending, and the speed and the reproduction part have formed a slow fast contrast. The fast and firm and powerful ending pushes the music to a climax, and ends the whole song in the brilliant sound, indicating the arrival of victory.

4. Musical Style

The draft of Piano Sonata "Passion" is on the same book as "No.5 Symphony", "No.4 Piano Concerto" and the opera "Fidelio". During this period, only Dove's creative thought has been influenced by the French Revolution, from a supporter of the progressive thought of the German Enlightenment to a sympathizer of the French revolutionary movement. His creative ideas and contents expressed Beethoven's love for his motherland to resist the feudal violent rule and his optimism for the victory of the democratic revolution. It reflects the strong feelings of the people at that time, who yearned for freedom, peace and liberation.

The image of the theme motive (20-21 bars) in the third movement is full of enthusiasm and unrestrained atmosphere, forming an irresistible revolutionary torrent; the subtitle (76-77 bars) seems to be a painful and tenacious struggle in the struggle; the beginning of the opening part starts with the first theme material in the bb minor (118-119 bars) with the weakest strength and gradually increases, which is to accumulate strength again after the setbacks of the revolution and prepare for continued fighting; in the epilogue (316-334 bars), Beethoven creatively used a new theme. With the loud sound like a victory horn and happy dance, he foreshadowed the coming of a great victory, encouraged the people to continue to move forward and meet the victory with tenacious perseverance.

Around 1808, historical events such as the French Revolution, the Enlightenment, and the Storm Movement made Beethoven seek his own ideological pursuit in his creation. The French Revolution made Beethoven realize that the process of struggle was to challenge tradition and model, and his creation should be innovative; the enlightenment thought is an important factor influencing Beethoven's creation. The ideological source of Beethoven's creation is to advocate rationality and pursue freedom, equality and fraternity. In the Piano Concerto"No.5 Emperor" , Beethoven's confidence in struggle, his ideal of freedom and his broad benevolence are all expressed through music. From the heroic nature of struggle, to the ideal of freedom, to the idea of common realization of human peace, the music perfectly embodies. The happy dance scenes in the third movement set off the energetic hero image, as if it were a grand celebration to welcome the hero's triumph and victory, reflecting Beethoven's optimism.

Piano Sonata "Passion" and "No.5 Emperor " are both in the final movement of the work, reflecting the heroism of Beethoven's struggle, as well as the happy dance scene to greet the victory of the struggle, reflecting Beethoven's vision of a better future and optimism.

5. Historical Status

The Piano Sonata "Passion" (OP. 57), which was created in the mature period, broke through the creation mode of Haydn and Mozart in piano sonatas, and its expression means are bolder and freer. It is a passionate part of Beethoven's works. The "passion" full of fighting spirit rises and falls like a huge wave, reaching a high degree of unity of ideology and technology. It is Beethoven's peak piano sonata in the classical period; the Piano Concerto "No.5 Emperor" (OP.73) is Beethoven's last piano concerto, which reflects Beethoven's fanatical mood, grand momentum, powerful chords, strong strength, and heroic and symphonic heroism. It is the concrete embodiment of his strong will to fight and perseverance to fight. It represents Beethoven's highest achievement in all aspects and has become the "emperor" in his five piano concertos. It has reached a peak period of piano concerto development both in creation technique and music style, and is the most brilliant chapter of Beethoven's concerto creation.

Whether the Piano Sonata "Passion" (OP.57) is in the piano sonata or The Piano Concerto "No.5 Emperor" (OP.73) is in the piano concerto, it is Beethoven's peak work in this field. It not only reflects Beethoven's extraordinary creative talent, but also becomes a treasure in the piano music literature.

Among Beethoven's creations in his mature period, the Piano Sonata "Passion" (OP. 57) and the Piano Concerto "No.5 Emperor"(OP. 73) are both his most representative masterpieces. The commonalities in creative techniques, musical style and historical status embodied in the two works provide us with a study of Beethoven's innovation and style in the mature period, as well as a grasp of the playing style of piano works in that period, It provides a good reference.

Acknowledgments

1). Anhui Social Science Planning Project: Research on the Mechanism of Blockchain's Effect on the Value Chain of Digital Concert Industry (AHSKY2020D98).

2). Teaching and research project of Anhui University of Finance and Economics: Instrumental music curriculum and teaching in the form of art clubs (acszjyyb2021142).

References

[1] Ding Shande. Beethoven's "Enthusiastic Sonata" [J]. People's Music, 1956, (03): 20-23.

[2] Dong Yuqing. Analysis and Performance of Beethoven's Sonata No. 23 in F minor "Enthusiasm" OP.57 [D] .Shanghai Normal University, 2015:18-19.

[3] Liu Jia. Comparative Study of Beethoven's Piano Sonata OP.57 and Chopin's Piano Sonata OP.58 [D]. Harbin Teacher Fan University, 2017:13-14.

[4] Yuan Dongling. On the Creation Style and Performance Analysis of Beethoven's Piano Concerto No. 5 in E flat Major [D]. Nanjing Normal University, 2014:6-7.

[5] Xie Wei. Study on Musicology of Beethoven's Fifth Piano Concerto [D]. Shandong University, 2011:28-32.

[6] Cui Yinglan. Analysis and Performance Interpretation of Beethoven's Piano Concerto No. 5 in bE Major op.73 [D]. Shanghai Normal University, 2017:12-14.