Ludwig van Beethoven (1770 - 1827)
- Born in Bonn, Germany
- Father was an alochollic
- studied with Mozart & Haydn
- began to lose hearing in mid-20s
- believed in the motto of the Fr. Revolution - Napoleon and Symphony No. 3
- Custody of nephew Karl
- deaf in later years, wrote in conversation book
- final years in isolation

Three periods
Early Period (1782-1802)
- Imitation style
- Classical style traits
- Sturm und Drang (Storm & Stress) = minor keys esp. c minor
Representative works:
- 6 string quartets, op. 18
- Symphonies No 1 & 2
- first 10 piano sonatas (opp. 2-14)

First Movement: Sonata Form, C minor, 2/4, Allegro con brio
Second Movement: Two themes & Variation, A-flat major, 3/8, Andante con moto
Third Movement: Scherzo & Trio, C minor, 3/4, Allegro
Fourth Movement: Sonata form, C major, 4/4, Allegro

Second Period (1803-1815)
Heroic Period
- Romantic elements:
  - increased chormaticism
  - abrupt and unusual modulations
  - epic, heoric character

Representative Works:
- Fidelio (opera)
- Violin Concerto
- Symphonies nos. 3-8

Late Period (1815-18)
- Style became more abstract and meditative
  - counterpoint & fugal writing
  - experimented further with form & content
  - added SATB solosists & choir to Sym. no. 9

Representative Works:
- Piano Sonata Op. 109, 110, 111

First Movement:
EXPOSTION- THEME 1 based on 4 note motive - short short short long
- unison in clar & strings
- descending 3rd repeated 3x sequentially a step lower
Theme 1 grows out of opening motive
BRIDGE: Out of Th. 1 - played ff by Fr horns, modulates to E-flat major.
THEME 2: ww & Vln 1
- piano & legato phrases
- motive in cellos & Basses

CODETTA: based on Th 1
DEVELOPMENT: opens w/ Fr. hrns - based on Th. 1
- tension by:
1. manipulation & breaking down of 4-note motive
2. filling in of the interval of a 3rd
3. inverting motive
4. expands passage thru repetition
- abrupt dynamic changes - dramatic energy
- tension builds thru repetition of basic theme ff, tutti