
Ludwig Van Beethoven: a German composer and pianist

Ludwig Van Beethoven was a German composer and pianist. He lived in Vienna until his death. By his late 20s his hearing began to deteriorate, and by the last decade of his life he was almost completely deaf.

In 1811 he gave up conducting and performing in public but continued to compose; many of his most admired works come from these last 15 years of his life. Beside that, Beethoven have a interesting and strange facts about his life that's he often dipped his head in cold water before composing, Beethoven also was very temperamental and would end performances if he became aware of anyone in the audience talking and Beethoven's deafness was the result of lead poisoning, and lead poisoning was also the cause of Beethoven's death.

Symphony's no.5 historical background is was written between 1804-1808. It is the one of the best-known compositions in classical music and one of the most frequently played symphonies. It was the first performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterward. The symphony consists of four movements. The first movement is Allegro con brio; the second movement is Andante con moto; the third movement is a Scherzo Allegro; the fourth movement is Allegro.

The symphony, and the four-note opening motif in particular, are known worldwide, with the motif appearing frequently in popular culture, from disco versions to rock and roll covers, to uses in film and television.

The symphony's form with mentioning each movement's form in particular is work in four movements. The first movement is a allegro con brio (C minor), andante con moto (Ab major), Scherzo Allegro (C minor) and the last one is allegro (C major).

The first movement in structure of Sonata Allegro opens with the four note motif and its the one of the most famous motifs in Western Music. Beethoven clarifies the shape by lengthening the second of the long notes. This lengthening, which was an afterthought, is tantamount to writing a stronger punctuation mark. As the music progresses, we can hear in the melody of the second theme, for example or later, in the pairs of antiphonal chords of woodwinds and strings, that the constantly invoked connection between the two four-note units is crucial to the movement.

Misunderstanding of this opening was nurtured by a nineteenth-century performance tradition in which the first five measures were read as a slow, portentous exordium, the main tempo being attacked only after the second hold.

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The codetta is again based on the four-note motif. The development section follows, including the bridge. During the recapitulation, there is a brief solo passage for oboe in quasi-improvisatory style, and the movement ends with a massive coda.

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