

GROWTH AND CHANGE IN BEETHOVEN'S COMPOSITIONAL  
STYLE AND APPROACH:  
AN ANALYSIS AND COMPARISON OF OPUS 103 AND OPUS 4

by

JOSHUA BYRD

(Under the Direction of John P. Lynch)

ABSTRACT

While Vienna certainly served as the primary center for Beethoven's music world, his hometown of Bonn left an indelible mark on the composer's life. One of his original works—the Wind Octet, Opus 103—and its recomposition—the String Quintet, Opus 4—serve as model representatives for two completely different cities, times, and, in a sense, composers. An in-depth comparison of the Octet and Quintet reveals a great deal of change in Beethoven and his compositional style and approach from Bonn to his early time in Vienna. The arrangement of the Octet into the Quintet is a unique opportunity to gain insight into Beethoven's development as a composer. The fact that the musical ideas from a *completed* unpublished work were allowed to freely gestate is remarkable. The differences found between the Octet and Quintet—particularly in terms of melody, harmony, structure, and motivic usage—effectively show the development of his compositional style during his formative years. Beethoven's insatiable desire to reshape his music allowed the Quintet to serve as the perfect instrument to incorporate and adapt the Octet's preexisting musical ideas. This music more aptly suited not only Beethoven's

tastes at the time, but also the very concepts that would go on to define him as one of the most remarkable and influential composers in the history of western art music. While there is extant research that uses the Octet and Quintet to compare Beethoven's late Bonn and early Vienna compositional styles, a comprehensive comparison of each movement is currently not available. This document serves four purposes. First, it presents a detailed factual history of both works. Next, the paper details current scholarship and its trends regarding Beethoven's arrangements, specifically the Octet and Quintet. Third, this dissertation provides an in-depth look into the differences between the two works in their entirety in order to more effectively focus on the specific musical changes Beethoven exhibited while arranging the Quintet. Lastly, this dissertation will present a guide to performing the Octet, specifically the work's interpretational and logistical issues.

INDEX WORDS: Beethoven, octet, arrangement, quintet, Op. 103, Op. 4, arranging, growth, wind, interpretation, performance, guide

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DEDICATION  
to Katie and Tripp

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GO DAWGS!

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## CHAPTER ONE

### INTRODUCTION

Since the beginning of the nineteenth century, the music of Ludwig van Beethoven has served as either a model or an influence on nearly every Western art musician.<sup>1</sup> As the subject of numerous articles, dissertations, books, and anthologies, Beethoven and his music are often at the forefront of research in music theory, musicology, conducting, and performance practice. The works of Ludwig van Beethoven are some of the most widely known throughout the entire world: his symphonies, piano sonatas, and string quartets stand as some of the highest achievements in their respective genres. While Vienna served as the primary center for Beethoven's music world, his hometown of Bonn left an indelible mark on the composer's life. Often neglected, there are a number of pieces written during his time there that need to be included in contemporary dialogue and scholarship on Beethoven and his music. These works reveal a great deal about his progression as a composer, particularly when compared to those written during his first few years in Vienna. For example, Douglas Johnson lists four important aspects that emerged from Beethoven's music during his initial years in Vienna that, in Johnson's opinion, elevated Beethoven to a level equal to that of Mozart or Haydn:

1. The distribution of thematic material throughout the texture and the natural and easy use of polyphony anywhere in a movement

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<sup>1</sup> Joseph Kerman, et al. "Beethoven, Ludwig van." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40026> (accessed August 25, 2010).

2. Control in the handling of remote key relationships, especially those of the mediant and submediant in both [major and minor] modes
3. Concern with the organic relationships among the parts of a movement and among the movements of a work
4. The creation of instability within thematic statements as a way of sustaining momentum.<sup>2</sup>

Myron Schwager finds Beethoven's chamber arrangements to contain specific traits along the same lines. These include 1) an increase in momentum, 2) further exploitation of the main thematic materials, and 3) a foreshadowing of certain ideas which occur only later in the model.<sup>3</sup> While it is not the goal of this paper to prove or disprove either set of observations, it is within this context that the Octet and Quintet offer a particularly attractive subject for comparative analysis. Beethoven spent his formative years in Vienna focusing on revising a number of his Bonn works such as the Bb Concerto, Op. 19; the song "Feuerfarb," Op. 52, No. 2; and the Oboe Concerto, Hess 12, but this paper focuses primarily on Beethoven's only wind octet, the *Parthia in Es a Due Oboi, Due Clarinetti, Due Corni, Due Fagotti* (1792).<sup>4</sup>

The Octet, Opus 103 (as it is more commonly known),<sup>5</sup> is part of the tradition of *Harmoniemusik* that two of Beethoven's teachers, Haydn and Mozart, maintained within their own compositional output. The Octet—particularly its melodic and motivic

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<sup>2</sup> Douglas Johnson, "1794-1795: Decisive Years in Beethoven's Early Development," in *Beethoven Studies 3*, ed. Alan Tyson (Cambridge: Cambridge University Press, 1982), 2.

<sup>3</sup> Myron Schwager. "Beethoven's Arrangements: The Chamber Works" (Ph.D. diss., Harvard University, 1971), 136.

<sup>4</sup> Elliot Forbes, ed., *Thayer's Life of Beethoven* (Princeton: Princeton University Press, 1967), 122.

<sup>5</sup> According to Kathryn Lutes and Wilhelm Altmann, the wind Octet—written early in Beethoven's career—was assigned a free opus number (103) in Artaria's catalogue when the piece was published in 1830. Although the original posthumous edition, published in parts alone, lists no opus number, Breitkopf & Härtel's 1863 full score "Beethoven's Collected Works" version started this misnomer that has since been perpetuated and generally accepted. This can often cause a great deal of confusion, particularly due to the fact that Opus 104 was composed in 1817, approximately 25 years later.

material—has stood the test of time and was even reused by Beethoven in at least one other setting: the *Grand Quintette pour deux violons, deux quintes et violoncelle* (1795). After listening to the work and examining the score, one finds that while the majority of the music is the same, Beethoven incorporated significant changes and additions when writing the Quintet, Opus 4. The drastic nature of some of these alterations indicates that the Quintet is much more than a standard arrangement or reorchestration. Using a different approach to the motives and harmonies found throughout the Octet, the Quintet serves as a “musical compass” that points in the direction Beethoven will take in subsequent compositions. Aside from the added Trio II to the third movement of the Quintet, both works contain the same fundamental melodic material and musical forms. The changes made to the Octet—some subtle and some overt—give the Quintet a different musical perspective. The disparities found between the Octet and Quintet—particularly in terms of melody, harmony, structure, and motivic usage—effectively show the development of Beethoven’s compositional style during his formative years.<sup>6</sup>

Beethoven’s musical stature and the sheer volume of scholarship on the composer and his music indicate the need for further study on a variety of topics. These include but are not limited to research dealing with Beethoven’s manuscripts, historical accounts and details, and continued analysis and comparison of the music itself. While there is extant research that uses the Octet and Quintet to compare Beethoven’s Bonn and early Vienna compositional styles, a comprehensive comparison of each movement is currently not

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<sup>6</sup> Gerald Abraham. “Beethoven’s Chamber Music,” in *The New Oxford History of Music Volume VIII: The Age of Beethoven*, ed. Gerald Abraham (New York: Oxford University Press, 1988), 260.

available. This paper will provide a complete analysis of both works in order to fully detail the differences, similarities, and changes—melodic, harmonic, structural, and motivic—between the two compositions.

The scope of this study involves a comparison of the Octet and Quintet and the relationships found between these two chamber works. While there are a number of other pieces whose source material can be found in earlier works, these will not be used as a basis for further comparison in this document. Any additional examples of works from Beethoven's Bonn and early Vienna periods will be used as supplementary examples of style and compositional changes; complete analyses of these pieces are not included. Due to the large amount of extant misinformation, an in-depth historical background for both the Octet and Quintet is incorporated into the document. However, it is not the author's intent to prove or disprove any theories concerning either the date of the Octet or Quintet or reasons for either work's inception. This paper will also focus on the theoretical and compositional differences specific to the Octet and Quintet. It is not the goal of this document to present a comprehensive guide to the compositional style changes for all of Beethoven's early period chamber music.

Chapter Two provides a thorough history of the Octet and Quintet by incorporating extant research, sketchbook paper analysis, and historical accounts. The reasoning behind this portion of the paper is to illustrate the current thoughts, trends, and opinions on the history of both works. The purpose of the bibliography is to investigate prior scholarship and current trends regarding Beethoven's arrangements—particularly the Octet and Quintet—and to study the characteristics of the wind instruments available to Beethoven at the time of the Octet's composition. Chapter Three, "Prior Scholarship,"

examines the extant research that deals with Beethoven's chamber music arrangements as a whole as well as the few pieces of scholarship that specifically examine the Octet and Quintet.

The main body of the document, Chapter Four, presents a comprehensive movement-by-movement analysis of the Octet and Quintet. This section begins with the major, more obvious formal differences (such as the added trio in the Quintet's third movement) and analyzes each work from a large-scale perspective. Each movement is then broken down to the phrasal level in order to study and compare pertinent sections that show growth and change in Beethoven's music. This involves not only the aspects highlighted by previous research, but also other elements essential to each movement. These include motivic usage, harmonic alterations, and additions/subtractions that Beethoven chose to make.

Chapter 5, "Growth and Arranging," follows this analysis by exploring exactly how these differences relate to Beethoven's overall development as a composer. A thorough comparison of the Octet and Quintet effectively displays the changes found in Beethoven's early compositional style between his time in Bonn to his first few years in Vienna. The relationship between these two works highlights how the young composer incorporated old material into a new setting while embracing a distinctly different approach towards composition. This chapter also examines Beethoven's attitude and tendencies towards arranging, ending with a brief discussion of extant scholarship that focuses on the techniques Beethoven used when transferring the material from the Octet to the Quintet.

The sixth chapter of this document deals with performance and interpretation issues. These include but are not limited to tempos, setup, interpretation possibilities, and performance options that may arise while studying, performing or conducting either work. Particular attention is paid to Beethoven's articulation alterations and tempo indications, two elements that prove to be extremely important when considering the performance practice of the Octet and Quintet. This section will also study extant Octet and Quintet recordings (on contemporary as well as period instruments) in order to analyze current performance trends of both works, focusing on tempo, articulation, ornamentation, instrumentation, and even the occasional decision to include additional movements outside the expected four-movement structure of the Octet.

The methodology for this document combines extant research on Beethoven and his music with a detailed analysis of the Octet and Quintet. The latter is based on score study, a complete harmonic and formal analysis, and recording comparisons of both works. The combination of research, detailed analysis, and the thoughts and opinions of the author is intended to serve as a resource for musicians wishing to study and/or perform the Octet and Quintet, Beethoven's arrangements, and music from his Bonn and early Vienna periods.

## CHAPTER TWO

### HISTORY

Scholarship regarding the Octet and Quintet started slowly, but the past forty years have experienced a marked increase. New evidence through extant letters, sketchbooks, and even studies of the paper types that Beethoven used during his time in Bonn and Vienna now allow scholars to make informed statements and decisions regarding these two works. The studies of L. Poundie Burstein, Douglas Johnson, Sabine Kurth, Myron Schwager, Alan Tyson, Egon Voss, and Robert Winter constitute the foundation of this dissertation.

At the same time, much of the scholarship aimed at general audiences—especially through liner notes—perpetuates a version of music history that supports a particular musical approach, or provides the reader with a romanticized story of the young composer. While these recorded musical interpretations have their own validity, the fact remains that there is definitive evidence on both the Octet and Quintet that needs to be known before one attempts to perform, study, or conduct either of these works. This chapter addresses the history of each piece by incorporating as much factual evidence as possible, beginning with Beethoven's Octet, Opus 103, and moving on to his Rondo, WoO 25;<sup>7</sup> String Trio, Opus 63; String Quintet, Opus 4; as well as a piano arrangement written thirty years after Beethoven's death.

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<sup>7</sup> Without opus

Composed for Elector Maximilian Franz's *Kaiser Harmonie und Tischmusik* (Imperial Wind Band and Table Music Ensemble),<sup>8</sup> Beethoven's *Parthia in Es* immediately became part of the Classical period's *Harmoniemusik* tradition and to this day serves as one of the few pure wind works in the composer's catalogue.<sup>9</sup> The Elector—one of the foremost advocates of German *Harmoniemusik*<sup>10</sup>—maintained a court ensemble of two oboes, two clarinets, two bassoons, and two horns<sup>11</sup> for which Beethoven, one of the Elector's court violists and composers, wrote the four-movement Octet.<sup>12</sup> These musicians had the reputation of being of the highest caliber. One particularly informative account comes from Carl Ludwig Junker, a clergyman and composer, who after hearing the ensemble perform in the autumn of 1791 wrote the following to Bossler's *Musikalische Korrespondenz der teutschen filharmonischen Gesellschaft* (Musical Correspondence of the German Philharmonic Society):<sup>13</sup>

On the very first day I heard the table music ensemble that plays every day for as long as the Prince-Elector stays in Mergentheim. It is made up of two oboes, two clarinets, two bassoons, and two horns. One can justifiably refer to these eight musicians as masters of their art. One will seldom find an ensemble of this sort that is so well in tune, plays together so well, and, especially in terms of the carrying power of its sound, attains such a high level of perfection as this one. It also seemed to me that it

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<sup>8</sup> Thomas Krümpelmann, trans. Howard Weiner, liner notes to *Beethoven: Werke für Bläseroktett*, Amphion Bläseroktett, Harmonia Mundi 905264 (CD), 2006.

<sup>9</sup> Aside from 11 works for “wind band,” Oxford Music Online lists only 9 wind chamber works. Only three of these have opus numbers: 71, 87, and 103.

<sup>10</sup> Stephen L. Rhodes, “Harmonie Literature,” A History of the Wind Band Website, <http://www.lipscomb.edu/windbandhistory/index.html> (accessed 6 October 2009).

<sup>11</sup> Abraham, “Beethoven's Chamber Music,” 259.

<sup>12</sup> While this is the accepted *Harmoniemusik* instrumentation, both the 1999 Consortium Classicum and 2006 Bläseroktett recordings add a “sixteen-foot instrument”—in this case a double bass—to their renditions of the Octet. Part of their reasoning could stem from works like Mozart's *Gran Partita* (K. 361), but from the account of Junker and the 1830 Artaria edition, it appears that Beethoven did not intend for either the double bass or contrabassoon to be a part of this work.

<sup>13</sup> Abraham, “Beethoven's Chamber Music,” 259.

differed from other similar table music ensembles in that it also performed more substantial pieces; like the overture to Mozart's *Don Giovanni* that it played at the time.<sup>14</sup>

With an ensemble like this at Beethoven's disposal, it is not surprising to find that the young composer wrote wind chamber music during his time in the Elector's court.<sup>15</sup>

Current scholarship marks the Octet's date of composition between 1792-1794. Terry King, Leilani Lutes, Alfred Thayer, and Myron Schwager all place it solidly at 1792 (Schwager goes so far as to say the Octet was "almost assuredly written in Bonn") but Nottebohm dates the Octet as "*frühestens das Jahr 1792, spätestens 1793*" (no earlier than the year 1792, no later than 1793).<sup>16</sup> Douglas Johnson believes the piece to have been *completed* in 1793, while Albert Rice and the Beethoven Haus consider 1793 to be the year the Octet was *revised*.<sup>17</sup> We know with certainty that the work existed in some form in 1792, Beethoven's last year under the Elector's employ before he moved to Vienna in order to study with Haydn.<sup>18</sup> Evidence exists in the form of an exchange of letters discovered by Fritz von Reinöhl between Haydn and the Elector in 1793. The first letter—from Haydn to Franz—details Beethoven's progress since his arrival in Vienna:<sup>19</sup>

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<sup>14</sup> Krümpelmann, liner notes to *Beethoven: Werke für Bläseroktett*.

<sup>15</sup> Abraham, "Beethoven's Chamber Music," 259.

<sup>16</sup> Terry B. King, "Beethoven's Arrangement of the String Trio, Op. 3: A Cello Sonata?" (DMA diss., University of Iowa, 1992), 25. Leilani Kathryn Lutes, "Beethoven's Re-Uses of His Own Compositions" (Ph.D. diss., University of Southern California, 1975), 32. Forbes, *Thayer's Life of Beethoven*, 132. Schwager, "Beethoven's Arrangements," 135. Lutes, "Beethoven's Re-Uses," 32-33.

<sup>17</sup> Douglas Porter Johnson, *Beethoven's early sketches in the Fischhof Miscellany* (Ann Arbor: UMI Research Press, 1980), 88. Albert Rice, *The Clarinet in the Classical Period* (Oxford University Press, 2003), 204. Julia Ronge, "Oktett für zwei Oboen, zwei Klarinetten, zwei Hörner und zwei Fagotte (Es-Dur) op. 103," Beethoven Haus Website, <http://www.beethoven-haus-bonn.de> (accessed 20 October 2009).

<sup>18</sup> Charles Neidich, Liner notes to *Beethoven: Octet, Op. 103—Rondino, WoO 25—March—Duo—Sextet, Op. 71*, Mozzafiato, Sony Classical B0000028Z4 (CD) 1994.

<sup>19</sup> Only the signature is in Haydn's handwriting.

Your Electoral Highness!

I take the liberty of humbly sending Your Highness a few pieces of music, a quintet, an eight-voice parthie, an oboe concerto (Hess 12), variations for the piano and a fugue composed by my dear pupil Beethoven, who was so graciously entrusted to me. They will, I flatter myself, be graciously accepted by Your Highness as evidence of his diligence beyond the scope of his studies proper (in counterpoint). On the basis of these pieces, expert and amateur alike must admit that Beethoven in time will attain the rank of one of the greatest musical artists in Europe, and I shall be proud to call myself his teacher...

Vienna, November 23, 1793.<sup>20</sup>

Ironically, Beethoven also wrote the Elector on that very same day but took a completely different approach than his new teacher. Instead of including a number of new works Beethoven chose to stall the delivery of current projects, promising Franz music “in the coming year something which more nearly approaches your kindness... and your nobility.”<sup>21</sup> Unfortunately, only the Elector’s response to Haydn—written exactly a month later—has survived in the form of a rough draft corrected by the Elector himself.

The music of young Beethoven which you sent me I received with your letter. Since, however, this music, with the exception of the fugue, was composed and performed here in Bonn before he departed on his second journey to Vienna, I cannot regard it as progress made in Vienna...

I am wondering therefore whether he had not better come back here in order to resume his work. For I very much doubt that he has made any important progress in composition and in the development of his musical taste during his present stay, and I fear that, as in the case of his first journey to Vienna, he will bring back nothing but debts.<sup>22</sup>

This exchange—while likely embarrassing for Haydn—highlights two key points in the timeline of the Octet. The first is the fact that the Elector knew of the Octet prior to

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<sup>20</sup> Daniel Hertz, *Mozart, Haydn, and Early Beethoven; 1781-1802* (New York: W.W. Norton and Company, 2009), 707.

<sup>21</sup> Forbes, *Thayer’s Life of Beethoven*, 145.

<sup>22</sup> *Ibid*, 145.

Beethoven's second trip to Vienna. This indicates that the piece existed in some form during Beethoven's final year in Bonn (1792). The second is the date of the Octet's premier.

Although the Elector mentioned the Octet's performance prior to Beethoven leaving for Vienna, some scholars look to yet another letter in order to determine the performance (and completion) date. In August of 1794 Beethoven wrote his friend and colleague Nikolaus Simrock, "Have you performed my Parthia yet?"<sup>23</sup> John Hadden, a member of the Classical Winds, takes this evidence to infer that the Octet was neither performed nor completed during Beethoven's time in Bonn.<sup>24</sup> While this information conflicts with the letter from the Elector to Haydn, it is only under the assumption that Simrock, the first horn of the Elector's court orchestra,<sup>25</sup> was a permanent and irreplaceable member of the *Harmoniemusik* ensemble during Beethoven's time in Bonn. It is certainly a possibility, however, that Beethoven was asking Simrock about the 1793 revision of the Octet. Unfortunately these letters are not the only source of confusion surrounding the Octet and its history—an analysis of Beethoven's sketchbooks produces even more conflicting evidence.<sup>26</sup>

The Octet made its first published appearance in 1830, nearly forty years after the work's inception. The piece remained hidden in Beethoven's massive collection of manuscripts; Domenico Artaria purchased the original score at Beethoven's estate

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<sup>23</sup> Forbes, *Thayer's Life of Beethoven*, 169-170.

<sup>24</sup> Hadden also dates the Simrock letter August of 1793, placing the Haydn/Elector exchange *after* this letter (as opposed to Thayer's timeline).

<sup>25</sup> Hertz, *Mozart, Haydn, and Early Beethoven*, 692.

<sup>26</sup> For a detailed discussion regarding the history of Beethoven's sketches and their scholarship, see Douglas Johnson's *Beethoven's early sketches in the 'Fischhof Miscellany* as well as Johnson, Tyson, and Winter's *The Beethoven Sketchbooks: History-Reconstruction-Inventory*.

auction on November 5, 1827 (the publisher purchased nearly sixty percent of the music available at the event).<sup>27</sup> The autograph score became part of a massive catalogue of Beethoven works that has since undergone four different types of classification: two alphabetical and two numerical. These four systems often create problems when reading nineteenth-century research. The Octet's current label in the Berlin Royal Library as part of "Artaria 132" stems from Domenico Artaria's son, August, cataloguing the company's Beethoven collection in 1893.<sup>28</sup>

Only portions of two of the Octet's movements exist in sketch form—the Minuet/Trio and the finale. The latter's only extant material is found on a single leaf of paper. On one side is a sketch of the main theme from a different finale: Beethoven's Opus 1, No. 3 (a set of piano trios). On the other is a portion of the final bars of the Octet's finale, some forty-four measures covering ten staves (and accompanied by a series of sketches to an unidentified work). After Artaria acquired this page at Beethoven's 1827 estate sale the leaf went through the hands of two more owners before

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<sup>27</sup> According to Johnson, Tyson, and Winter, while Beethoven's furniture and non-musical belongings were auctioned roughly six weeks after his death, his *Nachlass* took much longer to be sold. There are two primary reasons behind the lengthy delay: first, it took approximately five months for Beethoven's *Nachlass* to be catalogued by the Viennese music dealers Ignaz Sauer and Domenico Artaria. Second, while they completed the task in August, Sauer's concern for a successful auction pushed the date back even further.

<sup>28</sup> Artaria compiled all of their Beethoven sketches, autograph scores, and copies into a rough chronological collection numbered 124 through 224 (1-123 were other composer's manuscripts). When the Berlin Royal Library—the Octet is now part of the Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv—obtained the Artaria collection in 1901 it adopted this system to serve as its call numbers.

its most recent sale for £163,250 (\$267,730) at a 2009 Sotheby's auction.<sup>29</sup> Sotheby's dates the leaf at 1792-1793,<sup>30</sup> but an analysis of the paper reveals a "PS" watermark that again corresponds to Douglas Johnson's "I-A<sub>16</sub>" Vienna paper-type—indicating that the sketch was most likely written out in 1793.<sup>31</sup> This year is also supported through Johnson's analysis of the paper from the autograph score. Artaria 132's paper type, "I-A<sub>16</sub>," was used almost exclusively during Beethoven's first year in Vienna.<sup>32</sup>

The Octet's Minuet and Trio also share this I-A<sub>16</sub> paper-type and can be found in the "Fischhof Miscellany," formerly a single Artaria bundle purchased by the Viennese collector, Joseph Fischhof, and later sold to the Berlin Royal Library in 1859.<sup>33</sup> Unfortunately, the bundle is not complete; Fischhof gave away at least ten leaves from the original bound collection. Unlike Beethoven's later sketchbooks, the music found in the Miscellany is out of order. Although many of the loose leaves can be traced back to the Fischhof Miscellany through paper type and stitching analysis there is no connection page to page. According to Douglas Johnson, it appears that Beethoven bound the leaves simply to preserve the collection.<sup>34</sup> Regarding the Minuet and Trio sketches, Douglas Johnson details what is found in the Miscellany:

On Fischhof 54v and 55r, the two inner sides of a bifolium, there are three drafts which appear to share loosely related thematic material. The draft on 55r was the last of the three and the only one that encompasses the

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<sup>29</sup> "Autograph Sketchleaf for Octet and Piano Trio," San Jose State University Library, <http://library.sjsu.edu/beethoven-auction-database/autograph-sketchleaf-octet-and-piano-trio> (accessed November 19, 2010).

<sup>30</sup> Patricia Stroh, "Beethoven in the Auction Market: A Twenty-Year Review," *Notes* 63, no. 3 (March 2007): 542.

<sup>31</sup> Johnson, *Beethoven's early sketches*, 108.

<sup>32</sup> *Ibid.*, 404.

<sup>33</sup> Douglas Johnson et al., *The Beethoven Sketchbooks: History-Reconstruction-Inventory*, (Los Angeles: University of California Press, 1985), 511-512.

<sup>34</sup> *Ibid.*, 512.

entire Minuet. In this draft the first section and the reprise are in near-final form; the bridge passage following the double bar uses a motivic idea that Beethoven ultimately discarded, however, and the initial tonal goal of the passage (A-flat) is different from that of the final version (C minor). Most likely, then, at least one more draft of the Minuet intervened before the autograph was written out. Both of the drafts on Fischhof 54v break off at the double bar. Only the second, on staves 9 and 10, can be associated with the Octet with much certainty. It has two characteristics of the Minuet of Op. 103: the sustained B-flat in the oboe (here marked ‘oboe solo’) by Beethoven and placed in a higher register) and the stepwise motion in dotted half notes through the first four scale degrees of E-flat minor. At this stage, prior to the draft on 55r, Beethoven evidently intended to use the idea in the Trio rather than the Minuet, for the word ‘trio’ appears in the margin next to the draft.

The first draft on Fischhof 54v (on staves 5 and 6) is also inscribed “trio,” and its texture—step-wise melodic motion against a pedal point—is similar to that of the other two drafts. This draft is in A-flat, however, and it does not include the minor mode inflection. Were it not for the inscription, the textural similarity, and the physical juxtaposition with the other drafts, we should probably not associate this draft with Op. 103.<sup>35</sup>

Johnson goes on to mention that some of the other minuets in E-flat and A-flat from the same period—the Scherzo of Op. 1, No. 1 and the Trio to Minuet I of Op. 3—share some of the same characteristics, casting even more doubt as to whether or not the first draft on 54v belongs to the Octet.<sup>36</sup> This is not the only instance of Beethoven seemingly borrowing from a “bank” of source material.

*Feuerfarb*—published as Opus 52—is another Bonn work modified during this same period. According to *Thayer’s Life of Beethoven*, the postlude for this song contains motives found in the Octet (see Figures 2.1a and 2.1b).<sup>37</sup> In the author’s opinion this is a bit of a stretch; measures 17 and 21 of *Feuerfarb* only slightly resemble measures 10 and 12 of the second movement of the Octet, respectively.

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<sup>35</sup> Johnson, *Beethoven’s early sketches*, 403-404.

<sup>36</sup> *Ibid.*, 503.

<sup>37</sup> Forbes, *Thayer’s Life of Beethoven*, 144.

*ritardando* *a tempo*  
 2. bei-ehet sie bald. Drum waih-te zu Blu-me der Lie-b man sie; ihr...  
 4. dau-ert sie nicht. Bald ist es ver-gun-keit das bien-ig-de Kleid: so...  
 6. seh-ren-des Licht, drum trag ich so gern sie um Stira und Ge-wand und...

*ritardando* *a tempo*  
 2. Reiz ist un-end-lich, doch wel-ket er früh.  
 4. trü-ben auch Un-schuld Ver-gun-dung und Neid.  
 6. ha-be sie Far-be der Wahr-heit ge-nannt.

**Figure 2.1a:** *Feuerfarb*: mm. 16-24

Horn in B $\flat$  1  
 Horn in B $\flat$  2  
 Oboe 2  
 Clarinet in B $\flat$  1  
 Clarinet in B $\flat$  2  
 Bassoon 1  
 Bassoon 2

**Figure 2.1b:** *Octet, II*: mm. 9-13

The melodic contours are similar, but the difference in key creates wholly new intervallic relationships.

The final sketch source for the Octet is found in the Kafka collection—the second of the two miscellanies—and serves as the final element of confusion as to the composition date of the Octet. Sold by Johann Kafka to the British museum in 1875, this sketchbook contains a brief excerpt that corresponds to the first bassoon part at the end of the Trio.<sup>38</sup> While there is a discrepancy between some omitted rests in the autograph and the sketch, the issue stems from the fact that the page with the sketch, 74r from the Kafka Miscellany, was (likely) first used in 1786. Johnson explains:

If the Minuet and Trio were in fact newly composed in 1793, how should we view the entry for the Trio on Kafka 74r? The autograph of the Romance, Hess 13, on Kafka 74v-80v was probably written out in 1786. On the basis of handwriting, however, a distinction can be made between the autograph itself and the series of entries that were added to the leaves in leftover space, probably sometime after 1789. Besides the notation for Op. 103, the latter include a cadenza for piano developing the principal theme of the fragmentary violin concerto, WoO (without opus) 5, and an Andante in E-flat that became the central episode in the Rondo, WoO 6, the original finale of Op. 19. Strangely, both the cadenza and the Andante have faint echoes of Fischhof 22, the leaf from 1793 on which WoO 25 was sketched. On 22r there is a long draft for a movement in E-flat based on the principal theme of WoO 5 (and of the cadenza on Kafka 76-79). And on the same page there is a sketch labeled “imp Rondo” in which a theme similar to that of the Andante of WoO 6 (and Kafka 75v) appears (see WoO 25). Thus it is possible that in 1793 Beethoven was at work on one or more works which borrowed material he had used earlier.<sup>39</sup>

However, Johnson admits that the appearance of the Octet on paper from 1786 could stem from the Kafka pages being nearby when Beethoven wrote out a portion of the Octet. Another possibility is that the work’s actual Trio (not sketched on paper from 1793) was “already present in the Bonn version of the work and that the entry on Kafka 74r was made at the time of the original autograph.”<sup>40</sup> As seen in the Fischhof

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<sup>38</sup> Johnson, *Beethoven’s Early Sketches*, 404.

<sup>39</sup> Ibid, 405-406.

<sup>40</sup> Ibid, 406.

Miscellany, Beethoven's practice of using vast numbers of loose sheets of paper supports the idea that he might have simply grabbed the nearest available page in order to quickly sketch out a few measures for the bassoon.

The existence of these sketches—particularly those found in the Fischhof Miscellany—leads Johnson to believe that the Minuet (and probably the Trio) was newly composed in 1793, months after the Octet's premier performance in the Elector's court. He also believes that because no sketches exist of the first two movements Beethoven's choice to write them out again in his manuscript score—Artaria 132—indicates that some revisions took place between the Bonn and Vienna versions. On the other hand, Johnson admits that there is no way of knowing how extensive these changes were.<sup>41</sup> He also brings up the possibility that Haydn suggested these edits to Beethoven in lieu of composing new works.<sup>42</sup> It is the author's belief, however, that if this were the case, Haydn would have instead sent these changes to the Elector instead of a copy of the entire Octet (or at the very least noted the differences when he dispatched the piece in late November of 1793).

While there is no confusion regarding the date of the first published edition of the Octet, the title alone is also surrounded by controversy. The initial designation provided to the public—"Grand Octour"—is simply a label chosen by Artaria to describe the edition. Beethoven's initial title (found in Artaria 132), "Parthia in Es," does not raise much concern: the four-movement structure certainly fits the term *partita* and referring to the work as the "Octet" creates little, if any, conflict. It is the inscription above the title,

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<sup>41</sup> Ibid, 405-406.

<sup>42</sup> Ibid, 405.

“dans un concert” (written in an unknown hand),<sup>43</sup> that indicates Beethoven (or the ensemble, patron, or publisher) might have had a unique setting in mind for the Octet. As one of Beethoven’s earliest compositions, it is easy for some to dismiss the piece as *tafelmusik* (table music) intended for one of the Elector’s dinners. Many scholars believe there is more to be found in the music than simply background entertainment (as evidenced by the Octet’s original title). While Artaria might have been attempting to sell more copies by adding “grand” to the work’s name, it is actually what they *omitted* that proves to be more significant.<sup>44</sup> The implication of “dans un concert” implies that the Octet was intended for a more serious audience than dinner guests.

Unfortunately, there is still one more element of conflict surrounding the Octet: Beethoven’s “Rondo,” (more commonly known as the “Rondino”) WoO 25.<sup>45</sup> Sketches for the Rondo are found on three sheets in the Fischhof Miscellany: 22v, 22r, and 55v. While this places the Rondo around the same time period as the Octet, it is the Rondo’s appearance in the middle of the Octet’s Artaria 132 score that continues to create confusion and controversy. In between the third and fourth movements of the Octet lies the beginning of the Rondo (the first eight barred measures and the first horn part). The appearance of these eight primarily empty measures frequently causes interpretation issues for scholars and performers alike. Some feel that the presence of these eight

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<sup>43</sup> Roger Hellyer, “‘Harmoniemusik’: music for small wind band in the late eighteenth and early nineteenth century” (Ph.D.diss., Oxford University, 1973), 198.

<sup>44</sup> With *Harmoniemusik* ensembles in decline by 1830, it is the author’s opinion that retaining “dans un concert” would most likely not have helped with sales.

<sup>45</sup> As with the Octet, the title was changed in 1830 when Diabelli published the piece as a “Rondino” (and, like the Octet, this is the name that most use today when referring to the work). This document will refer to the work by Beethoven’s original title.

measures denotes that Beethoven intended the Rondo to serve as the Octet's finale;<sup>46</sup> others believe that he meant for the Rondo to *precede* the current finale, creating a five-movement work.<sup>47</sup> Gerald Abraham disagrees with this five-movement proposition due to two specific reasons. The first deals with the Rondo's date of composition: Abraham believes that "internal evidence" reveals that the Rondo was written earlier than the Octet (Abraham dates the Octet at 1792, the end of the Bonn period).<sup>48</sup> However, recent research shows that the Rondo sketches found in both the Fischhof Miscellany and Artaria 132 appear on paper-type I-A<sub>16</sub>, dating the Rondo around the same time, not earlier. The autograph score of the Rondo also places the piece at 1793 (or later) for two reasons. First, Johnson dates the paper type—I-C<sub>16</sub>—between 1793 and 1796. Secondly, Beethoven's handwriting displays a specific type of system brace and slashes that are typically associated with the years 1795-1798 (the rest of the handwriting conforms to the 1790-1794 style).<sup>49</sup> Regardless of this rather wide time frame, Johnson believes that the appearance of the "possible finale" in Artaria 132 dates the completed Rondo at 1793.

Abraham also cites *musical* reasons as to why the Rondo does not belong within the Octet, stating that even though the Rondo was

written for the same combination, the actual parts of the Octet and Rondino differed so markedly that it is hard to believe they were indeed for the same players; the horns in the Octet have nothing like the melodic importance they enjoy in the Rondino, and the clarinets in the Rondino

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<sup>46</sup> Johnson, *Beethoven's early sketches*, 405.

<sup>47</sup> Krümpelmann and his Bläseroktett believe that Beethoven would not break typical *Harmoniemusik* tradition and conclude with a slow *Andante* movement. They refer to Mozart's K361 or even Beethoven's own Op. 20 as examples of expanded forms within chamber music.

<sup>48</sup> Abraham, "Beethoven's Chamber Music," 260.

<sup>49</sup> Johnson, *Beethoven's early sketches*, 408.

have parts not inferior in interest to those of the oboes, while in the Octet the oboes, particularly the first, have the more important roles.<sup>50</sup>

One can certainly argue against his opinion of the clarinet's role in the Octet; the finale alone is evidence that the instrument holds a more important position than Abraham suggests. Regarding the horn writing, Beethoven does place a slightly higher emphasis in the Rondo on chromaticism achieved through hand-stopping: C-sharp, F-sharp, and A-flat are not found in the Octet (although the first horn's range is a minor third higher). Figure 2.2 displays the E-flat horn ranges from the first, third, and fourth movements:<sup>51</sup>



**Figure 2.2:** Octet and Rondo: E-flat horn ranges from E<sub>4</sub> and up (transposed)

Aside from pitch requirements there is also a musical instruction found in the Rondo that does *not* appear in the Octet. Beethoven alternates between *col* and *senza sordino* in both horn parts at the end of the work, something that was very “cutting edge” at the time. Developed by Joseph Hampl, an Austro-Bohemian horn player/manufacturer in Dresden,<sup>52</sup> the non-transposing mute (which has remained virtually the same as we know it today) was later modified in the 1780s by horn virtuoso Thürschmidt along with

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<sup>50</sup> Abraham, “Beethoven’s Chamber Music,” 260.

<sup>51</sup> The second movement calls for B-flat horn.

<sup>52</sup> Hampl (circa 1710-1771) is also thought to have codified the horn’s hand-stopping technique.

duettists Ignaz and Anton Böck in order to achieve more convincing echo effects.<sup>53</sup> Horn scholar Horace Fitzpatrick recreated this mute using a description from an 1856 encyclopedia, building “a ball on a rod [that] stops the throat of the mute from the inside as the hand stops the bell of the horn.”<sup>54</sup> Beethoven is probably best known for his use of the horn mute in his “Pastoral Symphony” (1808), but this evidences proves that he knew of the mute’s existence fifteen years earlier.

The use of this mute and the stronger emphasis on chromaticism certainly sets the Rondo’s horn lines apart from those of the Octet. A final—and perhaps more important—difference is the extensive melodic focus that Beethoven places on the instrument throughout the Rondo (see Figure 2.3). The figure below illustrates Beethoven’s use of the mute for the echo effect, matching exactly what would be expected from horn virtuosi at the end of the eighteenth century.

The image displays two systems of musical notation for Horn 1 and Horn 2. The first system covers measures 107-114. Horn 1 begins with a rest, followed by a melodic line starting at measure 108. Horn 2 plays a rhythmic accompaniment of eighth notes. Dynamic markings include *p* (piano) and *ten.* (tutti). Sordino instructions are labeled as *col sordino*, *senza sordino*, and *col sordino*. The second system covers measures 118-121. Horn 1 plays a melodic line starting with *col sordino*. Horn 2 continues with a rhythmic accompaniment, also marked *col sordino*.

**Figure 2.3:** Rondo, mm. 107-114 / 118-121

<sup>53</sup> Horace Fitzpatrick, “The Valveless Horn in Modern Performances of Eighteenth-Century Music,” *Proceedings of the Royal Musical Association*, 91st Session, (1964 - 1965): 57.

<sup>54</sup> *Ibid*, 58.

It should be noted that these two passages take place without any accompaniment from the rest of the ensemble. This is something that *rarely* occurs—and never for more than two measures—in the Octet. Aside from isolated spots, the Octet’s hornists seldom play the melodic line. Beethoven instead features the instrument by highlighting the horn’s potential for acrobatic and rapid arpeggiations (as opposed to the scalar and melodic material found in the Rondo). Figure 2.4 is an example of the type of virtuosity required to perform the Octet.



**Figure 2.4:** Octet, I: mm. 155-159

Again, it is rare that Beethoven features the horns melodically within the Octet. They are more often used as an interjection or to complete a phrase (see Figure 2.5). Even though the musical requirements in the Rondo and Octet differ, one must still wrestle with the fact that Beethoven began to write out the Rondo in Artaria 132. It is the author’s opinion that Beethoven was not writing a finale to the Octet; he was simply adding to the

existing piece, the result of which would be a five-movement work. This is not uncommon for the time and actually matches the number of movements in Mozart's own E-flat serenade, K375. It is more likely that Beethoven wrote the Rondo as a separate, stand-alone work (as it is commonly treated today) with a specific pair of horn virtuosi in mind and later experimented with the idea of inclusion due to its tempo and key. Perhaps Beethoven set out to do just that while writing out Artaria 132 but realized it was not necessary to include an additional movement? Unfortunately, we will probably never know; Beethoven may have debated this decision to incorporate the Rondo for minutes or weeks. The fact remains that Beethoven did not follow through with this addition when he completed the Octet's autograph in 1793.

The image shows a musical score for six instruments: two Horns in E-flat, two Clarinets in B-flat, and two Bassoons. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The first two staves are for the Horns, both marked with a piano (*p*) dynamic. The Clarinet and Bassoon parts are arranged in pairs. The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, and rests. The notation includes slurs and accents.

**Figure 2.5:** Octet, I: mm. 142-144

What exactly did the public see when the Octet was first published in 1830? Although the work has an autograph score (unlike some of his earlier compositions), there are errors and omissions found throughout. The bulk of published editions stem from this autograph; it was not until 1938 that Wilhelm Altmann set about completing the

Octet's first critical edition. The majority of Altmann's changes deal with articulation marks, slurs, and dynamic locations—very few note changes are listed in his summary.<sup>55</sup> It was not until seventy years later that Egon Voss published the Octet (labeled "Parthia") and Rondo (*separately*) as part of the 2008 *urtext* edition of Beethoven Werke: "Kammermusik mit Blasinstrumenten." Unfortunately, the Octet was not included in the first round of "Complete Beethoven Works" begun in the 1960s and it will probably be some time before ensembles begin to use Voss' critical edition due to its recent release.

While the Octet's lack of publishing kept audiences from hearing it as a wind work during Beethoven's lifetime, its music did make it out to the general public. The Octet has three cousins, two of which contain opus numbers. First is the Piano Trio, Opus 63.<sup>56</sup> The piece is not widely recognized; even though Artaria published the work in 1806<sup>57</sup> it is not found in the company's complete edition of Beethoven piano trios. The Oxford Music Online even goes so far as to omit it completely from its catalogue of Beethoven's works.<sup>58</sup> The consensus is that Beethoven did not arrange the piece himself. In fact, it is even questioned whether or not Beethoven knew that the arrangement took place. Some believe the Piano Trio was published without his knowledge,<sup>59</sup> but others

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<sup>55</sup> Wilhelm Altmann, preface to his edition of Ludwig van Beethoven's *Wind Octet* (London: Eulenburg, 1938).

<sup>56</sup> Some scholars list it as an arrangement of the Octet; however, upon listening to the work, this is certainly not the case.

<sup>57</sup> Christina Cheng-Lian Tan, "Beethoven's 'Piano Trio in C minor, Op. 1, No. 3' and his 'String Quartet in C minor, Op. 104': A critical and comparative study" (Doctoral Dissertation, University of Cincinnati, 1995), Appendix A and Lutes, "Beethoven's Re-Uses," 48.

<sup>58</sup> Joseph Kerman et al. "Beethoven, Ludwig van." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40026pg19> (accessed December 8, 2010).

<sup>59</sup> Tan, "Beethoven's Piano Trio in C minor, Op. 1, No. 3," Appendix A.

disagree, believing that Beethoven allowed the piece to be published, serving as a sort of “unwritten approval” for the work. The definitive name of the arranger is not known, but Leilani Lutes mentions Franz Zaver Kleinheinz as a possibility.<sup>60</sup> The current Chicago-based group Beethoven Project Trio, on the other hand, takes a completely different stance on the matter. The group goes so far as to state that Beethoven’s approval of an updated catalogue in 1819 that included Opus 63 proves that the arrangement was written by his own hand.<sup>61</sup>

While the argument that Beethoven arranged Opus 63 himself might be a bit extreme, it is well documented that he often pushed new arrangements of his popular works to his publishers. For example, in the same letter in which he offered his Septet, Opus 20, to Hoffmeister for publishing, Beethoven presents the possibility of another version “which could be arranged for the pianoforte [as well] with a view to its wider distribution and... great profit.”<sup>62</sup> Fragments of an eleven-member wind band arrangement of Beethoven’s Septet—which some claim are by the composer himself—are also known to exist.<sup>63</sup> If Beethoven’s goal was to propagate his music he would certainly not be disappointed today. There are newly-crafted “rearrangements” of the Quintet available: the professional chamber group Ensemble Acht rescored the piece for 2 violins, viola, cello, double bass, clarinet, horn, and bassoon, and Mordechai Rechtman

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<sup>60</sup> Lutes, “Beethoven’s Re-Uses,” 48.

<sup>61</sup> George Lepauw, “Ludwig van Beethoven, Op. 20, Op. 4,” The Classical Music News Website, <http://www.classicalsource.com> (accessed December 8, 2010).

<sup>62</sup> Myron Schwager, “Some Observations on Beethoven as an Arranger,” *Musical Quarterly* 60, no. 1 (January 1974): 85.

<sup>63</sup> Myron Schwager, “Beethoven’s Septet: An Arrangement for Military Band,” *Musical Quarterly* 56, no. 4 (October 1970): 728.

rearranged it for woodwind quintet (although, interestingly enough, the group often borrows articulations from the Octet).

While it is most likely true that the arrangement of the Octet into a piano trio is spurious, Beethoven did provide the Viennese with an “official” arrangement of the Octet when he composed the Quintet, Opus 4. With the popularity of the *al fresco* serenade music slipping, Beethoven chose to follow the compositional style of his new teacher, Franz Joseph Haydn (Beethoven applied Haydn’s *durchbrochene arbeit* technique<sup>64</sup> to chamber strings in the Quintet).<sup>65</sup> Although Beethoven wrote some of his arrangements for “practical, useful, and pragmatic purposes” (such as piano arrangements and works reorchestrated at the request of publishers), the Quintet currently falls into the category of works undertaken at his own initiative.<sup>66</sup> According to Terry B. King, “Beethoven gave more of his time and interest to arranging than has been generally known... The composer consistently rethought and reshaped chamber works whenever the opportunity arose; every work he dealt with after original publication contained revisions of some kind.”<sup>67</sup> Even though the Octet contains a fascinating history, the revisions and accounts of the Quintet tell just as interesting (and potentially confusing) a story.

According to musicologist Sabine Kurth, “Beethoven’s works for string quintet do not fall easily in a coherent body of music. Rather, they are important isolated pieces that owe their origins to various external occasions.”<sup>68</sup> This is certainly the case for Opus 4—Beethoven’s first string quintet—a work whose reason for inception has always been

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<sup>64</sup> *The Harvard Dictionary of Music* defines this as “a technique in which fragments of melody are given to different instruments in turn.”

<sup>65</sup> Forbes, *Thayer’s Life of Beethoven*, 678.

<sup>66</sup> King, “Beethoven’s Arrangement,” 28.

<sup>67</sup> *Ibid*, 29.

<sup>68</sup> Kurth, “Preface,” vii.

questioned. One account comes from Franz Gerhard Wegeler in his 1838 *Biographische Notizen über Ludwig van Beethoven*. According to Wegeler, Count Apponyi—a patron of Haydn’s—approached Beethoven in 1795 during one of Prince Lichnowsky’s morning concerts and commissioned the young composer to write a string quartet.<sup>69</sup>

In 1795, Count Apponyi commissioned Beethoven to write a quartet, offering a set fee, which he, up to this point, had not provided anyone with. The Count explained that he would not want the quartet, as was otherwise normal, separately a half a year before the publication. Likewise, he would not ask for the dedication, etc.

From my often repeated memory of this commission, Beethoven set to work on the piece twice. Out of the first try alone came a grand violin trio (Op. 3), out of the second a violin quintet.

The strongest evidence that supports Wegeler’s story is the Quintet’s second trio, a newly composed section written for string *quartet* instrumentation. Recent studies by Sabine Kurth show instances of viola and cello doubling throughout the Quintet that further Wegeler’s notion but the Trio II remains as the only instance of true four-part writing in the Quintet.<sup>70</sup> Myron Schwager believes that it was this new trio—a “curiosity” whose “academic” style matches another early attempt by Beethoven at quartet writing (Opus 14, No. 1)—from which Wegeler drew his claim.<sup>71</sup> However, Schwager finds Wegeler’s account difficult to believe. Why would Beethoven make it more difficult on himself by attempting to reduce eight voices to four? Most scholars agree with Schwager, stating that Beethoven began writing the Quintet on his own initiative.<sup>72</sup> Even Kurth—after presenting evidence regarding the doubling in the viola and cello lines—believes that while the story is plausible enough, “it must remain

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<sup>69</sup> Lewis Lockwood, *Beethoven: the music and the life* (New York: Norton, 2003), 95.

<sup>70</sup> Kurth, “Beethoven’s Streichquintette,” 150.

<sup>71</sup> Schwager, “Beethoven’s Arrangements,” 134.

<sup>72</sup> King, “Beethoven’s Arrangement,” 28.

undecided whether the change was due to a contract from Apponyi, Beethoven's discontent with his own Opus after learning of Mozart's and Haydn's works, or a challenge from Mozart's 1786 adaptation of a serenade for eight winds into a string quintet."<sup>73</sup>

This possibility of this Mozart-like adaptation, though slightly romanticized, lies in the fact that Mozart took one of his own wind octets, K388 (1782-1783), and arranged it approximately five years later for string quintet, K406/516b.<sup>74</sup> Kurth elaborates, stating, "with this work, Beethoven at once paid tribute to Wolfgang Amadeus Mozart and went some way to free himself from his great compositional forebear." However, no known documentation directly links Beethoven's arrangement to Mozart's. It would make more sense that Wegeler would have related this in his account (as opposed to Apponyi's commission) should Beethoven have told him that this was his motivation behind the Quintet. It is possible that Beethoven knew about the works' existence while in Bonn,<sup>75</sup> but even if he did know (and follow) this model there is an important difference between K388 and the Octet: publication. Schwager sees this as a possible indication that Beethoven "felt [the Octet] unworthy of public dissemination."<sup>76</sup> Wilhelm Altmann, on the other hand, takes a different approach, stating that by withholding the Octet Beethoven wanted the Quintet to be "viewed as an independent work."<sup>77</sup> It is the author's opinion that one should at least consider that the lack of demand for wind chamber music

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<sup>73</sup> Kurth, "Beethoven's Streichquintette," 130.

<sup>74</sup> Alfred Einstein claims that K406/516b was written for "purely 'business' reasons."

<sup>75</sup> According to Marius Flothuis' "Mozart's Bearbeitungen eigener und fremder Werke," Beethoven *could* have found the piece in handwritten form—it was not published until 1811—in Franz Maximilian's library... *if* Franz, who had a high regard for Mozart's music, was in possession of the piece.

<sup>76</sup> Schwager, "Beethoven's Arrangements," 135.

<sup>77</sup> Wilhelm Altmann. "Beethoven's Streichquintett Op. 4," *Die Musik* 1 (1902): 1097.

prevented this from being a viable (and profitable) option. Lutes supports this assertion, noting “in Vienna Beethoven’s patrons and friends no longer maintained large orchestras and, besides, the emphasis seems to have shifted to music predominantly for strings rather than winds.”<sup>78</sup> If Beethoven knew of very few (if any) *Harmoniemusik* ensembles to purchase and perform the Octet, why would he go through the hassle of convincing his publisher to print the piece?

Like the Octet, research into the chronology of the Quintet reveals a fair amount of confusion. For example, “Thayer’s Life of Beethoven” and MacArdle’s “A Check-List of Beethoven’s Chamber Music” date the Quintet at 1796; Gerald Abraham’s “The Age of Beethoven: 1790-1830” inexplicably dates the work prior to February of 1791. Recent scholarship, however, dates the Quintet around the second half of 1795. According to Douglas Johnson, Beethoven gave the Quintet to Artaria for publishing before he left on a musical tour through Prague and Berlin in January of the next year.<sup>79</sup> Johnson states that while the date is “not certain, the plate number of the first edition indicates that Op. 4 was engraved with Op. 2 and Op. 3 in the first half of 1796.”<sup>80</sup> Strangely, while the Quintet was first published in 1796, Artaria waited until February 6, 1797 to advertise it, listing the work as “wholly new” in the *Wiener Zeitung* (Vienna Newspaper).<sup>81</sup> Not

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<sup>78</sup> Lutes, “Beethoven’s Re-Uses,” 35.

<sup>79</sup> Julia Ronge, “Oktett für zwei Oboen, zwei Klarinetten, zwei Hörner und zwei Fagotte (Es-Dur) op. 103,” Beethoven Haus Website, <http://www.beethoven-haus-bonn.de> (accessed 20 October 2009).

<sup>80</sup> Johnson, *Beethoven’s early sketches*, 354.

<sup>81</sup> Forbes, *Thayer’s Life of Beethoven*, 196.

surprisingly, this advertisement date led some scholars to list the Quintet's initial publication year at 1797.<sup>82</sup>

The Quintet also leaves quite a lengthy paper trail. Unfortunately, the autograph score probably disappeared prior to 1800, leaving scholars with a total of four second and third-hand sources with which to work.<sup>83</sup> The first, source A (as labeled by Kurth), is a set of parts from the private collection of Prince Lobkowitz (1772-1816), one of Beethoven's greatest patrons. Compiled by two copyists in or around 1796, this full set of Quintet parts resides in the Raudnitz Lobkowitz Library, Nelahozeves, shelf mark X. H. d. 59. It is this set that serves as the principal scholarly source; the pages contain corrections in dark brown ink—accidentals, dynamics, and phrasing in the first viola and cello parts—that are probably “autograph corrections.”<sup>84</sup> Source B, another set of parts completed by the same copyists, is missing both viola parts. This partial set is located in the Esterházy Archive of the Országos Széchényi Könyvtár (Széchényi National Library) in Budapest, shelf mark Ms. mus. IV. 420. Source C is the original edition published by Artaria, but these parts contain “many derivative errors and alternative readings from A and B.”<sup>85</sup> Unfortunately, it is C that serves as the source for the majority of today's extant Quintet editions. The final source—disregarded by Kurth due to the fact that it was most likely based on a proofread version of source C—is a handwritten full score

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<sup>82</sup> Kathi Meyer and Inger M. Christensen. “Artaria Plate Numbers,” *Notes* 15 (December 1942): 11.

<sup>83</sup> Sabine Kurth, Comments in her edition of Ludwig van Beethoven's *Streichquintette* (Munich: G. Henle Verlag, 2001): 133.

<sup>84</sup> Kurth references Jana Fotiková and Tomislav Volek's “Die Beethoveniana der Lobkowitz-Musik-sammlung und ihre Kopisten,” *Beethoven und Böhmen* (Bonn: Beethoven-Haus, 1988), pp. 219-58.

<sup>85</sup> Kurth, “Beethoven's Streichquintette,” 134.

from Beethoven's posthumous estate. This score can be found in the Berlin Staatsbibliothek, shelf mark Mus. ms. autogr. Beethoven Artaria 134.

The Quintet—again, much like the Octet—also has extant sketch material. Found in a folio (labeled by Johnson as type I-G<sub>16</sub> paper that Beethoven purchased in 1794 and used from 1794-95<sup>86</sup>) are movements two, three and four of the Quintet along with the third movement of Beethoven's first piano concerto, Opus 15. Unlike the Octet, however, the Quintet *was* included in the 1968 “complete edition” of Beethoven's works, but new sources have since been found. This led to the 2001 critical edition by Sabine Kurth, one in which she incorporates the first three sources listed above.<sup>87</sup>

Lastly, there is an unofficial posthumous arrangement of the Quintet. Louis Winkler (1820-1886) reworked the chamber piece into a setting for solo piano circa 1860 (see Figure 2.6).<sup>88</sup> This is by far the most “distant cousin” that the Octet can claim, but it is yet another example of how Beethoven's work in Bonn managed to propagate itself.

With the storied history that accompanies both the Octet and Quintet, it is useful to know both the origins and developments of each work. One might see why many performers take liberties with the Octet and Rondo in particular. From titles to added trios to additional movements, it appears that Beethoven might have been indecisive, providing performers and conductors with a good bit of creative license. After careful

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<sup>86</sup> Johnson, *Beethoven's early sketches*, 118.

<sup>87</sup> Much like Altmann's and Voss' critical editions, Kurth's deals primarily with phrasing, dynamic, and articulation markings. There are some noticeable differences between source C and A, however; Kurth details these alternatives throughout. The finale includes a number of rhythmic repairs—apparently even Beethoven had difficulty translating the alla breve Octet finale to 2/4 time (the biggest rhythmic discrepancy dealt with quarter note/quarter rest combinations in alla breve simply becoming quarter notes in 2/4 time instead of eighth note, eighth rest).

<sup>88</sup> According to imslp.org, Litolf's plate number for Winkler's edition is 1526, appearing slightly before plate 1535 (which has a confirmed date of 1862).



likely spurious and Winkler's arrangement posthumous, Beethoven himself chose to take his Octet and adapt it for strings. The practice of arranging in late eighteenth-century Vienna was widespread; Schwager states that "the absence of copyright laws made it possible for a publisher to undertake an arrangement of virtually any work he could get his hands on, and it was not uncommon for an unauthorized adaptation to reach the market before the composer even had a chance to make his own."<sup>89</sup> The Octet, however, was *not* published, providing Beethoven with the time to work, adapt, and alter the music as he pleased. The results were striking, and it is this reason that scholars throughout the years have chosen to study and compare both pieces. As one will see in the next chapter, research that compares these two works goes back a number of years and still continues to this day.

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<sup>89</sup> Schwager, "Beethoven's Arrangements," 25.

## CHAPTER THREE

### PRIOR SCHOLARSHIP

The amount of scholarship surrounding Beethoven and his music is staggering. A search for “Beethoven” on the Internet yields nearly twenty-five million results; he is also the only composer who has complete volumes dedicated to his life and music in the New Oxford History of Music. Oxford Music Online states “[Beethoven] came to be regarded as the dominant musical figure of the 19th century, and scarcely any significant composer since his time has escaped his influence or failed to acknowledge it. For the respect his works have commanded of musicians, and the popularity they have enjoyed among wider audiences, he is probably the most admired composer in the history of Western music.” One can spend a lifetime focusing on Beethoven’s symphonies, piano sonatas, string quartets, sketchbooks, or even on the life of the composer himself. That being said, how do the Octet and Quintet fit in to this vast amount of extant research? Unfortunately, there is much less regarding these two works than one might think.

According to Douglas Johnson, “Beethoven’s first period has quite naturally received less attention than the second or third; the music is not as good.”<sup>90</sup> While many agree with this statement, the size and scope of Beethoven’s works as well as his notoriety also fit into the equation. And what of his arrangements? When compared to Beethoven’s first period stand-alone works, the topic of arrangements receives much less attention. In 1970 Myron Schwager stated that this important area of scholarship—one

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<sup>90</sup> Johnson, “1794-1795,” 27.

that can help reveal “the very heart of the composer’s compositional process”— had only received modest contribution.<sup>91</sup> Twenty-five years later Christina Tan found a similar situation, reporting “surprisingly little interest in the area of arrangements in scholarly literature.”<sup>92</sup> Although some research has been published since each of these studies, the fact remains that extensive scholarship on Beethoven’s arrangements (particularly the Octet and Quintet) has yet to be written. One even finds blatant neglect in contemporary scholarship: Daniel Hertz’s 2009 book “Mozart, Haydn, and early Beethoven” discusses the years 1781-1802 but fails to even mention the *existence* of the Quintet.

While the history of scholarship regarding Beethoven’s chamber arrangements dates back almost two centuries, one finds it limited to cursory lists that are often incomplete or include works incorrectly attributed to Beethoven. For example Ferdinand Ries—a former student of Beethoven and “prolific arranger”<sup>93</sup> of his works—listed only four genuine Beethoven arrangements in his 1838 *Biographische Notizen über Ludwig van Beethoven*. Even though this list is inaccurate (aside from the unauthentic works, two genuine arrangements—the Quintet and Opus 14, No. 1—are absent), it at the very least marks what Myron Schwager believes is the earliest general statement concerning Beethoven’s arrangements.<sup>94</sup> Schwager goes on to list scholars who continued and improved upon this initial list. In the 1850s Wilhelm von Lenz and Adolph Bernhard Marx published lists of seven and nine arrangements, respectively. Unfortunately these lists, along with Thayer’s mention of arrangements in his biography, are also

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<sup>91</sup> Schwager, “Beethoven’s Arrangements,” v.

<sup>92</sup> Tan, “Beethoven’s Piano Trio in C minor, Op.1, No. 3,” 8.

<sup>93</sup> Schwager, “Beethoven’s Arrangements,” 1.

<sup>94</sup> *Ibid*, 1.

inaccurate.<sup>95</sup> From this point it was not until the twentieth century that scholarship on Beethoven's chamber arrangements returns. Joseph Braunstein published a list similar to von Lenz and Marx in 1927 but made more of an effort to delineate between spurious and authentic works. It was not until 1935, however, that Friederick Münter published the most complete list prior to Schwager's research.<sup>96</sup>

Studies specifically comparing the Octet and Quintet, on the other hand, did not appear until the turn of the twentieth century. It was not until Wilhelm Altmann first published a brief comparison in a 1902 edition of "Die Musik" that scholarship began to note any differences (aside from instrumentation) between the Octet and its "arrangement."<sup>97</sup> The first *analysis*, however, did not appear until nearly twenty years later when Alfred Orel published "Beethoven's Oktett Op. 103 und seine Bearbeitung als Quintett Op. 4," in *Zeitschrift für Musikwissenschaft*. Now over one hundred years old, Orel's article remains one of the more in-depth looks to date (even though it is only twenty pages long). There are a number of other brief comparisons available today. For example, scholars such as Leilani Lutes ("Beethoven's Re-Uses of his Own Compositions, 1782–1826"), Terry B. King ("Beethoven's Arrangement of the String Trio, Op. 3: A Cello Sonata?"), and Douglas Johnson ("1794–1795: Decisive Years in Beethoven's Early Development," in *Beethoven Studies* 3) have all followed the extensive research established by Schwager. While some are more in-depth than

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<sup>95</sup> Ibid, 2.

<sup>96</sup> Schwager describes Münter's article as "the only one to date which deals broadly with the subject of Beethoven's arrangements."

<sup>97</sup> Donald W. MacArdle, "A Check-List of Beethoven's Chamber Music," *Music & Letters* 27, no. 3 (July 1946): 157 and Lutes, "Beethoven's Re-Uses," 45.

others<sup>98</sup>—all focus on slightly different areas in their comparison—they are similar in the fact that each document uses the Octet and Quintet alongside other pieces in order to bolster an argument, show general differences between the works, or point out a specific compositional trend.<sup>99</sup> While the majority of research includes the two works as part of a comprehensive approach towards Beethoven’s arrangements, there are three recent articles that focus solely on the Octet and Quintet. First, Alexander Ringer’s “Streichquintett Es-Dur” from *Beethoven: Interpretationen seiner Werke* is a brief (and primarily prose) summary of the Octet and Quintet. Next is Sabine Kurth’s “Beethoven’s Streichquintette,” an article that delves more into the arranging techniques used—instrumentation, voicing, doubling, and structural alterations to name a few—by Beethoven and Mozart while working on the Quintet, Opus 4, and K406/516b, respectively. Despite the fact that these articles present much needed research there is a third piece of scholarship that provides a very different perspective on Beethoven’s music in the Octet and Quintet, focusing its analysis and comparison on a specific formal area as opposed to a large-scale generalization.

To date there is no extensive formal analysis or comparison that deals with the entirety of both works. This is not to imply that partial studies do not exist, however. One scholar in particular, L. Poundie Burstein, Professor of Music at Hunter College in New York, wrote an extensive comparison of the Octet and Quintet that focuses on the development sections—particularly the retransitions—of each movement. Burstein

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<sup>98</sup> Strangely, King’s research is the only scholarship that describes the Quintet as “a much shorter composition” than the Octet.

<sup>99</sup> Another source that follows along these same lines is Eberhard Enß’ book *Beethoven als Bearbeiter eigener Werke* (Taunusstein: Media, 2009).

focuses on these areas because he considers them to be the dramatic highpoint as well as a platform of artistic expression within Beethoven's music.<sup>100</sup>

According to Burstein's research, the first movement of the Octet does not reveal anything remarkable or revolutionary. Beethoven's first retransition hovers around the key of C minor, the submediant (it even dramatically cadences in this key in measure 99), before moving towards a lengthy retransition that focuses on the dominant for fourteen measures (mm. 111-124). This type of retransition is one that Burstein considers to be of an older style, one "in which a sharply demarcated bridge that leads to the recapitulation follows a cadence in a non-tonic key." The first movement of the Quintet, on the other hand, moves through a number of key centers including A-flat minor (iv), D-flat major (VII), F minor (ii), and E-flat minor (i) before shifting more smoothly into its retransition. This evidence shows Beethoven using of a newer style of development, one that serves as the climax of the section instead of simply a bridge to the old material.<sup>101</sup> It is the last six measures of the retransition, however, that are especially significant. Beethoven surprises the listener, enharmonically shifting the Quintet to the key of E major (N<sup>6</sup>) for 3 measures (see Figure 3.1). Nothing like this even remotely appears in the Octet. Burstein believes these chords and colors create an "otherworldly quality... as the music appears to lose itself within the dreamlike, distant tonality of E Major."<sup>102</sup> Chronologically, however, this is not the first time that Beethoven used this particular device in the key of E-flat Major. Burstein points out that Beethoven's Opus 1, No. 1

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<sup>100</sup> L. Poundie Burstein, "Recomposition and Retransition in Beethoven's String Quintet, Op. 4," *The Journal of Musicology* 23, no. 1 (Winter 2006): 62.

<sup>101</sup> *Ibid*, 68.

<sup>102</sup> *Ibid*, 70.

(1793), uses the same harmonic technique, only at a less crucial point in the music.<sup>103</sup> According to Douglas Johnson, “colorful modulation had become something of an obsession between 1793 and 1795,” and Beethoven was certainly experimenting in his rearrangement of the Octet.<sup>104</sup>

The image displays a musical score for the first movement of Beethoven's Quintet in F major, Op. 16, measures 159-164. The score is arranged in four staves: Violin I, Violin II, Viola I, and Cello. The key signature is one flat (B-flat major), and the time signature is 4/4. The music is marked *pp* (pianissimo). The Violin I part features a melodic line with a long slur over measures 159-162, followed by a rest in measure 163 and a final note in measure 164. The Violin II part provides harmonic support with sustained notes and a melodic line in the later measures. The Viola I and Cello parts play a rhythmic accompaniment of eighth notes, with the Cello part also featuring a long slur over measures 159-162. The score includes dynamic markings and phrasing slurs.

**Figure 3.1:** Quintet, I: mm. 159-164

The second movement of the Quintet is also an experiment of sorts, but this time it takes place more through implied harmonization. Once again, the Quintet’s development is much more harmonically diverse than that of the Octet. The Octet’s development section employs primarily diatonic chords, centering on F major and D minor before focusing on the dominant. The Quintet takes a more circuitous route, moving through F major, C major, D-flat major, A-flat major/minor, and A minor. These new key centers create interest for the listener but also add color to the overall accompaniment.

<sup>103</sup> Ibid, 74.

<sup>104</sup> Johnson, “1794-1795,” 14.

It is because of this new approach that Beethoven’s expanded harmonic palate resulted in a lengthier development: the Octet’s retransition is six measures long while the Quintet requires twenty. For Douglas Johnson, this “increases the complexity of the movement and raises its temperature appreciably.”<sup>105</sup> In the author’s opinion, the important point here is not how this well this new material works but rather that Beethoven thought it could. In keeping with the alterations in the first movement, Beethoven increases the “heat” even more by inserting an E major chord towards the end of this retransition as well (see Figure 3.2). Remembering back to Johnson’s list of compositional changes from Bonn to Vienna, this specific chordal addition satisfies the requirement for relationships between movements. The flat supertonic (E major) is starting to become a constant that unifies the entire work.

The image shows a musical score for five instruments: Violin I, Violin II, Viola 1, Viola 2, and Cello. The score is in 6/8 time and B-flat major. It covers measures 56 to 59. The dynamics are marked as follows: *f* and *ff* in measures 56 and 57; *fp* in measure 58; and *p* in measure 59. The Viola 2 part has an additional *pp* marking at the end of measure 59. The Cello part has a *p* marking at the end of measure 59.

**Figure 3.2:** Quintet, II: mm. 56-59

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<sup>105</sup> Ibid, 2.

While the Minuet and Trio of each work have slight differences in texture and contour, it is this movement in which the Octet and Quintet most resemble each other. The second trio, however, best displays Beethoven's new propensity for harmonization. This addition to the third movement is highly chromatic and once again takes the strings to E major (see Figure 3.3). It is the inclusion of this section that firmly establishes the flat supertonic relationship that now unifies the first three movements.<sup>106</sup> Burstein considers this relationship to be "a type of narrative," explaining:

In the first movement, the V chord that precedes the central thematic return is complicated by a surprising chromatic detour. The complications increase in the second movement, where the retransition involves a related chromatic detour that is even more daring and that almost complexly envelops the V that precedes the recapitulation. And in Trio II of the third movement, matters intensify yet again, as the chromatic elements seen in the retransitions of the first two movements now assert themselves on the deepest levels of structure. It is only in the finale that the chromatic trickery... is set aside.<sup>107</sup>



**Figure 3.3:** Quintet, III, Trio II: mm. 25-37

Although the "chromatic trickery" of E major is missing from the fourth movement, Burstein still finds the retransition to be the most important area of the finale. For the Octet, it is the finale's retransition that contains the work's *most* abrupt and surprising musical material. Unlike the drastic harmonic shifts of the first three movements, the Quintet's retransition in the last movement is the *least* ambiguous in the

<sup>106</sup> Burstein, "Recomposition and Retransition," 85.

<sup>107</sup> Ibid, 93.

entire piece. The fourth movement of the Octet contains a sort of “breakdown” in the ensemble; the oboe and clarinet try in vain to restart the rondo theme in the keys of F major and A-flat major, respectively, but the rest of the group wants nothing of it (see Figure 3.4). This is by far the most humorous and out-of-the-ordinary moment in the entire Octet. The Quintet is the exact opposite—Beethoven takes a more conventional approach—and is devoid of this type of stoppage.

The image displays a musical score for the fourth movement of the Octet, measures 141-150. It consists of eight staves, each representing a different instrument: Horn in E-1, Horn in E-2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Bassoon 1, and Bassoon 2. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The Oboe 1 part shows a melodic line that attempts to restart the rondo theme in F major and A-flat major, while the other instruments provide a contrasting accompaniment.

**Figure 3.4:** Octet, IV: mm. 141-150

In summary, the Quintet takes a completely different path in its retransitions, often emphasizing the dominant for long periods of time before heading back to the A theme. According to Burstein, this is a common feature in Beethoven’s early and middle period. It is likely that Beethoven changed the playful breakdown either in response to the seriousness of the string genre or an “added sense of gravity in his compositional

approach.”<sup>108</sup> Regardless, prior scholarship shows two works that are similar in some respects but dramatically different in others.

After looking at just a few of the additions and changes incorporated into the Quintet one might start to question whether or not the term “arrangement” is justifiable when comparing the two pieces. Leilani Lutes sums up the issue quite effectively:

Opus 4 is not simply an idiomatic transcription from eight wind instruments to five strings instruments, nor is it a transcription in the sense that the Opus 38 Piano Trio version of Opus 20 and the Opus 104 String Quintet version of Opus 1, No. 3 are transcriptions in which the original structural dimensions and musical materials remain the same in both versions.<sup>109</sup>

It is well known that Beethoven was an “untiring manipulator of materials,” a composer who viewed a “second edition... as an opportunity to correct mistakes which had appeared in the original, or even to correct small musical changes.”<sup>110</sup> The Quintet was not a second edition, but rather a second attempt that remained private to Beethoven (along with the Elector, eight wind musicians, and possibly a small audience) as he took unpublished music from Germany and adapted it for the Viennese string quintet. Because of the severity of these changes and the historical circumstances behind the Octet and Quintet, researchers have given the latter a number of labels through the years.

Scholars often make it a point to indicate exactly how they view the Quintet’s relationship to the Octet. Below are a number of descriptions that show the disparity in extant scholarship. Each displays a slightly different take on the relationship between the Octet and the Quintet:

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<sup>108</sup> Ibid, 66.

<sup>109</sup> Lutes, “Beethoven’s Re-Uses,” 34.

<sup>110</sup> Schwager, “Beethoven’s Arrangements,” v.

Schwager: ...a fair, if not explicit, description of the later version is to term it a ‘paraphrase’ of the original... if we knew that its existence was dependent upon a particular patron’s request for a string version of the Octet, the classification, ‘arrangement,’ would be all but assured.<sup>111</sup>

King: The String Quintet, Opus 4, from 1796 (an arrangement of the Woodwind Octet)... does not involve new ideas but, rather, a further refinement of the composition. The latter version creates greater momentum and more development of thematic material. In fact, early on Beethoven indicates material to be explored later, while curtailing overextended and/or weak ideas.<sup>112</sup>

Abraham: The Quintet is by no means an arrangement of the Octet...it is in many respects a new work... [a] drastic reconstruction of the Wind Octet<sup>113</sup>

Thayer: ...the Quintet for Strings, Opus 4... is frequently set down as an arrangement (or revised transcription) of the Octet, Opus 103. The Quintet, however, though it employs the same *motivi* as the Octet, is an entirely new work...<sup>114</sup>

Lutes: Opus 4 has been thoroughly, as well as idiomatically, recomposed and, as a result, expanded structurally.<sup>115</sup>

Kurth: Beethoven’s changes were so profound, especially with regard to the work’s form (entire passages were cut and rewritten), that we are more justified in speaking of a new composition than an arrangement.<sup>116</sup>

As one can see, the opinions cover the entire spectrum from “arrangement” to “new composition,” but why? The differences already noted by extant scholarship are significant. As stated in the previous chapter, the work of L. Poundie Burstein, Douglas Johnson, Sabine Kurth, Myron Schwager, Alan Tyson, Egon Voss, and Robert Winter has laid the groundwork for this type of research. Whether through critical editions, books, or articles, each addresses a specific—and important—area of scholarship that

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<sup>111</sup> Ibid, 133

<sup>112</sup> King, “Beethoven’s Arrangement,” 25.

<sup>113</sup> Abraham, “Beethoven’s Chamber Music,” 260, 267.

<sup>114</sup> Forbes, *Thayer’s Life of Beethoven*, 196.

<sup>115</sup> Lutes, “Beethoven’s Re-Uses,” 34.

<sup>116</sup> Kurth, “Preface,” viii.

highlights the relationship between the Octet and Quintet. After reading the research of Burstein in particular, the author believes that the ideas presented in these studies can be taken even further. A full comparison of both works can prove to be immensely beneficial in highlighting the differences between Beethoven's music in 1792 and 1795. In fact, it was Burstein's fascinating examination of the retransitions that helped generate the impetus for this entire document. As evidenced in the next chapter, a thorough comparison of the *entirety* of both pieces shows larger forces at work than simply the desire to change or improve a single piece of music. The changes to the Quintet reveal musical alterations that illustrate a significant shift in the young composer over the course of just three short years.

## CHAPTER FOUR

### ANALYSIS

As one can see, it is this change in compositional approach that is the focus for most prior scholarship. Burstein reveals a great deal about the depth of change in the retransitions and developments of each piece, but this is not the norm. Many other scholars simply mention the Octet and Quintet alongside other Beethoven arrangements in order to show contrast and change from a variety of pieces, essentially using both works as a means to an end. Many people call the Quintet an improvement, but exactly what changes led to this more common perception? What makes the Quintet more like the mature Beethoven of Vienna and less like the student in Bonn?

This chapter intends to show that a broader analysis of the Octet and Quintet provides many instances where a more mature Beethoven reveals himself—motivically, harmonically, and structurally. A comparison of the two chamber works in their entirety exposes a deeper (and sometimes hidden) relationship than cannot be revealed through a cursory score analysis or initial listening. In order to better describe these changes, this document will now examine the Octet and Quintet from beginning to end in order to focus on additional elements not discussed in the previous chapter. Some, of course, are related to a change in instrumentation, but the vast majority are decisions made by Beethoven to present different characters, colors, and musical effects throughout the Quintet. An in-depth formal analysis reveals both subtle and more readily apparent changes that create entirely new musical moments throughout the Quintet.

When comparing the first movements of the two works side-by-side, one finds the Quintet to be 94 measures longer, an increase of 48 percent. This immediately alerts one to the large amount of changes and additions Beethoven made to the Quintet.<sup>117</sup> As seen in the research of Burstein, the development includes significant alterations, particularly tonal, that change the character of the opening movement. Of the 94 additional measures found in the Quintet, however, the development only encompasses 23 of these, leaving an additional 71 measures that extend the sonata form movement even further.

According to the *Oxford Music Online*, the music of Beethoven is heard “at the level of the motif rather than the theme.” The opening motive, first heard in the oboe and violin in the Octet and Quintet, respectively, is a simple two-beat fragment (see Figure 4.1).



**Figure 4.1:** Octet and Quintet, I: measure 1

In the Octet, there are 40 instances of the motive, taking up a total of 20 measures of the 194-measure movement, or approximately 10 percent. The Quintet, on the other hand, has *one hundred and nineteen* motivic appearances—comprising nearly 60 measures—in

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<sup>117</sup> While Schwager’s article “Beethoven’s Arrangements: The Chamber Works” presents the difference in length (through measure numbers) of each movement, the author feels that dissecting the pieces even further—at the formal and phrasal level—is essential.

a 288-measure opening movement. Even though the Quintet is nearly 50 percent longer, the primary motive alone takes up approximately 20 percent of the movement's duration. These additions make for a more highly developed and unified thematic work, one much more closely related to Beethoven's later compositions than the Octet.<sup>118</sup>

This more prevalent use of the motive is not immediately apparent to the listener. The differences between the expositions of each work start off more cosmetic than structural. For example, Beethoven simply repeats measures 6 through 8 in the Octet before arriving on the third inversion of the dominant. The Quintet is nearly identical: Beethoven's only changes include a transposed version of the melody in measure 8, placing both bassoon parts into the first violin, and removing of the clarinet figure (see Figure 4.2).

These types of changes, as well as altered dynamics and added ornaments (such as m. 14, mm. 22-27 in the Quintet) might initially be considered negligible, but each alters the expressive character of the music considerably. Measure 26 reveals an addition that becomes a common theme throughout the Quintet's first movement: the insertion of the primary motive into what was once a primarily *tutti* passage in the Octet (see Figure 4.3). If this instance was one of the only instances of the Quintet's new motivic incorporation, one might believe that the movement merely represents more of a timid experiment towards a more mature compositional technique than an all-out attempt. One quickly finds that this is not the case.

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<sup>118</sup> Alfred Orel, "Beethoven's Oktett Op. 103 und seine Bearbeitung als Quintett Op. 4," *Zeitschrift für Musikwissenschaft* 1, no. 3 (1920): 166.

The image displays a musical score for an Octet and Quintet, I, measures 6-9. The score is organized into two systems of staves.

**System 1 (Woodwinds):**

- Horn in E♭ 1:** Starts with a rest, then plays a half note chord at *f* in measure 9.
- Horn in E♭ 2:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Oboe 1:** Plays a continuous eighth-note pattern at *p* in measures 6-8, then a half note chord at *f* in measure 9.
- Oboe 2:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Clarinet in B♭ 1:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Clarinet in B♭ 2:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Bassoon 1:** Plays a continuous eighth-note pattern at *p* in measures 6-8, then a half note chord at *f* in measure 9.
- Bassoon 2:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.

**System 2 (Strings):**

- Violin I:** Plays a continuous eighth-note pattern at *p* in measures 6-8, then a half note chord at *f* in measure 9.
- Violin II:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Viola 1:** Plays a continuous eighth-note pattern at *p* in measures 6-8, then a half note chord at *f* in measure 9.
- Viola 2:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.
- Cello:** Plays a half note chord at *p* in measure 6, then a half note chord at *f* in measure 9.

Figure 4.2: Octet and Quintet, I: mm. 6-9

The image shows a musical score for the first movement of a quintet, measures 26-27. The score is in 4/4 time and C minor. It consists of five staves: Violin I, Violin II, Viola I, Viola II, and Cello. Violin I and II play a melodic line with trills (tr) in measures 26 and 27. Viola I plays a rhythmic accompaniment of eighth notes. Viola II and Cello play a simple harmonic line.

**Figure 4.3:** Quintet, I: mm. 26-27

Up to this point, the primary tonal and structural material is the same in both pieces—Beethoven remains fairly loyal to the original. Measure 28, however, marks the point in the Quintet where Beethoven reveals that the “arrangement” might be much more than a reorchestration with minor edits. Beethoven shows his willingness to change by repeating the first two measures of this transition, making a four measure phrase now six. He also creates variety by passing the melody between the violins and first viola—the Octet repeats the melody in the oboe—and lowering the figure an octave with each reiteration. It should be noted that this particular transition also marks the first *tonal* shift between the two works; Beethoven changes the closing material of the first theme from G minor in the Octet to C minor in the Quintet (he also adds a number of passing chords to the texture). The Octet changes harmonically every two beats, but the Quintet presents a more active progression led by a series of suspensions (see Figures 4.4a and 4.4b).

**Figure 4.4a:** Octet, I: mm. 33-35

**Figure 4.4b:** Quintet, I: mm. 35-37

A comparison of the second thematic area does not show much of a deviation from the Octet; Beethoven primarily alters expressive and textural elements for a different musical effect. Following this material, however, Beethoven again creates transitions in the Quintet that contain much more contrast (see Figures 4.5a and 4.5b).

Although the ascending lyrical clarinet line has disappeared, the author finds that the focus on the viola's pedal point and descending cello line actually adds much more energy and drive to the passage as a whole.

The musical score for Octet, I, mm. 45-46 features eight parts. The Horns (E♭) and Bassoons (B♭) have a dynamic progression from *p* to *f* to *sf*. The Oboes and Clarinets (B♭) also show a dynamic progression from *p* to *f* to *sf*. The woodwinds play melodic lines with some slurs and accents, while the horns and bassoons provide harmonic support.

**Figure 4.5a:** Octet, I: mm. 45-46

The musical score for Quintet, I, mm. 47-48 features five parts. All instruments (Violin I, Violin II, Viola 1, Viola 2, and Cello) play with a dynamic of *f*. The Violins and Viola 1 play melodic lines with slurs and accents, while the Viola 2 and Cello play more rhythmic, descending lines. The Cello line is particularly prominent as a descending pedal point.

**Figure 4.5b:** Quintet, I: mm. 47-48

Measures 47-48 and 55-56 mark the first time in the Octet that Beethoven was willing to sequentially develop the motive. While these four measures hint at his later writing style, he takes this compositional idea much, much further in the Quintet. In this instance the Octet reiterates previous material, but the Quintet takes the motive and passes it through the ensemble. This is a technique that was certainly possible with the Octet's instrumentation but never employed. The Octet is more of an introduction to Beethoven's motivic focus. The Quintet illustrates his obsession over it.

With the exception of one measure of repetition and a heightened sense of drama through *sforzando* entrances, the next phrase matches up quite closely. However, this is essentially the last time in the exposition that the pieces are closely related; the next seven measures of the Octet and 22 of the Quintet are at most distant relatives. The Octet finishes the exposition strongly, using the motive in the key of B-flat to emphasize the dominant, but the Quintet has much more left to say before it can move on to the development.

The Quintet's new four-measure transition has two major changes: the passing of the motive from instrument to instrument and the use of a chromatic passing chord/delayed resolution (see Figures 4.6 and 4.7). The motivic exchange in the Quintet is a new element that further stresses Beethoven's developing style while the passing chord—with the added *subito piano*, *sforzando*, and *decrescendo*—adds what the author considers to be a distinctly Romantic element to the piece.

It is at this point in the Octet and Quintet (m. 59 and m. 63, respectively) that the two pieces begin to greatly differ. After beginning with a sequence borrowed from the Octet, Beethoven litters the texture with subito *sforzandi*, alters the harmonies, and

develops the material much further than in the Octet. The transitory material from the Octet's measure 59 (see Figure 4.8a) has been slightly modified and extended in the Quintet. Beethoven accomplishes this through a lengthy sequential passage in which he stresses a series of leading tones in order to get back to the key of E-flat (see Figure 4.8b). Other than the repetition of the first measure, the material in Figure 4.8b matches the Octet chord for chord with some slight contour shifts. Figure 4.8c, on the other hand, takes this bridge progression from the Octet and transforms it into something much more dramatic. While this newly composed material might relate back to the Octet, Beethoven is bolstering the Quintet with a deeper, more sophisticated quality.

The musical score for Figure 4.6 consists of eight staves, each representing a different instrument: Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is written in 3/4 time and E-flat major. The first measure (mm. 55) features a forte (*f*) dynamic. The second measure (mm. 56) continues with a forte (*f*) dynamic. The third measure (mm. 57) features a fortissimo (*ff*) dynamic. The fourth measure (mm. 58) concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 4.6:** Octet, I: mm. 55-58

Violin I  
*f* *p* *f sf > p*

Violin II  
*f* *p* *f sf > p*

Viola I  
*f* *p* *ff > p*

Viola II  
*f* *p* *ff > p*

Cello  
*f* *p* *ff > p*

Figure 4.7: Quintet, I: mm. 58-62

Horn in E♭ 1  
*p* *f*

Horn in E♭ 2  
*p* *f*

Oboe 1  
*p* *f*

Oboe 2  
*p* *f*

Clarinet in B♭ 1  
*p* *f*

Clarinet in B♭ 2  
*p* *f*

Bassoon 1  
*p* *f*

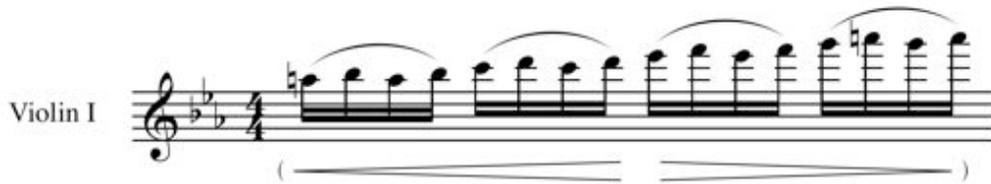
Bassoon 2  
*p* *f*

Figure 4.8a: Octet, I: mm. 59-62

**Figure 4.8b:** Quintet, I: mm. 53-57

**Figure 4.8c:** Quintet, I: mm. 63-72

As the development approaches in the Octet, Beethoven inserts the motive only three more times, each statement centering on B-flat. The Quintet takes this section of the movement to a new level, not only using the motive in different harmonic areas but also stating the full motive a total of *eight* times. This, along with sixteen appearances of the “half-motive” seen in Figure 4.9 (Beethoven also uses this in inversion) causes the Octet and Quintet to arrive at the development in an entirely different manner. The Octet presents itself as predictable and straightforward while the Quintet maintains interest and excitement through motivic development and reiteration.



**Figure 4.9:** Quintet, I: measure 79

The start of the development for both works reveals a comparable approach towards each piece. Both begin with the primary motive presented in new keys, but the Quintet is structurally longer. For the first 15 and 27 measures of the Octet and Quintet developments, respectively, Beethoven uses completely different material in each work. The Octet hovers around C minor and A-flat major through predictable repetitions of the motive but the Quintet takes the listener through A-flat minor and B-flat minor, all while incorporating new material. One of the most distinctive differences comes in the form of a *tutti* appearance of the primary motive that interrupts a peaceful *piano* progression (see Figure 4.10). One might describe these six measures as simply another example of motivic development, but the unison *ff* presentation is striking. Beethoven provided the Quintet with an incredibly powerful moment through this *tutti* reinforcement of the motif. In this case Beethoven is essentially bludgeoning the listener with the primary motive (as opposed to the delicate and playful sequences heard prior).

At this point the pieces briefly align; Beethoven chooses to retain an out-of-the-ordinary but structurally important element of the Octet. A new *piano* theme rises out of the development in both works, but with an added *dolce* and *rinforzando* in the Quintet (see Figure 4.11a). The “development theme” in each piece, although similar in texture and contour (Beethoven does not add the contrary motion to the Quintet until the second statement), consists of a completely different key sequence in each work: A-flat major, E-

flat major, and C minor for the Octet; D-flat major, E-flat minor, F-minor, and E-flat minor for the Quintet (note the additional sequence).

The image shows a musical score for five instruments: Violin I, Violin II, Viola 1, Viola 2, and Cello. The score is in 4/4 time, key of B-flat major, and marked *ff* (fortissimo). The music consists of five measures. Each instrument part features a rhythmic pattern of eighth notes and quarter notes, with some measures containing rests. The notation includes stems, beams, and various accidentals (sharps, flats, and naturals).

**Figure 4.10:** Quintet, I: mm. 102-107

There is more to this fourth presentation than just a simple sequential extension (see Figure 4.11b). The development theme—now *forte*—is answered by yet another appearance of the primary motive. It should also be noted that these four bars end with a C-flat major chord, something one might consider to foreshadow the E major focus of the retransition. Beethoven is using the same harmonic technique, only this time chromatically hovering above B-flat, the dominant, instead of E-flat, the tonic. It is here that one finds what Burstein describes as an “older style” bridge in the Octet and the appearance of E major in the Quintet

The recapitulation, obviously not a point of emphasis for Burstein’s article on retransitions, is another important area to analyze if one is looking for the differences between the two works. It is here that Beethoven has already presented the vast majority of his material and can choose what (and how much) to use. The difference in size

between the recapitulations/codas is surprising: 69 measures for the Octet and 123 for the Quintet. What is even more startling is what is *missing* from the Quintet.

Figure 4.11a shows a musical score for the first movement of the Octet and Quintet. The score is divided into two systems. The first system includes staves for Oboe 1, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, and Bassoon 2. The second system includes staves for Violin I, Violin II, Viola 1, Viola 2, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings like *dolce*, *p*, and *rinfz.* (rinfz. stands for *rinforzando*).

**Figure 4.11a:** Octet, I: mm. 85-89 / Quintet, I: mm. 114-118

Figure 4.11b shows a musical score for the first movement of the Quintet. The score includes staves for Violin I, Violin II, Viola 1, Viola 2, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

**Figure 4.11b:** Quintet, I: mm. 132-136

Both pieces begin with straightforward presentations of the recapitulation. After the first four bars in the Octet, the first major structural change is the deletion of the next fifteen measures. The Quintet, on the other hand, includes the majority of its exposition (with minor voicing and expression marking alterations). However, by the point the two pieces should be nearing common ground, Beethoven inserts the primary motive yet again, this time following an unexpected shift to B-flat minor (this passage is in A-flat major in the Quintet's exposition).

**Figure 4.12:** Quintet, I: mm. 177-181

The motive in the first violin is repeated for the next eight measures, continually changing harmonies as well as passed around (with the exception of the second viola) every instrument in the ensemble.<sup>119</sup> The two works finally find a merger in measure 137 of the Octet and measure 191 of the Quintet, but the similarities end with rhythm;

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<sup>119</sup> Once again, while Burstein's research highlights extremely important differences between the two pieces in regards to their retransitions, an alteration of this magnitude is simply not found in the Octet. While the developmental areas reveal many changes, a comparison of the remainder of each piece can only augment past research.

Beethoven again selects different key areas (and octaves) for this material in the Quintet (see Figures 4.13a and 4.13b).

Figure 4.13a shows the musical score for the Octet, I, measures 137-139. The score is arranged in eight staves, corresponding to the instruments: Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time and features a key signature of two flats. The dynamics are marked as *ff* (fortissimo) and *p* (piano). The Horns and Bassoons play a simple rhythmic pattern, while the Oboes and Clarinets play a more complex melodic line.

**Figure 4.13a:** Octet, I: mm. 137-139

Figure 4.13b shows the musical score for the Quintet, I, measures 190-194. The score is arranged in five staves, corresponding to the instruments: Violin I, Violin II, Viola 1, Viola 2, and Cello. The music is in 4/4 time and features a key signature of two flats. The dynamics are marked as *f* (fortissimo) and *p* (piano). The Violins and Cello play a simple rhythmic pattern, while the Violas play a more complex melodic line.

**Figure 4.13b:** Quintet, I: mm. 190-194

Now that the Octet and Quintet have merged, Beethoven once again decides to take each piece in a different direction. Much like the beginning of the recapitulation, the

Quintet continues with the exposition's material, but the Octet is much less patient. It is at this point in the Octet that the coda begins, announced first by the clarinet and completed by the horn in a pair of virtuosic excerpts (see Figure 4.14).

The image shows a musical score for the Octet, I, measures 154-159. The score is arranged in a system with eight staves, each representing a different instrument: Horn in E-1, Horn in E-2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Bassoon 1, and Bassoon 2. The music is in common time (C) and features a variety of dynamic markings, including piano (p), forte (f), sforzando (sf), and fortissimo (ff). The score includes articulation marks such as accents and slurs, and shows the progression of the coda through these measures.

**Figure 4.14:** Octet, I: mm. 154-159

Instead of imitating the material of the clarinet figure or horn call, Beethoven begins the coda of the Quintet with a variation on previously heard material. How the two movements continue from here is extremely important.

The Octet brings back the development theme, treating it as one would a theme from the exposition: stating it in the tonic key of E-flat major. The Quintet, considered by many to be the more progressive piece, chooses *not* to bring back the development theme. In its place is the retransition from the Octet—one that uses material from the very beginning of the piece. Burstein is correct that this structural element is missing from the Quintet's retransition but does not mention—due to the fact that his study ends at the recapitulation—that this material instead makes an appearance in the Quintet

starting at measure 246. Of course, the Viennese Beethoven—as expected—chooses to develop this material further than that found in the Octet (see Figures 4.15a and 4.15b).

**Figure 4.15a:** Octet, I: mm. 119-124

**Figure 4.15b:** Quintet, I: mm. 246-258

Much like the development section, the ending of the Quintet's first movement is also changed dramatically and brings a completely different effect to the work (see Figure 4.16). Beethoven allows the Octet to peacefully fade away, whereas the Quintet keeps the rhythmic intensity of the movement alive. The Quintet does not go away quietly, setting ascending and descending primary motive fragments against each other before presenting a deceptive cadence and finishing strongly with a  $ii^6-V-I$  progression. These last four measures alone effectively summarize the vastly different approach used by Beethoven when he reworked the Octet's material into the Quintet approximately three years later.

The ending of Movement I in the Quintet is stronger than that of the Octet in three ways: dynamically, rhythmically (note the lack of space between the final three chords) and cadentially (a perfect authentic cadence versus an imperfect authentic cadence in the Octet). After a brief comparison of both opening movements, it is quite apparent that Beethoven altered some of the more critical moments in the music in order to create a new effect for the listener. Burstein may believe that the majority of the changes in Opus 4 are cosmetic, but a more thorough analysis of the first movement alone leads the author to respectfully disagree.<sup>120</sup> Whether it is a sudden *forte* moment that showcases the Quintet in a unison statement or simply the extension of virtually every phrase, Beethoven provides the audience with what the author considers to be a longer but more developed and intense experience. This leads to the question: if the first movement contains this many alterations and additions, do the other movements follow the same pattern? The answer is a resounding "yes."

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<sup>120</sup> Burstein, "Recomposition and Retransition," 63.

The image shows a musical score for the last four measures of the Octet and Quintet, I. The score is divided into two systems. The first system includes Horn in E♭ 1 and 2, Oboe 1 and 2, Clarinet in B♭ 1 and 2, Bassoon 1 and 2. The second system includes Violin I and II, Viola 1 and 2, and Cello. Dynamics range from piano (p) to fortissimo (ff). The key signature is two flats (B♭ and E♭) and the time signature is 4/4. The first system shows woodwinds with dynamics *sf* and *p*. The second system shows strings with dynamics *ff*.

**Figure 4.16:** Octet and Quintet, I: Last four measures

Beethoven begins Movement II, a sonatina form, with similar material in each work, but the texture is noticeably different and perhaps counter to what one might expect. Even though the Quintet employs three fewer instruments, Beethoven takes an already thick texture from the Octet and enriches it further.<sup>121</sup> Both works use the same melodic and harmonic progression, but the accompaniments are entirely different. The

<sup>121</sup> Johnson, "1794-1795," 3.

Octet employs block chords; the Quintet uses arpeggiated accompaniment with violin counterpoint. This is common throughout the entire movement. The Quintet is much more ornamented and thickly scored while the Octet tends to be much lighter in nature (the horns tacet for almost half of the movement). The Quintet provides a stark contrast; there are only fourteen measures in which all five instruments are *not* playing—less than 10 percent of the movement.

Structurally, one finds that Beethoven applies many of the same types of alterations to Movement II as Movement I. For instance, the first phrase of the Quintet, while melodically identical, ends with a one-measure extension before leading to the next phrase. Where the Octet had a standard eight-bar phrase, the Quintet uses a more uneven nine. Beethoven also chooses to vary the tessitura, placing the second half of the first theme (initially found in the bassoon) an octave higher in the cello, a simple but noticeable change of character. The aforementioned textural changes to the Quintet also begin in this phrase with addition of the violin providing new contrapuntal material (see Figure 4.17).

As with the first movement, the transitions in the second are extended and altered and allow Beethoven much more room to maneuver tonally and expressively. The Quintet's transition between the first and second themes of the exposition is entirely new. The Octet begins in G minor before progressing to F major, while Beethoven begins the Quintet's new material with B-flat minor before moving to the same key (See Figures 4.18a and 4.18b). One can see a resemblance but the Quintet's altered contour and *subito piano* highlight a new and extensive transition in the first violin that was formerly a playful exchange between the oboe and bassoon. This does not go unnoticed by Douglas

Johnson, but his focus is on the progressions and not the material itself.<sup>122</sup> Yes, it is significant that Beethoven uses an augmented sixth chord in the Quintet's twenty-first measure, but one should not ignore the wholly new and drastically reduced material that accompanies these modulatory changes.

The image displays a musical score for measures 9-12 of the Octet and Quintet, II. The score is organized into two systems. The first system consists of six staves: Horn in B $\flat$  1, Horn in B $\flat$  2, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Bassoon 1, and Bassoon 2. The second system consists of five staves: Violin I, Violin II, Viola 1, Viola 2, and Cello. The music is written in 6/8 time and features various dynamics such as *p* and *pp*. The score shows a complex interplay of instruments, with some instruments playing more active roles than others in these measures.

**Figure 4.17:** Octet and Quintet, II: Measures 9-12

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<sup>122</sup> Ibid, 3.

The image shows a page of a musical score for an Octet, II, measures 20-33. The score is written for a woodwind ensemble. The first system contains parts for Horn in E-1 and E-2, Oboe 1 and 2, Clarinet in B-1 and B-2, Bassoon 1 and 2, and Horns 1 and 2. The second system contains parts for Oboe 1 and 2, Bb Clarinet 1 and 2, Bassoon 1 and 2, and Horns 1 and 2. The music is in 3/4 time with a key signature of two flats. Dynamics include forte (f) and piano (p). The score shows a complex texture with many sixteenth notes and rests.

**Figure 4.18a:** Octet, II: mm. 20-33

While Burstein effectively points out the harmonic significance of the development (in particular the retransition) there are also structural and compositional differences within this section that should be mentioned. The material in the Octet retains the light texture, working through a simple eight-measure sixteenth note exchange between the oboe and bassoon. The Quintet begins with the same material but one soon

finds a significant change: Beethoven takes the bassoon material and places it *two* octaves higher in the violin, adds a *rinforzando*, and allows the first violinist to lead the ensemble to the retransition through an eight-measure phrase. This use of the first violin as a transitional “leader” is an important difference between the two pieces. Beethoven often replaces the “conversations” between the oboe and bassoon with the violin that serves as a *soloist* in this movement and guides the Quintet to new formal sections. In this instance the violinist leads the ensemble and the listener to the retransition. While Beethoven’s “tonal maneuvering” is a key element to the Quintet’s changes, it is how Beethoven employs these chords that makes the biggest difference. One can see and hear a dramatically different approach in each of the two works. The Octet’s notated oboe *eingang* quickly and elegantly takes the listener to the recapitulation.<sup>123</sup> The Quintet, on the other hand, uses a pedal A, a tritone, and eventually the dominant to subtly return one’s ear to the same material (see Figures 4.19a and 4.19b). Yes, the chords are different, but the musical effect that Beethoven employs is just as, if not more, significant.

These changes in voicing, texture, and expression can also be found in the recapitulation. While Beethoven employs arpeggios in the Octet’s recapitulation, his changes to the Quintet once again alter the character of the music (see Figures 4.20a and 4.20b). Much of the Octet’s original accompaniment—placed in the second violin and viola—is obscured by the new cello and first viola line. This exchange—perhaps derived from the Octet’s oboe and bassoon “conversations”—takes the initial melody and presents it in a more active setting. Lastly (and again like the first movement),

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<sup>123</sup> The role of the *eingang* in Chamber music (in particular the performance practice of this piece) is discussed much more in depth in Chapter Six.

Beethoven chooses to sequence many of the prior themes and transitions. These sequences extend the length of the second movement by 33 measures, a total of 26 percent.

The image displays two systems of musical notation for the second movement of a quintet, measures 20 through 27. The first system includes parts for Violin I, Violin II, Viola I, Viola II, and Cello. The second system includes parts for Violin I, Violin II, Viola I, Viola II, and Cello. The notation is in 6/8 time with a key signature of two flats (B-flat and E-flat). Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The Violin I part features a melodic line with slurs and accents, while the other instruments provide harmonic support with rhythmic patterns.

**Figure 4.18b:** Quintet, II: mm. 20-27

Horn in B $\flat$  1  
*f* *sf*  $\rhd$   
 Horn in B $\flat$  2  
*f* *sf*  $\rhd$   
 Oboe 1  
*f* *p*  
 Oboe 2  
*f* *sf*  $\rhd$   
 Clarinet in B $\flat$  1  
*f* *sf*  $\rhd$   
 Clarinet in B $\flat$  2  
*f* *sf*  $\rhd$   
 Bassoon 1  
*f* *sf*  $\rhd$   
 Bassoon 2  
*f* *sf*  $\rhd$

Figure 4.19a: Octet, II: mm. 53-55

Violin I  
*p*  
 Violin II  
*p* *pp*  
 Viola 1  
*p* *pp*  
 Viola 2  
*pp*  
 Cello  
*p*

Figure 4.19b: Quintet, II: mm. 60-62

Horn in B $\flat$  1 *p* *pp*  
 Horn in B $\flat$  2 *p*  
 Oboe 2 *p*  
 Clarinet in B $\flat$  1 *p*  
 Clarinet in B $\flat$  2 *p*  
 Bassoon 1 *p*  
 Bassoon 2 *p*

Figure 4.20a: Octet, II: mm. 64-67

Violin I *p*  
 Violin II *pp* *p*  
 Viola 1 *pp* (*p*)  
 Viola 2 (*p*)  
 Cello *p*

Figure 4.20b: Quintet, II: mm. 63-66

As previously stated, each work's third movement resembles the other formally but their phrasal contours are often very different (see Figure 4.21).

The image displays a musical score for the third movement of the Octet and Quintet, Trio I, measures 1-8. The score is arranged in two systems. The first system includes six staves: Horn in B♭ 1, Horn in B♭ 2, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, and Bassoon 2. The second system includes four staves: Violin I, Violin II, Viola I, and Viola 2. The music is in 3/4 time and features a key signature of two flats. Dynamic markings include 'sempre p' (piano) and 'p' (piano). The Octet parts (Horns, Oboe, Clarinets, Bassoon) show a simple rise and fall in phrasal contours, while the Quintet parts (Violins and Violas) continue to progress upward using sequencing.

**Figure 4.21:** Octet and Quintet, III, Trio I: mm. 1-8

Note how the eight-measure phrase of the Octet has a simple rise and fall but the first eight measures of the Quintet's Trio I continue to progress upward using—not surprisingly—sequencing. Beethoven is once again extending phrases and thus the overall length. As with the previous movements, Beethoven incorporates more expressive dynamics and contrast in the Quintet that are anything but subtle (see Figure 4.22). At first it appears that the Quintet might be attempting to surprise the audience through sheer volume, but Beethoven actually removed another form of surprise when

transferring the music from the Octet. The Octet moves through E-flat minor; the Quintet employs E-flat major. One might argue that the modal shift in the Octet is not all that unexpected, but the author believes this to be a significant change in color and character.

The image displays two staves of musical notation. The top staff is titled "Allegro minuetto" and features four parts: Horn in E♭ 1, Oboe 1, Clarinet in B♭ 1, and Clarinet in B♭ 2. The bottom staff is titled "Allegretto" and features five parts: Violin I, Violin II, Viola 1, Viola 2, and Cello. Both staves are in 3/4 time and E-flat major. The top staff parts begin with a *p* (piano) dynamic, while the bottom staff parts begin with a *p* dynamic and transition to a *f* (forte) dynamic at the end of the excerpt. The notation includes various note values, rests, and phrasing slurs.

**Figure 4.22:** Octet, III, Minuet: mm. 1-6 / Quintet, III, Minuet: mm. 1-6

While the Trio II is by far the most obvious addition to the entire Quintet, there are many other changes regarding the Minuet and Trio I that stand out as well. Length is yet again a significant difference: the Quintet's Minuet is nearly 38 percent longer than

the Octet and the first trio is extended by more than 50 percent. Like the other movements, this is due to slight changes in sequencing and repetition. For example, Beethoven begins the Trio I with a standard 8-measure phrase in the Octet—rising for four measures, falling for four—first introduced by the clarinet (see Figure 4.23a) and immediately repeated by the bassoon in the dominant (measures 9-16). The Quintet, on the other hand, uses nine measures just to establish the peak of the phrase (see Figure 4.23b):

**Figure 4.23a:** Octet, III, Trio I: mm. 1-8

**Figure 4.23b:** Quintet, III, Trio I: mm. 1-9

The remainder of the comparison between the Octet and Quintet’s Trio I is related to the material shown above. In general, the Quintet flows from phrase to phrase, using the

Trio I primary motive a total of 20 times in 68 measures. This creates a strong feeling of connectivity for this portion of the Quintet. The Octet’s use of the motive, much like the first movement, is vastly different. Even if one includes the altered descending motive of the Octet (measure 5, for instance), there are only seven total appearances. The “B” section of the Quintet’s Trio I continues to show Beethoven’s new compositional style—note the extensive sequencing—while the “B” section of the Octet begins with only one appearance of this familiar motive (see Figures 4.24a and 4.24b). Instead of utilizing motivic interconnectivity, the Octet has its own distinct character, a sort of “sneaky” *pianissimo tutti* line. This is yet another example of a conscious change made by Beethoven to provide the listener with a completely different musical mood and experience.

**Figure 4.24a:** Octet, III, Trio I: mm. 97-108



**Figure 4.24b:** Quintet, III, Trio I: mm. 25-34

The added second trio—the last change to the Quintet’s third movement—initially stands out in terms of length. Beethoven composed a total of 90 additional measures, increasing the overall length of the movement by 100 percent (when compared to the Minuet and Trio of the Octet). The relationship to a possible string quartet commission has already been mentioned, but Sabine Kurth and Douglas Johnson believe that there is yet another connection to a string quartet. Both see an “obvious closeness” between the Quintet’s second trio and Mozart’s K388 and K406/516b’s “Trio in canone [al rovescio]” (see Figures 4.25 and 4.26).<sup>124</sup>



**Figure 4.25:** K406/516b, III, Trio in canone al rovescio: mm. 1-11

<sup>124</sup> Kurth, “Beethoven’s Streichquintette,” 140.



**Figure 4.26:** Quintet, III, Trio II, mm. 1-12

Johnson believes that this newly composed trio may have stemmed from a contrapuntal study for Johann Albrechtsberger, the famous Austrian composer, teacher, theorist, and organist, with whom Beethoven began work sometime after Haydn left Vienna in January, 1794 and ending before Haydn's return in August, 1795.<sup>125</sup> According to Oxford Music Online, Haydn regarded Albrechtsberger as “the best teacher of composition among all present-day Viennese masters.” Many scholars attribute Beethoven's contrapuntal skills to Albrechtsberger. For example, Oxford Music Online believes that his teachings heavily influenced Beethoven's late fugues, particularly Opus 133. As seen in the above examples the contrapuntal emphasis of the second trio is irrefutable. While Mozart employs a four-voice canon (as opposed to Beethoven's three), the texture of this trio closely matches the Quintet's Trio II. One should also note the instrumentation of K406/516b (shown in Figure 4.25). The above are the only instruments scored for the entire “Trio in canone al rovescio;” the second viola is *tacet* for its entirety. Because Mozart had already written a number of string quartets his instrumentation is not questioned—it is simply an artistic decision. Beethoven, on the other hand, had yet to write a quartet yet scholars often label the Quintet's second trio as

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<sup>125</sup> Johnson, “Beethoven's Sketches,” 447.

an early attempt at a different genre. This is very important, for it raises the possibility that Beethoven used Mozart's trio as a model for both counterpoint *and instrumentation*.

While the Quintet's Trio II is a powerful change to the Octet's original structure, the fourth movement includes an alteration that is much subtler yet just as important. The newly added slurs, particularly when combined with the facility of the strings, change the mood and overall approach of the sonata rondo form movement entirely (see Figures 4.27 and 4.28). No longer do the articulation capabilities of the first clarinetist dictate the tempo. When combined with Beethoven's time signature modification (Myron Schwager believes the change from *alla breve* to a 2/4 *contradanse* is simply psychological but the author respectfully disagrees) the music is now allowed to flow quickly and easily in a forward fashion, both technically and visually.<sup>126</sup>

The image displays a musical score for the first two measures of the fourth movement of Beethoven's Octet. The score is arranged in six staves, labeled on the left as Oboe 1, Oboe 2, Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Bassoon 1, and Bassoon 2. The key signature is two flats (B $\flat$  and E $\flat$ ), and the time signature is common time (C). The first measure shows rests for all instruments. The second measure begins with a dynamic marking of *p* (piano) and features a series of chords: Oboe 1 and Bassoon 1 play a half note chord (F $\flat$  and C $\flat$ ), Oboe 2 and Bassoon 2 play a half note chord (G $\flat$  and D $\flat$ ), and Clarinet in B $\flat$  1 and Clarinet in B $\flat$  2 play a half note chord (A $\flat$  and E $\flat$ ). The third measure continues with similar chords, with the Clarinet in B $\flat$  2 part including a slur over the notes. The dynamic *p* is also present in the third measure.

**Figure 4.27:** Octet, IV: mm. 1-2

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<sup>126</sup> Schwager, "Beethoven's Arrangements," 142.

The image shows the first two measures of the finale of Beethoven's Quintet in A-flat major, Op. 165, for Violin and Cello. The score is in 2/4 time and features five staves: Violin I, Violin II, Viola 1, Viola 2, and Cello. The key signature has two flats (B-flat and E-flat). Violin I plays a melodic line starting with a piano (*p*) dynamic. Violin II, Viola 1, Viola 2, and Cello provide harmonic support with chords and rhythmic patterns, also marked with piano (*p*).

**Figure 4.28:** Quintet, IV: mm. 1-2

In keeping with the previous movements, the Quintet’s finale is longer than the Octet’s, once again largely due to sequencing and repetition. Unlike the first movement, however, Beethoven introduces new material into the Quintet rather quickly. Where it took Beethoven nearly thirty measures to create a structural difference between the first movements, he only needed ten in the finale. The “A” theme of the Quintet is interrupted by eight measures of newly composed material (and, unlike the Octet, the Quintet states the “A” theme a second time). The Octet and Quintet now differ by eighteen measures after only a single phrase. This, along with other newly composed material, adds almost 200 measures to the Quintet’s finale, increasing the Octet finale’s original length by 88 percent. Figure 4.29 displays one instance of both sequencing and repetition through one example of new material in the Quintet:

**Figure 4.29:** Measures 29-30 become sequence material in measures 246-254 of the Quintet, Movement IV

This elongation and expansion of the Quintet continues for quite some time. Structurally, the Octet and Quintet realign at measures 24/55 and 58/98. The latter is another presentation of the rondo's "A" theme, and once again the Quintet doubles the length. Beethoven uses only half a phrase in the Octet while the Quintet once again plays all of the original material twice. By this point the Octet has played the A theme one-and-a-half times; the Quintet, *four*. Beethoven appears to be strengthening the role of the theme in the Quintet much like he strengthened the role of the motive in the first movement. One other point of interest can be taken from Example 26 as well as the material shown below in Figure 4.30. Much like measure 102 in the first movement (Figure 4.10), Beethoven shows a propensity for powerful unison statements in the strings, a technique notably absent from his wind work.

**Figure 4.30:** Quintet, IV: mm. 130-133

From this point the Octet goes on to use previously heard material. The Quintet, however, takes a fresh approach, bouncing the motivic material around from instrument to instrument much like the first movement. Remnants of the Octet can be found throughout the Quintet in less obvious areas (see Figures 4.31a and 4.31b). The oboes/violins and bassoon/violas may have similar material, but once again Beethoven spins a simple phrase from the Octet into something almost entirely new. It appears that he is picking and choosing portions of the Octet and placing them wherever he likes. The segment of the Octet below appears in the “B” section, but Beethoven chooses not to insert it until the “C” section of the Quintet—structurally many bars later.

The Quintet and Octet merge once again at measures 166 and 91, respectively, with an eight-measure violin and six-measure clarinet transition. The melodic contours are identical, but Beethoven provides more “drama” in the violin, augmenting the first three notes of the solo into four full measures (as opposed to the clarinet’s two). Aside from the material found in Figure 4.31b, the “C” sections in the last movement of both the Octet and Quintet are very similar. That being said, Beethoven has of course

lengthened the string work, nearly doubling the Octet’s 60-measure portion through sequencing, embellishments, and repetition. The key centers, on the other hand, remain very similar.

**Figure 4.31a:** Octet, IV: mm. 24-31

This takes the listener through Burstein’s Octet “breakdown” and Quintet retransition of “greater profundity.” Following the retransition, the two works finally agree on the length of the “A” presentation: both groups play a single phrase before moving on. Not surprisingly, the pieces immediately diverge following this short-lived unification. As seen in Figure 4.31b, the Quintet takes some of its newly added material and develops it in its “D” section. At this point in the movement the Octet does the same with its own material (see Figure 4.32). Beethoven is using the same compositional idea in each piece, taking source material unique to each work and developing it further. This creates a great deal of diversity between the two movements in regards to musical ideas, but there is another element that is just as important: key centers. For the next 38 measures,

the Octet stays within E-flat major and its diatonic chords. The Quintet, however, uses *seventy-nine* measures while moving through E-flat major, B-flat minor, G-flat major, and E-flat minor arriving at material that harmonically resembles the Octet.

The image displays a musical score for the Quintet, IV, measures 147-165. The score is presented in two systems. The first system includes Violin I, Violin II, Viola I, Viola II, and Cello. The second system includes Violin I, Violin II, Viola I, Viola II, and Cello. The music is in E-flat major, 3/4 time, and features dynamic markings such as *p* (piano) and *sf* (sforzando). The Violin I part shows a melodic line with accents and dynamic changes. The Violin II, Viola I, and Viola II parts provide harmonic support with rhythmic patterns. The Cello part is mostly silent in the first system, with a final note in the second system.

**Figure 4.31b:** Quintet, IV: mm. 147-165

The Quintet is just as adventurous and assertive in this portion of the work through its musical material as it is with its tonal shifts. When comparing the Octet and Quintet in this section, it appears that Beethoven is going for a powerful and strong approach in the strings. The winds, on the other hand, take a much more casual and less aggressive stance (see Figures 4.33a and 4.33b). These two figures alone sum up the difference between the two movements. Beethoven gives the Octet with a lighter, more

relaxed texture. The Quintet provides a different perspective, constantly driving the music harmonically, texturally, rhythmically, particularly through the presto tempo that is more easily attainable in the string arrangement.<sup>127</sup>

The image shows a page of musical notation for an octet. It consists of eight staves, each labeled with an instrument: Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is written in 4/4 time and includes various rhythmic figures, rests, and melodic lines. Some notes have articulation marks like slurs and accents.

**Figure 4.32:** Octet, IV: mm. 163-170

After the fermata, the two works merge for a final time, once again through a brief transitory passage in the violin and clarinet (the two leaders of this movement). The violin line is again extended, though this time through repetition. The clarinet line is four measures long while the violin is twice that. Both briefly bring back the same lyrical material, but the Quintet (as expected by this point) is expanded and even adds a new gesture. From this the Octet has only eleven measures remaining. The Quintet, however,

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<sup>127</sup> To hear an especially aggressive approach to tempo in the finale listen to the Nash String Ensemble's recording of the Quintet.

has *seventy-three*. Beethoven closes the Octet with a series of horn calls that strongly define E-flat major (see Figure 4.34). He chooses to use this material in the Quintet, but the horn crooks and the harmonic series no longer limit him. The “calls” in the Quintet move through a harmonic progression and, in keeping with the rest of the work, are extended and spread throughout the ensemble (see Figure 4.35).

Figure 4.33a: Octet, IV: mm. 195-198

Figure 4.33b: Quintet, IV: mm. 316-324

**Figure 4.34:** Octet, IV: mm. 213-223

**Figure 4.35:** Quintet, IV: mm. 347-356

Beethoven brings back these arpeggiated calls later in the piece and (like the Octet) they remain in E-flat as he works towards the end of the Quintet. This new fast-paced and frenetic ending—again assisted by the slurs instead of constantly articulated lines—also includes motivic and sequential development, incorporating the beginning of the fourth movement and even hinting back to the beginning of the entire Quintet (see Figures 4.36a and 4.36b).



**Figure 4.36a:** Quintet, IV: mm. 359-362



**Figure 4.36b:** Quintet, IV: mm. 366-371

After this portion of the finale, the Quintet provides the listener with one more statement of the finale’s “A” section (an element absent in the Octet). Beethoven adapts the motives from the fourth movement to create even more of a push to the end of the piece. While the last five measures might be similar to the Octet, Beethoven provides a final reminder that this is not the same work, inserting his unison motive from Figure 30 on top of block chords (see Figure 4.37). In summary, Beethoven has much more to say in the Quintet’s finale. This is, of course, evidenced in the length of the work, but also through the new material and its incorporation and development throughout the movement. Figures 4.38-4.41 (shown at the end of the chapter) are intended to serve as a summary for the material discussed in this portion of the document.

With all of the changes and additions found throughout the Quintet, the question remains: how do these two chamber works fit into Beethoven’s compositional output? Is

the Octet, as Burstein believes, simply a draft of the Quintet or, according to Johnson, is the *Quintet* a less sophisticated piece of music, “turning the Slim Bonn lady into a Viennese vamp?”<sup>128</sup>

The image shows a musical score for five instruments: Violin I, Violin II, Viola I, Viola II, and Cello. The score is in 3/4 time and B-flat major. It consists of five measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *ff*. The third, fourth, and fifth measures have no dynamic markings. The score is written in a standard musical notation with stems and beams connecting notes across measures.

**Figure 4.37:** Quintet, IV: mm. 415-419

The Octet is one of the most substantial works from Beethoven’s early career, significant enough that he used virtually all of its musical material in his adaptation to the Quintet. Modulations aside, the essential melodic and harmonic ideas are all there. The melodies typically retain their shape, the harmonic progressions are often identical (when the works’ structures align), and the overall form of the original is expanded using compositional devices (with the exception of the additional trio). It is this expansion—particularly through motivic development—that the author finds to be so remarkable. Beethoven took material with which he was intimately familiar and stretched it, taking a two-beat gesture and using it throughout every section of the Quintet’s opening sonata form movement. Beethoven’s Quintet stretches the ear through harmonic alterations, but it also stretches the mind by presenting material that is extremely interrelated. No matter

<sup>128</sup> Johnson, “1794-1795,” 35.

what one wishes to label the Quintet—arrangement, paraphrase, recomposition, adaptation, reconstruction, or an entirely new work—it, along with the Octet, is a piece of music worthy for both further scholarship and performance.

In the span of three years, Beethoven underwent many changes to his compositional thought process. The changes found in the Quintet do not reflect his Bonn works but instead point towards what is to come. The author believes that while the Octet is a well-crafted and strong piece of music, the Quintet is much more forward looking. It is a more significant work of art that employs many new techniques and colors and ideas. It is music that reminds the listener of a more mature Beethoven, not Haydn's student. As seen in the comparison of the two works, Beethoven made numerous conscious decisions to alter and adapt his Octet in order to create a piece with more depth, energy, and connectivity.

	<u>OCTET</u>	<u>QUINTET</u>
Total length (measures):	194	288
Total motivic appearances:	40	119 full, 36 “1/2”
<b>Exposition</b>		
-Length:	70	88
-Notable key areas:	Primarily E-flat major and B-flat major with cadential points in C minor, F major, and G major	Primarily E-flat major and B-flat major with cadential points in C minor, F major, and G major
-Number of primary motive appearances:	16	29 full instances 16 “1/2”
<b>Development</b>		
-Length:	55	67
-Material prior to development theme:	15 measures: C minor, A-flat major	27 measures: A-flat minor, B-flat minor, <i>tutti</i> statements in F and E-flat major
-Development theme:	26 measures: A-flat major, E-flat major, C minor, ends with 10 transitory measures on an a <sup>o7</sup> chord	28 measures: D-flat major, E-flat minor, F minor, E-flat minor, ends with 7 transitory measures on an a <sup>o7</sup> chord
-Retransition:	14 measures: focuses on the dominant (B-flat)	22 measures: focuses on the dominant but through more active progressions; the last six measures move from E major to E-flat major
-Number of primary motive appearances:	12	27
<b>Recapitulation</b>		
-Length:	69	88
-Return of Exposition:	8 measures: Beethoven combines the first four with measures 20-27	16 measures: Beethoven adds a B-flat minor twist in last 3 measures (previously B-flat major); followed by 8 measures of primary motive sequencing
-Notable differences following brief merger before the return of the second theme:	11 measures: B-flat major, C minor, A-flat major, E-flat major, B-flat major	13 measures: E-flat major, F minor, A-flat major, E-flat major, B-flat major
-Second theme:	6 measures cadencing in E-flat major	8 measures cadencing in E-flat major
-Notable differences prior to coda:		Quintet includes an extra 42 measures of recapitulation and sequencing
-Number of primary motive appearances:	6	43
<b>Coda</b>		
-Musical material marking its beginning:	Virtuosic scalar clarinet and arpeggiated horn material	Retransition theme from <i>Octet</i>
-Concludes with:	20 measures of development theme mixed with exposition material; heavy focus on E-flat major ending with an IAC	32 measures of primary motive repetition; ends with a deceptive cadence immediately followed by a PAC
-Number of primary motive appearances:	6	20 full, 20 “1/2”

**Figure 4.38: Movement I Summary**

	<b><u>OCTET</u></b>	<b><u>QUINTET</u></b>
Total length (measures):	127	160
<b>First theme</b>		
-Length:	33	27
-Notable differences:		New transition in B-flat minor; bassoon material is moved 8va into the cello
<b>Second theme</b>		
-Length:	8 measures in F major	8 measures in F major
<b>Development</b>		
-Length:	8	8
-Notable key areas:	F major	F major
<b>Retransition</b>		
-Length:	6 measures in D minor and B-flat major; concludes with an <i>eingang</i>	19 measures in D-flat major, A-flat major/minor, and A minor; <i>eingang</i> is replaced by rhythmic drive to the recapitulation; E major chord appears in measure 59
<b>Recapitulation</b>		
-First theme length:	17	28; bassoon material is now moved up another octave
-Second theme length:	28; the primary theme returns in the bassoon; moves through E-flat major, B-flat major, and B-flat minor; ends with an <i>eingang</i> “duet” in oboe and bassoon	17: moves through B-flat major and G-flat major; no <i>eingang</i>
<b>Coda</b>		
Length:	29	49
Notable key areas:	B-flat major, E-flat major, G minor, B-flat major (uses diatonic harmonies)	B-flat major (includes 7 measures of new transitory material), E-flat major (transposed second theme), B-flat major (uses augmented sixth, Neapolitan, and modal shifts)

**Figure 4.38: Movement II Summary**

	<b><u>OCTET</u></b>	<b><u>QUINTET</u></b>
Total length (measures):	Minuet: 80 Trio I: 36 Total: 116	Minuet: 110 Trio I: 58 Trio II: 76 Total: 244
<b>Minuet</b>		
-A section length:	16	22
-Notable key areas:	B-flat major	B-flat major
-B section length:	64	88
-Notable key areas:	G major, B-flat major, sequenced material through E-flat minor, F minor, E-flat minor, ends in E-flat major	G major, F major, B-flat major, sequenced material through E-flat minor, C major, E-flat major, ends in E-flat major
<b>Trio I</b>		
-A section length:	16	24
-Notable key areas:	E-flat major, B-flat major	E-flat major, B-flat major
-B section length:	20	34
-Notable key areas:	E-flat major, includes a circle of fourths progression (triadic)	B-flat major, E-flat major (relies heavily on diminish and dominant seventh chords)
-Number of primary motive appearances:	7	20
<b>Trio II</b>		
-A section length:		24 (theme I-15, II-9)
-Notable key areas:		E-flat major
-B section length:		22
-Notable key areas:		E-flat major, E major
-A section (return) length:		30 (theme I-17, II-13)
-Notable key areas:		E-flat (theme II transposed); ends on a <sup>o6</sup> chord

**Figure 4.38:** Movement III Summary

	<b><u>OCTET</u></b>	<b><u>QUINTET</u></b>
Total length (measures):	194	288
Locations of rondo “A” theme (measure numbers):	1, 58, 152	1, 19, 98, 116, 237, 371
<b>Exposition</b>		
<b>A section</b>		
-Length:	23: theme I-13, theme II-10	54: theme I-28, theme II-26
-Notable key areas:	Themes I and II: E-flat major	Theme I: E-flat major, theme II: B-flat major (new material)
<b>B section</b>		
-Length:	35	44
-Notable key areas:	B-flat major	B-flat major
<b>A section</b>		
-Length:	12	28
-Notable key areas:	E-flat major	E-flat major
<b>Development</b>		
-Length:	23	40
-Notable key areas:	E-flat major, C minor, F minor, C minor	E-flat major, C minor
<b>“Interruption”</b>		
-Length/instrument:	4, Clarinet I	6, Violin I
<b>Development (continued)</b>		
-Length:	47	58
-Notable key areas:	B-flat minor, A-flat minor (alternate a total of 3 times before ending in B-flat minor); ends with a C <sup>7</sup> chord in first inversion	B-flat minor, A-flat minor, B-flat minor, A-flat major, E-flat major, B-flat minor, A-flat major, F minor, E-flat major; ends with an a <sup>6</sup> chord
<b>Retransition</b>		
-Length:	10 measures of a “breakdown”	8 measures of material borrowed from measure 50 in the Octet
-Notable key areas:	F major, A-flat major	B-flat major
<b>Recapitulation</b>		
<b>A section</b>		
-Length:	19: theme I-11, theme II-8	65: theme I-9, theme II-56
-Notable key areas:	Themes I and II: E-flat major	Theme I: E-flat major, theme II: E-flat major, C major/minor, B-flat major, E-flat minor, E-flat major, A-flat minor, E-flat minor, E-flat major
<b>B section</b>		
-Length:	28	23
-Notable key areas:	E-flat major; ends on an F <sup>7</sup> chord in second inversion	E-flat major (with extensive diatonic progressions); ends on a Bb <sup>7</sup> chord
<b>“Interruption”</b>		
-Length:	2 (transposed)	5 (transposed)
<b>Coda</b>		
-Length:	23	90
-Notable key areas:	F major, E-flat major	F major, E-flat major, F minor, E-flat major, B-flat major, E-flat minor; interrupted by a final statement of the A theme (five measures in E-flat major); finishes in E-flat major
-Notable differences:	Incorporates horn calls from the A section’s second theme; ends on an IAC	Imitates horn call motives before finishing with the A section’s second theme (unique to the Quintet); ends on a PAC

**Figure 4.38: Movement IV Summary**

## CHAPTER FIVE

### GROWTH

But this is just what makes the wind compositions from Beethoven's Bonn period and early years in Vienna so very important indeed... They afford us, as never before and as in the case of no other master, a glimpse into what was a fascinating musical coming of age.<sup>129</sup>

-Gerhard Pätzig

This statement—written by a modern German music critic—indicates that the differences between the Octet and Quintet might reveal more than simply arranging techniques. There are two ways to interpret the changes presented in Chapters 3 and 4. First, one can use them as examples of music written for different mediums, music that needed to be changed in order to accommodate dissimilar instruments. The other option is to “read between the lines” of the music and look for a more meaningful reason for change. This can be done on a micro level—piece by piece—or on a macro level that observes compositional and style changes through numerous works over a longer period of time. Stephen Davies focuses on this micro level, indicating that transcriptions can enrich “our understanding and appreciation of the merits (and demerits) of the original.”<sup>130</sup> This is particularly effective when performing an arrangement that stems from another in some shape or form; a musician can use the other piece to gain insight through comparison. On the other hand, most scholars address the latter, using the Octet and Quintet as part of a

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<sup>129</sup> Gerhard Pätzig, trans. Susan Marie Praeder, Liner notes to *Ludwig van Beethoven: Chamber Music for Winds Vol. 3*, Consortium Classicum, CPO 999 438-2 (CD) 1999.

<sup>130</sup> Stephen Davies, “Transcription, Authenticity, and Performance,” *British Journal of Aesthetics*, 28, no. 3 (Summer 1988): 221.

group of works in order to shed light on Beethoven's development as an instrumental composer during his early years in Vienna as well as foreshadowing music to come (for instance, Abraham considers the third movement of both works to be the "elder brother[s]" of the Ninth Symphony's scherzo-theme).<sup>131</sup> The author, however, believes that Davies' micro-level approach should be used much more often. Focusing on two pieces by themselves allows scholars to find minute details and trends that might not be revealed when one uses a broader approach and involves numerous compositions.

It is a fact that one can never know exactly what Beethoven was thinking while composing the Octet or Quintet. Bias is omnipresent in everything from historical accounts to his personal letters and sketches. The danger behind a comparison of this nature lies in trying to provide specific reasons behind the changes. However, it is also true that Beethoven constantly reworked and edited his music. The massive number of sketches and drafts left behind shed at least a little light on Beethoven's compositional process. The Minuet sketches from the Fischhof Miscellany are a prime example: although the world will never know the exact ideas Beethoven had in his head, one can see evidence of melodic, harmonic, and accompanimental concepts before Beethoven created his autograph score. The "notable traits of the development of Beethoven"<sup>132</sup> found in the Quintet are even more powerful examples. The alterations represent "an extreme case in which the revisions are so extensive that they result in a work which is nearly twice the length of the original."<sup>133</sup> Some take this (and the lack of publishing) to mean that Beethoven did not care for the original. It is the author's opinion that even

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<sup>131</sup> Abraham, "Beethoven's Chamber Music," 260, 264.

<sup>132</sup> Orel, "Beethoven's Oktett," 179.

<sup>133</sup> Schwager, "Beethoven's Arrangements," 9-10.

though the Octet went through extensive changes in its transition to the Quintet, one should at least *consider* the possibility that Beethoven had an affinity for the Octet. One scholar actually favors it over the Quintet; it was already noted in Chapter 4 that Douglas Johnson preferred the “slim Bonn lady.”<sup>134</sup> Beethoven’s lack of involvement with the Octet after writing out the autograph score does not mean he disapproved of the piece. George de St. Foix and Ottomar King agree as to the compositional merit of the Octet, stating that “the singular clarity of expression, the stretching of a phrase, the unexpected modulations that flash upon us in the turn of a melody, and the manner of breaking up a theme into various parts in order to endow each of its motives with extraordinary life” combine to form a work that “cast [Beethoven’s] thoughts in a borrowed mold without sacrificing his own personality.”<sup>135</sup> Although these statements are decidedly romanticized, they show that some scholarship holds the Octet in extremely high regard.

Nevertheless, Beethoven exhibits what appears to be a constant drive and need for change, evolving from a student (the Octet) to renowned master (middle and late symphonies, strings quartets, and piano sonatas). As seen in chapters 3 and 4, the changes found in the Quintet mark what some consider a “milestone”<sup>136</sup> in Beethoven’s early chamber music. Larger additions such as the Quintet’s second trio along with structural changes prove that Beethoven was willing to take risks and transform preexisting material to new levels. These changes also serve as a forerunner for what was to become a continuing trend: showing no hesitation whatsoever in adding material no matter the point in the compositional process. Examples include new cadenzas composed

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<sup>134</sup> Johnson, “1794-1795,” 35.

<sup>135</sup> George de St. Foix and Ottomar King, “Mozart and the Young Beethoven,” *The Musical Quarterly* 6, no. 2 (April 1920): 280.

<sup>136</sup> Kurth, “Preface,” vii.

for the first and third movements of Opus 61 (a piano arrangement of a violin concerto)<sup>137</sup> and a second trio written (after publication) for Opus 9, No. 1 (a set of three string trios).<sup>138</sup>

This evidence might lead one to believe that, if asked, Beethoven would have regarded these changes to the Octet as improvements. Schwager believes this to be true and divides Beethoven's changes into two broad types:

1) Where there was sufficient time-lapse between the two versions to allow for a natural development of technique, the composer usually tried to apply the more advanced techniques in the arrangement. Thus he was introducing new elements into an older work—similar to the procedure which he might have followed in adapting an old sketch for more recent purposes.

2) Frequently there are changes whose *raison d'être* seems to be found in the consideration of other factors, such as musical momentum, rhythmic interest or further integration of the materials.<sup>139</sup>

Because the Octet is so much more than a sketch, it is the author's belief that the Quintet falls into the second category (the first movement alone matches each of the three listed characteristics). Many scholars list the ways in which the Octet and Quintet's relationship specifically displays growth over the approximate three-year span. Johnson's and Schwager's "checklists" presented in Chapter 1 are two examples of this type of short-term comparison. Even though Ottomar King compares two other arrangement pairings (Opus 25/Opus 41 and Opus 1, No. 3/Opus 104), the techniques used by Beethoven in these works are remarkably similar to those found in the Octet and Quintet. These include an increase of rhythmic momentum, the addition of virtuosic passages, and the anticipation of ideas to be explored later. The latter encompasses six specific areas:

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<sup>137</sup> Tan, "Beethoven's Piano Trio in C minor, Op. 1, No. 3," 13.

<sup>138</sup> Abraham, "Beethoven's Chamber Music," 278-279.

<sup>139</sup> Schwager, "A Fresh Look," 144.

melodic imitation, harmonic anticipation, range extension, new bass lines, cadential chromatic enhancement, and motivic development.<sup>140</sup> While there are certainly arguments to be made both for and against all of these opinions, one does find many similarities amongst all of them. Even Wilhelm Altmann's century-old list of "improvements in... composition technique" matches current scholarship, focusing on the areas of formal proportions, the harmonic arrangement of the movements, and the fundamental changes of the thematic and motivic materials.<sup>141</sup>

As stated in the introduction, it is not the goal of this document to prove or disprove specific opinions on the differences between the Octet and Quintet. Further studies on both pieces are needed in order to better define the exact changes and trends Beethoven underwent during his early Vienna period. However, the author believes that another type of broad approach needs to be applied to his music. The changes found in the Quintet certainly show growth in Beethoven's approach over a three-year span, but they can also serve to foreshadow Beethoven in his later years, much like Abraham views the relationship between the works' Minuet and the Ninth Symphony. As one of the most researched composers in the world, what *is* the general consensus regarding Beethoven and his compositional style? Oxford Music Online presents a general set of criteria regarding Beethoven's music:

His mastery of structure and of key relationships was the basis on which he worked a revolution in the handling of sonata-form. It is to Beethoven that we owe the full emergence of the symphony as a repository for a composer's most important ideas. He expanded the coda from a formal conclusion to a climactic splendour; he transformed the minuet into the tempestuous, exultant scherzo; he was the first to use 'motto-themes' as a consistent formal device.

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<sup>140</sup> King, "Beethoven's Arrangement," 29.

<sup>141</sup> Kurth, "Beethoven's Streichquintette," 133-134.

Again one finds that the Quintet, written many years before Beethoven's middle period, satisfies many (if not all) of these musical devices that define Beethoven as a composer. The extended length of the Quintet indicates that Beethoven already had a strong focus on structure. Beethoven actually excluded portions of the Octet—creating what Orel describes as a more highly developed thematic work<sup>142</sup>—in his new version, implying that a “bigger is better” approach was not necessarily his ultimate goal. Changes to key relationships have already been discussed, but what about Beethoven's “revolution in the handling of sonata form?” In the author's opinion the Quintet's first movement shows that these changes were underway years before Beethoven wrote his first symphony. Many look to the symphony genre as the culmination of Beethoven's greatest ideas but it is important to note that these concepts were long in the making. Even a string quintet can end with climactic splendor or contain a scherzo (or at the very least its foundation). It is the last statement in the above descriptor of Beethoven's music—the use of ‘motto-themes’—that the author finds most important. For instance, Beethoven's incorporation of the first movement's primary motive an additional seventy-nine times is staggering. These statistics indicate that motivic usage and development became exceedingly important to Beethoven very early on in his career.<sup>143</sup> When combined, these elements display a vast amount of change taking place in Beethoven's music.

The arrangement of the Octet into the Quintet is a unique opportunity to gain insight into Beethoven's development as a composer. The fact that the musical ideas from a *completed* unpublished work were allowed to freely gestate is remarkable. There

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<sup>142</sup> Orel, “Beethoven's Oktett,” 167.

<sup>143</sup> It should be noted that this element alone served as the impetus for this document.

was no comparison to be made when the Quintet was published because so few knew of the Octet's existence. This allowed Beethoven to make major changes without any worry of a negative reaction from the public. Beethoven's arrival in Vienna marked a crucial point in his career. It was there that he received the opportunity for a fresh start as well as a chance to change his approach to music without being hindered by past expectations. It is evident that a shift occurred, but the question remains: what, if anything, might have caused Beethoven to change? What influences affected the young composer upon his arrival in Vienna?

It is well known that Beethoven moved to Vienna in order to study with Haydn. What is less commonly known is that Beethoven also studied with Albrechtsberger, Salieri, and Schenk between the completion of the Octet and the publication of the Quintet.<sup>144</sup> Schwager believes that this was a time in which Beethoven could study the works of Haydn and Mozart and change his approach to composition (particularly phrasing). In Schwager's opinion their works had a profound affect on Beethoven. For instance, if Beethoven had not yet written the Octet until *after* these studies it would be "unimaginable that so many of the phrases... would be so foursquare."<sup>145</sup> The arrangement of the Quintet, on the other hand, fell squarely in the middle of this period of growth and transformation for the young composer. Abraham and Johnson note these changes, citing "broader and subtler"<sup>146</sup> structural lines and phrases that are "much more imaginative in their Haydnesque irregularity."<sup>147</sup> These new ideas and techniques pushed

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<sup>144</sup> Schwager, "Beethoven's Arrangements," 135.

<sup>145</sup> Ibid, 135.

<sup>146</sup> Abraham, "Beethoven's Chamber Music," 264.

<sup>147</sup> Schwager, "Beethoven's Arrangements," 136.

Beethoven's ability to "constantly derive new musical ideas from old ones"<sup>148</sup> even further, resulting in a Quintet that barely resembles the Octet in certain passages. After studying with these teachers for just a few short years it seems that Beethoven's compositional potential was greatly expanded. There was a teacher, however, with whom Beethoven studied for only a minor period of time that served as a major source of inspiration.<sup>149</sup>

Even though the Octet was not completed until long after Mozart passed away, his influence on Beethoven's wind writing is undeniable. According to Georges de St. Foix and Ottomar King "it is unquestionably Mozart who taught the young musician how to make use of a horn, a flute, or a bassoon."<sup>150</sup> Most would agree that Mozart's *Harmoniemusik* stands as some of the greatest music ever written for this genre. If it was Beethoven's goal to match Mozart's wind writing, Beethoven was certainly not hampered by the presence of a number of virtuosos in Bonn at the time of the Octet's inception. Albert Rice notes that there were "outstanding individual performers [who] often served as an impetus to the musical imagination of composers, such as... Beethoven."<sup>151</sup> This is particularly true regarding the horn writing in the Octet. For example, the horns are without a doubt the "star of the coda,"<sup>152</sup> and these parts are still regarded as some of the

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<sup>148</sup> Lutes, "Beethoven's Re-Uses," 400.

<sup>149</sup> Joseph Kerman, et al. "Beethoven, Ludwig van." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40026pg2#S40026.2> (accessed 16 January 2011).

<sup>150</sup> St. Foix and King, "Mozart and the Young Beethoven," 280.

<sup>151</sup> Rice, *The Clarinet in the Classical Period*, 197.

<sup>152</sup> Gerhard Pätzig, trans. Susan Marie Praeder, Liner notes to *Ludwig van Beethoven: Chamber Music for Winds Vol. 3*, Consortium Classicum, CPO 999 438-2 (CD) 1999.

most difficult in the repertoire.<sup>153</sup> These arpeggiated passages often determine whether or not the work can be performed and the pitch requirements—much more easily played by today’s valved horn—called for a highly skilled stopped-horn performer in the late eighteenth century. Many respected this new chromatic style of horn writing at the time as well: the 1796 *Jarbuch der Tonkunst für Wien und Prag* (Yearbook of Music for Vienna and Prague) noted that “the composer, who knows how to use the horn well, can thereby achieve remarkable sensation... pains of love, grandeur, melancholy, terror, and fright.”<sup>154</sup> One finds a high technical demand for the other instruments as well; clarinet excerpts have also been labeled “virtuosic”<sup>155</sup> and the writing for oboe and bassoon is far from pedantic. Beethoven created a work that demands a great deal from each instrument, music that met the high expectations of Elector Maximilian Franz and his *Harmoniemusik* ensemble. Wind instruments in the eighteenth century underwent “great technical developments at this time, and the idiomatic tone colors of each wind instrument, as well as the colors of the variety of pairings, afforded composers more dramatic uses for the winds.”<sup>156</sup> In short, the author believes it is doubtful that Beethoven was held back because of any technical limitations of wind instruments while in Bonn or Vienna; he was allowed to write for the Octet as he wished.

Even though Beethoven had a wealth of talent at his disposal, the question remains: if he did write the Octet without fear of instrument limitation, why did he

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<sup>153</sup> The Octet still appears in Kalmus’ series of *Horn Excerpts*, volume 15.

<sup>154</sup> Thomas Krümpelmann, trans. Howard Weiner, liner notes to *Beethoven: Werke für Bläseroktett*, Amphion Bläseroktett, Harmonia Mundi 905264 (CD), 2006.

<sup>155</sup> Schwager, “Beethoven’s Arrangements,” 142.

<sup>156</sup> Ronda Elaine Street, “Chamber wind transcriptions of selected eighteenth-century horn concerti based on an analysis of period wind scoring techniques” (Ph.D. diss., University of Northern Colorado, 2006), 49.

change so much in the Quintet? Donald MacArdle believes “the character of the stringed instruments is taken into account by the addition of numerous ornaments and much passage work,”<sup>157</sup> and Schwager agrees, noting the “probability that Beethoven considered strings more versatile than [winds]”<sup>158</sup> when composing an arrangement of this type. However, it should be noted that Schwager also states, “there is no good reason to believe that the extreme poverty of faster note values in the Octet is dependent to any great extent upon the use of winds as opposed to strings.”<sup>159</sup> This last statement (with which the author wholeheartedly agrees) is very important. If winds were able to accommodate the lines from the Quintet, why did Beethoven “hold back” when writing the Octet? The answer lies not in Beethoven’s attitude towards winds but in his personal arranging practices.

As previously seen, the precedent of arranging a wind octet for strings was set years before Beethoven composed the Quintet. Although one could argue that Beethoven may have been doing his best to imitate Mozart through his writing of the Octet, Kurth believes that it is instead Mozart’s Quintet—K406/516b—to which Beethoven “paid tribute... and went some way to free himself from his great compositional forebear.”<sup>160</sup> If this is to be believed, then this “tribute” is easy to see in Beethoven’s Quintet. However, the changes made to the internal structure of the Quintet alone mark it as a completely different type of “arrangement” than Mozart’s. Extensive types of revisions are nowhere to be found in Mozart’s Quintet, a piece “which Alfred Einstein claims to have been

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<sup>157</sup> MacArdle, “A Check-List,” 157.

<sup>158</sup> Schwager, “A Fresh Look,” 157.

<sup>159</sup> Schwager, “Beethoven’s Arrangements,” 142.

<sup>160</sup> Kurth, “Preface,” vii.

made for ‘purely business’ reasons.”<sup>161</sup> It is possible that Beethoven’s Quintet was also economically driven but the changes represent more than simple transference of the melodies and harmonies. Mozart changed genres, but Beethoven changed the *music*, using an approach towards arranging that differs from the vast majority of composers at the time.

Beethoven once stated the following regarding the practice of transcribing piano works for string instruments in a July 13, 1802, letter to Breitkopf & Härtel:

I firmly maintain that only *Mozart* could arrange for other instruments the works he composed for pianoforte; and *Haydn* could do this too—and without wishing to force my company on those two great men, I make the same statement about *my own piano sonatas also*, for not only would whole passages have to be entirely omitted or altered, but some would have to be added; and there one finds a nasty stumbling block, to *overcome* which one must either *be the composer* himself, or at any rate possess the same *skill* and *inventiveness*—I have arranged only one of my sonatas for string quartet, because I was earnestly implored to do so; and I am quite convinced that nobody else could do the same thing with ease.<sup>162</sup>

This letter reveals a great deal of Beethoven’s mindset toward arranging. Taking a sonata and adapting it for larger ensemble instrumentation is not a simple task. The music had to be transformed while still maintaining the musical integrity intended by the work’s original composer.

Even though this letter describes Beethoven’s practice of arranging piano sonatas it can easily be applied to his Quintet. The growth that took place soon after Beethoven moved to Vienna is evident. The letter above hints that Beethoven was not always willing to alter a work because he knew that it required a great deal of thought and care. This is

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<sup>161</sup> Schwager, “Beethoven’s Arrangements,” 27.

<sup>162</sup> Emily Anderson, *The Letters of Beethoven* (New York: St. Martin’s Press, Inc., 1961), 1434.

often the case when one compares Beethoven's arranging practices with those of his contemporaries. Scholars often cite Beethoven's zeal to modify and adjust his music, exhibiting an eagerness for change. For instance, Terry King states:

Beethoven gave more of his time and interest to arranging than has been generally known. He arranged more music than either Haydn or Mozart. The composer consistently rethought and reshaped chamber works whenever the opportunity arose; every work he dealt with after original publication contained revisions of some kind. The concession to commercial pressures, the new market of amateurs and dilettantes, the rise of publishing in Vienna, and the ruthless business sense the composer had all contributed to the many versions that bear his approval.<sup>163</sup>

Lutes agrees, providing staggering statistics:

Out of a lifetime production of 343 compositions (i.e. 183 opus and 205 *Werke-ohne-Opuszahl* numbers), Beethoven reused a total of 127 or 37 percent of his own compositions. Of these 127 compositions 54 or 43 percent functioned as 'source' compositions with 75 or 22 percent of them becoming 'new' compositions as a result of the source 're-uses.' In short, 37 percent, or somewhat more than one-third, of Beethoven's 343 compositions were involved in a reuse either as a 'source' or as a 'new' composition or, on occasion, as both. Such a percentage as 37 percent is significant enough to indicate that the sketchbooks were not Beethoven's only compositional repository.<sup>164</sup>

These are incredibly powerful statements; both indicate that arranging and reusing material was something of an obsession for Beethoven, that he had a desire to constantly rework his music. However, one should not take the alterations and additions found in the Quintet to indicate anything more than Beethoven's desire to improve his music. The string quintet did not provide Beethoven with an opportunity to expand music trapped within the technical confines of a wind group. The disparities between the Octet and Quintet represent the difference in a composer over the span of three years. As Beethoven grew, so did the possibilities for the music originally found in the Octet. The

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<sup>163</sup> King, "Beethoven's Sketches," 29.

<sup>164</sup> Lutes, "Beethoven's Re-Uses," 389.

composer's seemingly insatiable desire for improvement took over—Beethoven had to overcome *himself* in 1795 in order to produce music that satisfied him in the aforementioned ways—melodically, harmonically, structurally, and motivically.

This document has already delved into the “virtual catalogue of... devices used by Beethoven in the adaptation process,”<sup>165</sup> but it is also important to mention the transcription techniques used by Beethoven as he transferred the music from the Octet to the Quintet. Mozart may have had a particularly heavy influence on the Quintet's additional trio, but what about the actual orchestration and scoring practices found in the work? While it is true that Mozart altered very little of his C minor serenade, the fact remains that he still had to demonstrate a large amount of skill in paring an eight-voice wind octet down to five strings. This leads to the question: if Beethoven used Mozart as a model for the Quintet's composition, did he also mirror Mozart's orchestrational and arranging techniques? Along with her recent critical edition of the Quintet, Kurth's research also examines the methods used by both Mozart and Beethoven in the arrangements of their respective string quintets. The article “Streichquintett Es-Dur, op. 4 als Umarbeitung der Bläuserserenade op. 103” goes quite in depth into this process, focusing on elements such as the adaptation of the horn material to strings, voicings, and melodic transference. Kurth focuses on both composers' arranging practices as well as how Beethoven incorporated many of his changes (harmonic rhythm, counterpoint, instrument ranges, and phrasing) into the string quintet. This article is yet another example of solid, well-founded research that provides more of an overview of Beethoven

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<sup>165</sup> Schwager, “Beethoven's Arrangements,” 136.

and his arranging practices, leaving open an opportunity for more specific and comprehensive research on this topic.

An in-depth comparison of the Octet and Quintet reveals a great deal of change in Beethoven and his compositional style and approach during the time between the two pieces. Beethoven's new location allowed him to work alongside new teachers who provided him with a more diverse compositional skill set. This combination appears to have created an aggressive period of change and growth for Beethoven. The Quintet was the perfect instrument needed to incorporate and adapt the Octet's preexisting musical ideas. This music more aptly suited not only Beethoven's tastes at the time, but also the very concepts that would go on to define him as one of the most remarkable and influential composers in the history of western art music.

## CHAPTER SIX

### PERFORMANCE AND INTERPRETATION

The purpose of this chapter is to provide the reader with a guide specific to rehearsing and performing Beethoven's Octet. Even though the Quintet has numerous musical similarities, the smaller setting allows many issues to be worked out between the performers. However, many of the topics and concepts discussed can be easily transferred to the Quintet should one wish to perform that work as well. This chapter addresses setup options, rehearsal strategies, inherent difficulties, interpretation, alternate approaches (structural changes and instrumentation decisions), and concludes with the issue of using a conductor when performing the Octet.

There are many areas that must be addressed by the performers when working with the Octet, but none is more important to the initial success of the piece than the setup of the ensemble. Acoustics, balance, and visual communication are all crucial elements that can either help or hinder the rehearsal and performance of the work. While acoustics and balance will vary depending on the strength of the players and the rehearsal/performance space, the latter is a constant. The musical elements of the Octet will not change from group to group; performers always need to know their role—melody, accompaniment, countermelody, etc.—at any point in the piece. Establishing strong communication is vital to the success of the work.

Aside from a few intermittent variations, most compositions for *Harmoniemusik* employ the oboe as the primary melodic source. This holds true for most of the Octet.

The oboe can be considered the “leader” throughout the majority of the first movement, the minuet, and (along with the bassoon) the bulk of the second movement. The trio and the fourth movement, however, call upon the clarinet lead the musical line. The entire ensemble needs to be able to see both of these instrument groups throughout the piece. The setup cannot change between movements, but the role of the leader will. An arc is the most common setup for an Octet, but where should these “leaders” be placed? It is the author’s opinion that the Octet necessitates placing the oboes and clarinets on the outside of the arc. This provides the best opportunity for visual communication between these two groups as well as the rest of the ensemble.

When the horns and bassoons take on melodic roles in the Octet, the majority of these instances are responses to established lines. Although neither of these instruments starts a movement, they often take on the very important role of maintaining a steady pulse through their accompanimental lines. Take Figures 6.1 and 6.2, for example:<sup>166</sup>

The image displays a musical score for an octet, specifically measures 63-69 of the first movement. The score is arranged in a standard orchestral format with eight staves. From top to bottom, the staves are: Horn in E-flat 1, Horn in E-flat 2, Oboe 1, Oboe 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Bassoon 1, and Bassoon 2. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). The Oboe 1 part is particularly prominent, often playing melodic lines with accents and slurs. The Horns and Bassoons provide a steady accompanimental pulse.

**Figure 6.1:** Octet, I: mm. 63-69

<sup>166</sup> Some of the figures shown in this chapter have already been displayed in the document but will be repeated for the sake of the reader’s convenience.



**Figure 6.2:** Octet, IV: mm. 42-49

The horns and bassoons are often used in this manner while the oboe and clarinet either carry the melody or have this type of melodic exchange. Even when the first bassoon takes the helm, the second bassoon continues to be a vital element of the movement's rhythmic integrity. Placing the horns and bassoons in the middle of the ensemble is a straightforward decision, but in what order? Initially the author believed the following setup was the most practical (left to right): horn I, horn II, bassoon, II, bassoon I, but the balance and communication of the ensemble was never as solid as it needed to be. The following setup worked best for all of the performers (as well as the audience):

**Oboe I, Oboe II, Bassoon I, Bassoon II, Horn II, Horn I, Clarinet II, Clarinet I**

These players were placed in an arc deep enough for solid visual communication but shallow enough to provide the listener with a clear and balanced sound. The ensemble must decide on a specific setup prior to rehearsal that focuses on the constants of instrumental roles throughout the piece. That being said, the group should also be ready

to shift the setup slightly in order to achieve the desired sound from that specific group of performers and rehearsal/performance space.

This awareness of melodic versus accompanimental roles is probably easier to convey once work begins on the Octet, but Beethoven's music is by no means simple enough for this approach to suffice. As with any group it should be each member's goal to know his or her individual part as well as the rest of the ensemble's. Only then can true aural communication take place. There are two ways to facilitate creating this type of independent musician. The first is making a score available to all of the ensemble members. This often saves time and allows each performer to answer their own questions both before and during rehearsals. The second method deals with the rehearsal environment itself. Ensembles—particularly those that use a conductor—often rehearse in a setup with the performance in mind, but this often creates a disconnect between the performers and the overall sound of the group. For instance, the first horn might be aware of the second horn and second bassoon in the above setup but still miss crucial lines from the second oboe or second clarinet. Attacking this issue by rehearsing in a circle *without a conductor* not only creates a more intimate musical environment but also allows for complete visual communication between the performers. Often when the group is watching only one individual (either the conductor or primary line) this transfers to the ears as well. This circular setting is especially beneficial for the conductor, allowing him or her to focus strictly on the sounds the ensemble is producing without worrying about timekeeping or gesturing. The conductor is now free to listen to the group and make suggestions or comments when necessary, creating (in the author's opinion) a more efficient rehearsal environment. Many times getting out of the

performer's way actually frees up the player and fixes problems without the aid of a conductor. Rehearsing in this environment also stimulates discussion and promotes group decisions, giving each member of the group more ownership in the final product.

That being said, there are two particular elements that either the conductor or group must decide upon very early on in the rehearsal process: ornaments and transitions. While ornaments will be discussed in depth later on in the chapter, the following figure is an example where two instrumentalists must come to the same musical conclusion (see Figure 6.3).

The image displays a musical score for an octet, specifically measures 106-108. The score is arranged in a system with eight staves, each representing a different instrument: Horn in B♭ 1, Horn in B♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is written in 6/8 time and features a key signature of two flats (B♭ and E♭). The first three measures of the excerpt are marked with a forte (*sf*) dynamic. In the third measure, the Oboe 1 and Bassoon 1 parts play a sixteenth-note ornament, while the other instruments play a quarter note. This illustrates a moment where different instrumentalists must reach a musical agreement on the ornamentation.

**Figure 6.3:** Octet, II: mm. 106-108

If the oboe and bassoon do not agree on or discuss this portion of the music there is a good chance that it will either 1) never be together or 2) valuable rehearsal time will be wasted repeatedly working on this measure.

Figure 6.3 also serves as an example of an important transition. There are many instances in the Octet where the ensemble must decide on fermata length, the possibility of *rubato*, and tempo. For instance, how fast should the group play the minuet and trio and should the two portions be performed at the same tempo? If eight (nine with a conductor) people enter the room with completely different ideas the rehearsal stands a good chance of being unproductive. Discussing these issues beforehand or allowing one of the members to make the final decision not only saves time but also avoids possible conflicts within the ensemble. For example, instead of starting the first rehearsal of the second movement at measure 1, why not begin at measure 53 (see Figure 6.4)?

The image shows a musical score for an octet, specifically measures 53-55 of the second movement. The score is written for eight instruments: two Horns in B♭, two Oboes, two Clarinets in B♭, and two Bassoons. The time signature is 6/8. The music features a dynamic shift from forte (f) to fortissimo (sf) and then to piano (p). The score includes various musical notations such as slurs, accents, and fermatas.

**Figure 6.4:** Octet, II: mm. 53-55

Addressing transitions like these allows the performers to immediately improve particularly troublesome areas. A more complex example of transitory material is found

in what the author considers to be one of the more humorous elements of the entire piece (see Figure 6.5):

The image displays a musical score for the Octet, IV, measures 141-152. The score is arranged in eight staves, each representing a different instrument: Horn in E-1, Horn in E-2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Bassoon 1, and Bassoon 2. The music is in 3/4 time and features a complex rhythmic pattern with frequent rests and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 6.5:** Octet, IV: mm. 141-152

Rehearsing this portion of the finale accomplishes much more than simply allowing the group to address a difficult point in the music. It also highlights an important structural element of the movement, emphasizes Beethoven's playful use of motivic repetition, and incorporates the two primary style elements found within the movement. In short, a plan that focuses on these types of details will allow rehearsals and performances to be more productive (as well as enjoyable). Rehearsing with the goal of creating independent and knowledgeable musicians must be a top priority when working with any piece of music. The same holds true for Beethoven's Octet.

Why is it that the Octet is “arguably Beethoven’s strongest work for winds... [yet it] remains one of his least performed?”<sup>167</sup> In the author’s opinion this is due to the large number of technical challenges and rehearsal pitfalls found throughout the work. This portion of the document examines the most difficult of these areas in a movement-by-movement order, discussing specific portions of the music that should be immediately addressed once an ensemble begins to rehearse the piece.

First of all, starting the Octet is a challenge in itself (see Figure 6.6). The element of cut time creates the need for a full half-note preparatory beat, but the clarinets immediately answer with two *subito* eighth notes. Combining this with the need for a resonant *tutti* entrance requires the ensemble to be relaxed and observant of either the first oboe or the conductor. The preparatory breath must take up a complete half note or the beginning is in danger of starting with a collapsed rhythmic approach.

One finds the same type of problem at the end of the exposition. Maintaining steady time (these figures tend to rush) and entering after the open fifth in the horns requires constant visual communication from all members. Moving and breathing as a group helps a great deal in making sure that a rhythmic connection is maintained (see Figure 6.7). Another area where timing—particularly rushing—is often an issue is the beginning of the development section. Beethoven incorporates a brief call and response between the bassoons and clarinets/horns. Here the most important element is allowing the music to breathe freely (see Figure 6.8).

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<sup>167</sup> Rodney Winther, *An Annotated Guide to Wind Chamber Music* (Miami: Warner Brothers), 121.

Horn in E $\flat$  1  
*f*  
 Horn in E $\flat$  2  
*f*  
 Oboe 1  
*f*  
 Oboe 2  
*f*  
 Clarinet in B $\flat$  1  
*fp*  
 Clarinet in B $\flat$  2  
*fp*  
 Bassoon 1  
*f*  
 Bassoon 2  
*f*

**Figure 6.6:** Octet, I: mm. 1-2

Horn in E $\flat$  1  
*ff*  
*p*  
 Horn in E $\flat$  2  
*ff*  
*p*  
 Oboe 1  
*ff*  
 Oboe 2  
*ff*  
 Clarinet in B $\flat$  1  
*ff*  
 Clarinet in B $\flat$  2  
*ff*  
 Bassoon 1  
*ff*  
 Bassoon 2  
*ff*

**Figure 6.7:** Octet, I: mm. 67-69

Figure 6.8 shows a musical score for an octet, measures 83-90. The instruments listed are Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The score is in 4/4 time and features a key signature of two flats. Dynamics include piano (p) and forte (f). The Oboe 1 part has a prominent melodic line in measure 89, which is noted as being often played with *rubato*.

**Figure 6.8:** Octet, I: mm. 83-90

Not only do the quarter notes tend to rush but also the lyricism found in the oboe line (measure 89) is often played with *rubato*, the latter creating a possible issue with the first bassoon and second clarinet. This figure is repeated five measures later (see Figure 6.9) in the clarinet without the accompaniment, allowing the performer much more room to shape the line (and not worry about lining up with the accompaniment).

Figure 6.9 shows a musical score for an octet, measures 93-94. The instruments listed are Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Clarinet in B♭ 1, Clarinet in B♭ 2, and Bassoon 2. The score is in 4/4 time and features a key signature of two flats. Dynamics include piano (p) and forte (f). The Clarinet in B♭ 1 part has a prominent melodic line in measure 94, which is noted as being often played with *rubato*.

**Figure 6.9:** Octet, I: mm. 93-94

The end of the first movement presents what the author considers to be the most challenging area of the entire piece. While the clarinet run is quite fast—its difficulty is often determined by the articulation decisions of the performer—the coda also includes a series of horn arpeggios that are both extremely rapid and difficult to execute (see Figure 6.10).

The image displays a musical score for an octet, specifically measures 154 through 159 of the first movement. The score is arranged in a system with eight staves, each representing a different instrument: Horn in E-flat 1, Horn in E-flat 2, Oboe 1, Oboe 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Bassoon 1, and Bassoon 2. The music is written in a common time signature (C) and a key signature of two flats (B-flat major or D-flat minor). The score shows a variety of dynamic markings, including piano (p), forte (f), and fortissimo (ff). The Horns and Bassoons play arpeggiated figures, while the Clarinets and Oboes play more melodic lines. The Clarinet in B-flat 1 has a particularly fast and technically demanding passage in measure 154. The overall texture is complex and virtuosic.

**Figure 6.10:** Octet, I: mm. 154-159

These virtuosic passages almost singlehandedly dictate the tempo of the first movement and often determine whether or not the piece is playable by the ensemble.

While the second movement might not require the technical virtuosity of the first, the interpretation alone (discussed later in the chapter) creates many opportunities for debate. There are only two areas from a vertical perspective that often create ensemble difficulties. The first is the theme found in Figure 6.11.

**Figure 6.11:** Octet, II: mm. 15-20

This phrase appears a total of eight times throughout the second movement. At first glance these measures seem unassuming but the delicacy of the release in measure sixteen and the entrance on beat two (considering the dotted quarter note as the beat) often create precision difficulties between the ensemble members. This type of issue is also a concern at the end of the movement (see Figure 6.12). As the bassoon naturally *ritards* the second bassoon and first oboe must align rhythmically in order for clarinets and horns to know exactly where to place the last note.

Much like the second movement, the Minuet and Trio does not appear to be as technically challenging as the outer movements. There is, however, an inherent difficulty that tends to reveal itself during rehearsals. It has already been noted that the “minuet...

is most reminiscent of Beethoven’s later symphonies,”<sup>168</sup> creating the opportunity for a *scherzo*-like tempo.

The musical score for Octet, II, mm. 124-127, is written in 6/8 time. It features seven instruments: Horn in B♭ 1, Horn in B♭ 2, Oboe 1, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is characterized by staccato figures. Dynamics include p (piano) and pp (pianissimo).

**Figure 6.12:** Octet, II: mm. 124-127

Should one decide to perform this movement with a one-beat-per-bar feel the group must be made aware of the tendency to “crush” the time (particularly when playing staccato figures). Figure 6.13 is a prime example:

The musical score for Octet, III, Minuet, mm. 17-25, is written in 3/4 time. It features seven instruments: Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is characterized by staccato figures. Dynamics include p (piano).

**Figure 6.13:** Octet, III, Minuet: mm. 17-25

<sup>168</sup> Ibid, 122.

Although the Minuet features some of the most rhythmically “open” music in the Octet it also contains the most treacherous ensemble section. The “sneaky” section shown below is incredibly difficult to execute (see Figure 6.14). Not only must the *pianissimo* be maintained throughout—Beethoven makes this even more difficult by adding instruments—but the first two oboe pitches often respond slowly and too loudly. The soft nature of this music also tends to cut off the open rhythmic feel as well as the breath, making this a problematic area for the entire ensemble. It is the author’s recommendation that the group approach this portion of the Trio with a soft but full sound in order to maintain resonance and pitch, moving together and constantly communicating.

**Figure 6.14:** Octet, III, Trio: mm. 97-108

Like the horn arpeggios that determine the speed of the first movement, the group’s ability to execute the finale’s articulation requirements is key. This is evident from the beginning—the slurred passage (measures 2-5) might be relatively simple for the first

clarinet but the preceding material is constantly in danger of either sounding heavy or feeling frantic. All of this depends on the articulation style and tempo decided on by the ensemble (see Figure 6.15).

**Figure 6.15:** Octet, IV: mm. 1-5

Establishing a light and *presto* feel in one instrument is difficult enough. Unfortunately, Beethoven makes it even more of a challenge for the group by passing the motive around the horns, clarinet, and bassoon (see Figure 6.16). Measures 65-72 serve as another reminder that the tempo of the fourth movement is determined by the articulation capabilities of the ensemble. Even though the material is primarily scalar, the length of the clarinet and oboe passages (see Figure 6.17) can prove to be extremely difficult.<sup>169</sup>

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<sup>169</sup> Out of the nine recordings analyzed for this document six ensembles used the “slur two, tongue two” approach or a combination of slurs and articulations to assist the player. The other three groups tongued each and every note. Due to the tempo expectations of Beethoven (to be discussed later regarding interpretation), it is the author’s suggestion that slurs be used in some combination in order to maintain a *presto* tempo.

**Figure 6.16:** Octet, IV: mm. 12-19

**Figure 6.17:** Octet, IV: mm. 65-72

The last figure in the finale that often creates performance problems takes place at the final transition between the clarinets, horns, and bassoons (see Figure 6.18). It is up to the first clarinet whether or not *rubato* should be applied to this passage. If used, it is up

to the horns, second clarinet, and bassoons to know the first clarinet part intimately in order to fit in with the established time.

The image displays a musical score for an octet, specifically measures 198-204 of the fourth movement. The score is arranged in eight staves, each representing a different instrument: Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is written in common time (C) with a key signature of one flat (B♭). The first clarinet part (Clarinet in B♭ 1) is the most active, featuring a melodic line with dynamic markings of *f*, *pp*, and *p*. The other instruments provide harmonic support, with horns and bassoons playing sustained notes and oboes playing melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 6.18:** Octet, IV: mm. 198-204

The next portion of this chapter deals with interpretation issues. From grace notes to tempi, there are many decisions that the conductor and/or ensemble must make. It is not the author's goal to make blanket statements on how one should interpret the piece but to provide the reader with as many options as possible. This document analyzes twelve total recordings—ten of the Octet and two of the Quintet—in order to detail the choices made in recent performances. It will then be up to the reader to decide which options are valid for his or her own interpretation. Some of the options are more drastic than others, but it is important to know what decisions modern performers are making before performing the piece. The document will again address these options in order of movement.

Aside from the infinite possibilities regarding the expression markings found in the first movement (particularly the *sf* and *ffp*), there is only one interpretational aspect that must be addressed: the repeat following the exposition. It is typical for early sonata forms to include this repeat—Beethoven is no exception. Many *Harmoniemusik* works (Mozart’s “Gran Partita” and C minor serenade, for instance) include these repeats but do not have first and second endings. This is where Beethoven’s Octet differs. Beethoven chose to use two different endings in both the Octet (see Figure 6.7) and Quintet (see Figure 6.19). It is because of this decision that each work brings a different musical perspective to this transition.<sup>170</sup>

The image shows a musical score for five instruments: Violin I, Violin II, Viola I, Viola II, and Cello. The music is in 4/4 time and has a key signature of two flats. The score is divided into two measures, with a first ending (marked '1.') and a second ending (marked '2.') following the first measure. Dynamic markings are *f* and *ff* in the first measure, and *p* in the second measure. The instruments play chords and single notes, with some rests.

**Figure 6.19:** Quintet, I: mm. 85-88

<sup>170</sup> It will be shown in the discussion of the third movement that Beethoven considered his use of repeats carefully in the Octet.

While length is always a consideration when performing any work, taking the first ending only adds approximately two minutes to the movement but highlights an important (and different) element in each work. Beethoven's approach to the Quintet is a sudden change of dynamic, but his use of the horns' perfect fifth highlights the instrument's significance in the Octet. It should be noted that all twelve recordings take this repeat.

The second movement contains by far the most controversial interpretational elements within the Octet. The combination of ornamentation and *eingang* creates the largest degree of disparity when comparing the recordings to the written page. Many of the ensembles take great liberties with this movement—some even on an improvisational level. The primary interpretation issue that runs through the entire movement is how to deal with the grace notes. According to the Grove Music Online:

Between the middle of the 18th century and the beginning of the 20th attitudes towards the role, function and usage of ornaments underwent a radical transformation. An aesthetic in which almost all music involved an element of free ornamentation gradually gave way to one in which, for the most part, composers expected ornaments to be introduced only where specifically marked. At the same time, the number of ornament signs in common use declined. Furthermore, 19th-century composers increasingly expected ornament signs to function as shorthand for precise figurations; they were not content, as many of their 18th-century predecessors were, to leave the realization to the performer.

It seems that this approach is prevalent throughout the Octet. Unlike many Baroque and early Classical period pieces, Beethoven uses very little ornamentation. Regarding grace notes in particular, Grove Music Online goes on to state “by the end of the 18th century... theorists were arguing that it would be better to incorporate all appoggiaturas into full-size notation, leaving small notes to indicate grace notes.” The Octet certainly falls within this time period, but one can never know Beethoven's exact intentions for the Octet and Quintet. Figure 6.20 displays the figure that must be repeatedly addressed:

**Figure 6.20:** Octet, II, mm. 1-4

Is the grace note an appoggiatura—placed on the beat—or should it occur before the beat, similar to modern day notation? An analysis of the Octet and Quintet recordings reveals two distinct approaches to grace note placement. Specifically regarding Beethoven, Grove Music Online concludes that “Beethoven's practice illustrates this changing attitude; he very rarely used small notes to indicate appoggiaturas (except in vocal music), reserving them principally for grace notes.” There are two points that leave these grace notes up to interpretation. First, the Octet and Quintet deal with early Beethoven. Second, the vocal/duet nature of this movement may lead the performer to play the grace notes on the beat with a slight emphasis as a vocalist would sing them. Both approaches can be justified and an analysis of the Octet and Quintet recordings confirms this. Out of the nine Octet recordings,<sup>171</sup> only two groups treat it as an appoggiatura. The other seven

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<sup>171</sup> After listening to all ten recordings, the author made a conscious decision not to include the Classical Winds performance.

take a late Classical period approach and place the grace notes before the beat, performing the ornament much more quickly. It should also be noted that both string quintets use the latter approach. This evidence indicates that there is room for the performer to choose either, but current trends more often side with the Grove's explanation of Beethoven's grace note interpretation.

Aside from the grace notes, there are still two brief *eingang* that must be addressed in the second movement. Surprisingly, this is the area where the most liberties have been taken. Figure 6.21 shows the oboe part as written by Beethoven:



**Figure 6.21:** Octet, II: m. 55

This ten-note phrase takes on many variations throughout all of the recordings. Three ensembles agree on slurring every note: the Chamber Orchestra of Europe, Consortium Classicum, and Soni Ventorum. Five of the other ensembles differ in their articulation approach (see Figures 6.22 through 6.26):



**Figure 6.22:** Amphion



**Figure 6.23:** Czech Philharmonic



**Figure 6.24:** Bläser der Berlin Philharmoniker



**Figure 6.25:** Mozzafiato



**Figure 6.26:** The Netherlands Wind Ensemble

All six of these variations provide a different feel and flow to this transition. Some ensembles focus on connecting the entire line to the next measure while others use their

respective articulations to return to the movement's 6/8 feel. On the other hand, the ninth and final ensemble analyzed—the Kammerharmonie Bläsersolisten der Staatskapelle Dresden—uses a great deal of creative license on this passage. The ensemble interprets the *fermata* to signal the opportunity for improvisation. Despite the length of Kammerharmonie's added material, the dominant prolongation shown in Figure 6.21 (the E-flat functions as the seventh of the dominant)<sup>172</sup> should not be considered a cadenza. This ornamentation surrounding the dominant is common to the Classical period *eingang*, a transitory passage that is—according to Oxford Music Online—often signaled by a fermata when the composer wishes the performer to add an improvisatory element. The Kammerharmonie Bläsersolisten, however, chooses *both* the written material and performer option, bookending a newly created passage with Beethoven's original line. This aligns with the research of Brown and Sadie: the *eingang*—signaled by a fermata and sometimes referred to as a “lead-in”—is often found before the restatement of the principal theme in fast and slow movements.<sup>173</sup> The changes are so significant that it provides the listener with something entirely new and unexpected (see Figure 6.27).



**Figure 6.27:** Kammerharmonie Bläsersolisten

<sup>172</sup> Joseph P. Swain, “Form and Function in the Classical Cadenza,” *The Journal of Musicology* 6, no. 1 (Winter 1988): 56.

<sup>173</sup> Howard Meyer Brown and Stanley Sadie, eds., *Performance Practice: Music Before 1600* (New York: W. W. Norton & Company, 1990), 284.

Another line of reasoning behind the Kammerharmonie Bläsersolisten’s decision might stem from the lyrical nature of the second movement. The music lends itself to the early vocal aria in which the “singer might embellish the final cadence before handing it back to the orchestra.”<sup>174</sup> This type of decision falls in line with the vocal approach one might take when dealing with the grace notes throughout the movement.

Measure 55 is not the only instance where ensembles have changed Beethoven’s transitions, however. Amazingly, out of the nine analyzed Octet recordings only *four* ensembles perform the first oboe and first bassoon parts in measure 107 as written (see Figure 6.28).<sup>175</sup>



**Figure 6.28:** Octet, II: mm. 107-108

This brief transitory passage—a sort of “*eingang* duet”—looks innocuous enough but underwent some type of change (some quite drastic) in each of the other five recordings. First is Amphion, whose change appears to be out of convenience for the performers. The bassoon disregards both the trill and the turn at the end, leaving the ornaments (and their speed) solely up to the oboe. While the author understands that this avoids interpretation and precision issues, *this is not what Beethoven wrote*. The oboe and

<sup>174</sup> Denis Matthews, “Beethoven and the Cadenza,” *Musical Times* 111, no. 1534 (December 1970): 1206.

<sup>175</sup> Please refer to Figure 6.2 for the full instrumentation.

bassoon were meant to work as one when playing this passage. The next two groups are the Netherlands Wind Ensemble and Mozzafiato. Both add a turn in the oboe after the first note but each approaches the trill differently (see Figures 6.29 and 6.30). It should be noted that Mozzafiato's version starts the trill on the upper note.<sup>176</sup>

The musical score for Mozzafiato shows two staves: Oboe 1 and Bassoon 1. Both are in 6/8 time and B-flat major. The Oboe 1 part begins with a half note G4, followed by a sixteenth-note turn (A4, G4, A4, G4), then a trill on G4. The Bassoon 1 part begins with a half note G3, followed by a sixteenth-note turn (A3, G3, A3, G3), then a trill on G3. Both parts are marked *sf*.

**Figure 6.29:** Mozzafiato

The musical score for the Netherlands Wind Ensemble shows two staves: Oboe 1 and Bassoon 1. Both are in 6/8 time and B-flat major. The Oboe 1 part begins with a half note G4, followed by a sixteenth-note turn (A4, G4, A4, G4), then a trill on G4. The Bassoon 1 part begins with a half note G3, followed by a sixteenth-note turn (A3, G3, A3, G3), then a trill on G3. Both parts are marked *sf*.

**Figure 6.30:** Netherlands Wind Ensemble

The final two versions are changed as drastically as Kammerharmonie's extended *eingang* in measure 55. Consortium Classicum highlights the oboist, adding a playful line before the bassoon joins in on the trill (see Figure 6.31). The most distinctive presentation of this (initially) simple transition again comes from Kammerharmonie Bläsersolisten. Here the oboe and bassoon are highlighted in harmony before the music returns to Beethoven's original trill (see Figure 6.32).

<sup>176</sup> Amphion and Kammerharmonie Bläsersolisten der Staatskapelle Dresden also begin on the top note of the trill.

**Figure 6.31:** Consortium Classicum

**Figure 6.32:** Kammerharmonie Bläsersolisten

Again, these printed changes are certainly options for the performer, but the more important point is that these *types* of variations might be considered a possibility for the ensemble.

There are very few interpretational problems that arise in the Minuet and Trio (aside from tempo, which is the crux of this movement). As with all of the movements, articulation lengths and dynamics must be addressed—both are essential to the overall style. After analyzing each Octet recording, three primary issues arise. The first is tempo. It is obvious that each group approaches the character of the Minuet and Trio

very differently.<sup>177</sup> The other two issues appear in only two of the ensembles, the Classical Winds and Amphion.<sup>178</sup>

The first deals with repeats. Beethoven wrote specific instructions at the end of the Trio, “*Menuetto D. C. senza ripetizione.*” John Hadden of the Classical Winds, however, disagrees with this approach, citing “contemporary sources” to suggest that “repeats were taken in the *da capo* of minuets,” adding “more weight” and creating “balance with the other movements.”<sup>179</sup> All other scholarship disagrees with this decision. Mozzafiato actually highlights the “*senza repetitione*” in its program notes and Sabine Kurth’s critical edition shows that Beethoven also carried this concept to the Quintet. The end of the Trio I states “*Menuetto da capo senza replica e poi Trio II,*” and the end of the Trio II matches the Octet (Beethoven again asks for “*Menuetto da capo senza replica*”). In short, it makes no sense to try to “balance” the Minuet and Trio(s) of either piece by disregarding Beethoven’s explicit instructions. It is obvious that Beethoven thought through this decision to break what some consider a tradition.

The second discrepancy stems from Amphion in their decision to add an *eingang* in measure thirty-nine of the Minuet (see Figure 6.33). All of the other groups perform this bar as written. Amphion replaces this straightforward transition with three separate versions. The first and third are more extensive (see Figures 6.34a and 6.34c); the second is simply the addition of a turn (see Figure 6.34b).

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<sup>177</sup> Specific tempos and ranges will be discussed later in the chapter.

<sup>178</sup> Research found in the Classical Winds’ liner notes will still be used.

<sup>179</sup> John Hadden, Liner notes to *Beethoven: Wind Music*, Classical Winds, Amon-Ra B000R2DS1E (CD), 1986.

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

*p*

*p*

*p*

*p*

**Figure 6.33:** Octet, III, Minuet: mm. 39-40

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

*p*

*p*

*p*

*p*

**Figure 6.34a:** Amphion: mm. 39-40, first occurrence

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

*p*

*p*

*p*

*p*

**Figure 6.34b:** Amphion: mm. 39-40, repeat

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

*p*

*p*

*p*

*p*

**Figure 6.34c:** Amphion: measure 39 *da capo*

In the author's opinion, Amphion's decision to add these figures is not as justified as their interpretation of the *eingang* in the second movement. The *fermata* falls on a dominant and prepares the return of the principal theme, but the insertion of these lines also halts the Minuet's rhythmic flow. Beethoven is simply giving the audience a brief moment to relax before moving on.

Aside from tempo, the fourth has three areas subject to interpretation: the clarinet transitions in measures 91 (see Figure 6.35) and 199 (see Figure 6.36), and the last note of the work.

The image displays two musical staves for Clarinet in B $\flat$  1. The top staff, representing measures 91-96, begins with a half rest followed by a series of eighth notes. A fermata is placed over the final note, and the dynamic marking *fp sempre dolce* is written below the staff. The bottom staff, representing measures 198-202, starts with a half note followed by eighth notes. A fermata is placed over the final note, and dynamic markings *sf*, *pp*, and *p* are indicated at different points in the phrase.

**Figure 6.35:** Octet, IV: mm. 91-96 and mm. 198-202

The two clarinet lines come into question because of the opportunity for *rubato*. After analyzing eight of the nine recordings (one will soon see that Amphion is again an exception in this case), the majority of the groups play both instances of the figure in time. Four of the nine groups use no *rubato* whatsoever while three others use it only lightly. Mozzafiato and the Netherlands Wind Ensemble allow the clarinet to play the line much more freely (in terms of inflection). The addition of the *fermata* in measures 198-202, on the other hand, creates another issue that must be addressed. Only one ensemble—Mozzafiato—uses a significant amount of *rubato* in these measures (and it is only an *accelerando* at the end of the phrase). Regarding the *fermata*, the majority of

ensembles connect the two measures; only Mozziati adds an obvious break. The remaining recording chooses to go a different route altogether with the latter clarinet line.

In this instance is it Amphion that chooses to deviate from the score, interpreting this fermata as another *eingang* in need of an addition (see Figure 6.36). The author sees absolutely no reason why the piece calls for this type of recomposition. Beethoven is reusing a transition. Instead of solidifying the connection between these two passages Amphion chooses to interrupt material that is familiar to the listener with three additional measures.



**Figure 6.36:** Amphion, added material

The final interpretation option deals with the end of the Octet. After listening to the Netherlands Wind Ensemble, one hears a small change that carries a big impact. The last chord of the finale has been altered—the first oboe finishes on an E-flat<sub>6</sub> instead of G<sub>5</sub>. This creates a powerful perfect authentic cadence as opposed to the imperfect authentic cadence originally written by Beethoven (see Figures 6.37a and 6.37b). This change mirrors the finality of the Quintet—Beethoven wrote a perfect authentic cadence with the E-flat in the first violin. At first this might seem like a sensible idea, but *one note* in the Octet proves Beethoven knew exactly what he was doing when he wrote this “imperfect” ending to the Octet. Figure 6.38 displays the only instance in the piece where Beethoven calls for an E-flat<sub>6</sub> in the oboe. One can certainly argue that the Netherlands’ ending sounds stronger and more final, but the fact of the matter is that Beethoven *did* have this pitch at his disposal and he *did* use it—just not at the end of the work.

**Figure 6.37a:** Octet, IV: mm. 220-223

**Figure 6.37b:** Netherlands Wind Ensemble

**Figure 6.38:** Octet, III, Minuet: mm. 13-16

While the aforementioned changes deal with important interpretational elements found throughout the piece, none have a stronger impact than tempo. The discrepancies already discussed are interpretive, changes that allow each ensemble to present a unique point of view. Approaching a piece with a different tempo changes the energy, clarity of counterpoint, and the overall effect intended by the composer. The difficulty lies in trying to determine exactly what the composer wanted to hear. After analyzing the nine Octet performances, one finds massive deviations in tempo. This indicates that each ensemble has a very different opinion as to Beethoven’s true intentions.

“Beethoven was aware of the importance of tempo in his music and considered it an integral element of its ‘character’—the category which he felt to be most essential to

his music.”<sup>180</sup> The following excerpt from an 1817 letter from Beethoven to Hofrat von Mosel confirms this statement:

Noble Sir! I am heartily delighted that you share my own opinion concerning the terms to indicate tempo, which still stem from the *barbarous days* of music; for, to take only one example, what can be more nonsensical than *allegro* which simply means *merry*—how far away we often are from this notion of this tempo, so that the music itself says *the opposite of the indication*. –As far as these four principal tempi are concerned, which incidentally do not possess anywhere near the truth or importance of the four principal winds, we would gladly do without them. But the words that indicate the character of the piece are a different matter. These we cannot abandon, since the tempo is really more the body of a piece, while these terms refer to its very spirit. As far as I am concerned, I have long been thinking of abandoning these nonsensical terms *allegro*, *andante*, *adagio*, *presto*, and Malzel’s metronome gives us the best opportunity to do so. I give you my word here and not that I will never use them again in any of my new compositions.<sup>181</sup>

If character is indeed Beethoven’s ultimate musical goal, then a look at his approach to the Quintet might provide insight for the performer. According to George Houle, “although meter may seem to be a comparatively small element of a performance style, the metrical impulse in music is fundamental.”<sup>182</sup> The changes to the time signatures in the Quintet’s outer movements might look insignificant at first, but in the author’s opinion these can be used to determine the intended character for each of the movements in both the Octet and Quintet. The above quote shows Beethoven’s distaste for vague Italian tempo markings. Unfortunately, only 24 of his circa 150 principal works provide metronomic indications (and even then tempo is still heavily debated!).<sup>183</sup> If, according

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<sup>180</sup> Rudolf Kolisch, “Tempo and Character in Beethoven’s Music,” *The Musical Quarterly* 29, no. 2 (Spring 1993): 98.

<sup>181</sup> *Ibid.*, 95-96.

<sup>182</sup> George Houle, *Meter in Music* (Bloomington: Indiana University Press, 1987), 134.

<sup>183</sup> Kolisch, “Tempo and Character,” 100.

to Kolisch, one should merely use “instincts [and] healthy musical sense,”<sup>184</sup> why do so many of these performances differ in tempo? Printed below are the analyzed tempo ranges for all recordings:

**Kammerharmonie Bläsersolisten**

I: half = 132  
II: eighth = 116-124  
III: Minuet (dotted half) = 126-128  
III: Trio (dotted half) = 48-50  
IV: half = 138-140

**Netherlands Wind Ensemble**

I: half = 132-148  
II: eighth = 138-144  
III: Minuet (dotted half) = 132-136  
III: Trio (dotted half) = 72  
IV: half = 128-136

**Mozzafiato**

I: half = 138-160  
II: eighth = 124  
III: Minuet (dotted half) = 108  
III: Trio (dotted half) = 80-84  
IV: half = 138-144

**Czech Philharmonic**

I: half = 132-138  
II: eighth = 80-88  
III: Minuet (dotted half) = 100-104  
III: Trio (dotted half) = 56  
IV: half = 112-120

**Amphion**

I: half = 148-156  
II: eighth = 144-152  
III: Minuet (dotted half) = 132-156  
III: Trio (dotted half) = 108-112  
IV: half = 132-138

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<sup>184</sup> Ibid, 100.

### **Chamber Orchestra of Europe**

I: half = 144-150  
II: eighth = 132-140  
III: Minuet (dotted half) = 86-92  
III: Trio (dotted half) = 76-78  
IV: half = 132-138

### **Consortium Classicum**

I: half = 136-148  
II: eighth = 128-136  
III: Minuet (dotted half) = 132  
III: Trio (dotted half) = 60  
IV: half = 138

### **Berlin Philharmonic**

I: half = 132-136  
II: eighth = 120  
III: Minuet (dotted half) = 88-92  
III: Trio (dotted half) = 64-76  
IV: half = 124-128

### **Soni Ventorum**

I: half = 136-144  
II: eighth = 100-104  
III: Minuet = (dotted half) 124-128  
III: Trio (dotted half) = 68-72  
IV: half = 132-138

This data shows dramatic differences between the tempos for each ensemble's version of the Octet. Sometimes even a single ensemble's own interpretation—Mozzafiato's first movement, for instance—displays significant internal tempo fluctuations. Combining these figures into tempo ranges for each movement shows just how different the chosen tempos for each ensemble truly are (see Figure 6.39). This figure illustrates slight tempo disagreements between the outer movements; ensembles merely seem to conflict on the interpretation of *allegro* and *presto*. The inner movements, however, show huge disparities, tempo choices that greatly alter Beethoven's primary goal for each movement: *character*.

**Movement I:** half = 132-160

**Movement II:** eighth = 80-152

**Movement III, Minuet:** dotted half = 86-156

**Movement III, Trio:** dotted half = 48-112

**Movement IV:** half = 112-144

**Figure 6.39:** Octet Tempo Ranges

Tempo choices decide the aesthetic and anticipated audience reaction for each movement. The diversity found in the second movement alone proves that even early Beethoven is subject to extreme interpretational issues. The remainder of this section takes a deeper look at the tempos found in the Octet and Quintet with the hope that the reader will be able to make a more informed decision when deciding on the speed of each movement.<sup>185</sup> Special attention will be paid to the tempo markings, the nineteenth century musician's approach to meter, and the work of Rudolf Kolisch, a mid-twentieth century scholar whose research focused on Beethoven's tempo ranges.

According to the 19<sup>th</sup>-century music scholar Johann Peter Sperling "common time" and "cut time" signatures do not dictate the speed of the measure. Instead "the quickness or slowness of the measure is indicated by particular terms such as *tardo*, *presto*, *alla breve*, etc."<sup>186</sup> Beethoven's single tempo descriptor in the first movement of the Octet is simply *allegro*. This provides the musicians with a great deal of room for interpretation as to how the cut time can be interpreted. The Quintet, however, calls for

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<sup>185</sup> While one can argue that the "Octet is the Octet" and the "Quintet is the Quintet," the amount of common music material should at the very least allow the performer to consider the other work when making interpretational decisions.

<sup>186</sup> Houle, *Meter in Music*, 45.

*allegro con brio* in common time. Here Beethoven effectively reveals the intended character of the movement with the simple addition of two words. It is the author's opinion that because of the fundamental similarities between the two works one can justifiably incorporate "*con brio*" into the Octet. Rudolf Kolisch interprets Beethoven's "*allegro*" to indicate a range of 152-200. The upper end of these tempos are extreme—the sixteenths in the clarinets and horn would sound out of control—but 152 as a target tempo is not out of the question (Kolisch's specific tempo recommendations will be listed later).

For the second movement, one does not necessarily need to choose a tempo that must remain constant for the entire movement. The performers should select a tempo that can incorporate *piu mosso* and *meno mosso* while still retaining the overall shape and flow of the movement. Looking at Beethoven's marking leads one to question whether the *andante* addresses the eighth note or the dotted quarter note. Kolisch's analysis focuses on the latter, providing a tempo range of 50-60. This does not seem too drastic at first, but referring back to the tempo ranges one can see that the Czech Philharmonic focuses on the eighth note as the pulse. The dotted quarter tempo for this ensemble would be 27. By choosing a different musical pulse, the Czech Philharmonic musicians provide the audience with an *entirely* different aesthetic than the other groups. The other eight Octet performances—as well as the two Quintet recordings—appear to use the dotted quarter as the pulse with each group performing between 40 and 47 beats a minute.<sup>187</sup> It should be noted that the dotted quarter interpretation not only agrees with Kolisch but also aligns well with a vocal interpretation of the movement. If one chooses

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<sup>187</sup> Analyzing the Nash String Ensemble and Zurich String Quintet's performances of the Quintet.

to highlight the oboe and bassoon exchange as a sort of “duet” then the tempo should help—not hinder—the phrasing in order to maintain this vocal character.

This question of character is absolutely crucial to the third movement. Is the Minuet “the elder brother of the scherzo theme of the ninth symphony,”<sup>188</sup> a “springy scherzo masquerading as a minuet,”<sup>189</sup> or “descended from... the ‘Ländler Dance’ or ‘German Dance,’ stylized almost to the point of becoming true scherzi?”<sup>190</sup> Kolisch believes that one must first decide whether or not the third movement of the Octet is a true minuet—in which the quarters are the tempo units—or rather a waltz-type composition in which whole measures become the tempo units. The fact that there are “no motives in small notes”<sup>191</sup> hints that Beethoven *did* call for more of a scherzo-type feeling in the Minuet. This concept also accounts for the majority of ensembles performing the Trio at a slower tempo (due to Beethoven’s addition of eighth notes).<sup>192</sup> In fact, Kolisch’s suggested range (dotted half note, 88-100) lines up well with the three of the Minuet’s recorded tempos.<sup>193</sup> This is the only instance in which ensembles (six of the nine) eclipse Kolisch’s prescribed range and choose to provide the listener with the true character of the *scherzo* instead of a distant relative. It is essential that the performer(s) decide prior to the first rehearsal what they believe Beethoven intended the audience to hear: is it a minuet, a German Dance, or a *scherzo*?

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<sup>188</sup> Abraham, “Beethoven’s Chamber Music,” 264.

<sup>189</sup> Robin Golding, Liner notes to *Beethoven: Wind Sextet in E-flat, Op. 71, Wind Quintet in E-flat, H19, Rondino in E-flat, Octet in E-flat, Op. 103*, Wind Soloists of the Chamber Orchestra of Europe, Coe Records 07967 (CD), 1986.

<sup>190</sup> Kolisch, “Tempo and Character,” 310-311.

<sup>191</sup> *Ibid*, 311.

<sup>192</sup> The Quintet analyses are a bit faster than Kolisch’s suggestions (104-120 for the Minuet, 84-104 for the two trios).

<sup>193</sup> This is the only instance where the nine recordings actually perform faster than Kolisch’s suggested tempos.

The issue of tempo in the finale does not revolve around an absent “*con brio*” or the interpretation of a tempo range like *allegro*. Instead it seems to center around the fact that the requested *presto* is difficult to play. Here Kolisch’s suggested tempo range for the fourth movement is the farthest away from those of the recorded ensembles: 160-184. No group even remotely comes close to the lower end of his spectrum.<sup>194</sup> Between the Octet and Quintet recordings the only performance that approaches 160 is the Nash String Ensemble, but one will soon see that there are certain elements that allude to this faster tempo. The problem lies in the fact that Beethoven retained “*presto*” in both the Octet and Quintet; this leaves the performer with the question, “how fast is fast enough?”

The meter change in the Quintet is very important—2/4 time was viewed differently than cut time during Beethoven’s time. Houle states that 2/4 “was regarded as quicker than the other signs of duple meter” and also notes that Johann Kirnberger—an eighteenth century composer and music theorist—regarded 2/4 as having the same tempo as cut time “but is more playful and is performed much more lightly.”<sup>195</sup> Schwager believes that Beethoven changed the articulation markings for the strings in order to assist them with this desire to achieve a lighter character. The “heavy use of slurs in the Quintet... enable a more facile execution” and create “a more sprightly conception.”<sup>196</sup> Schwager also sees a different approach in the Quintet through Beethoven’s emphasis on

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<sup>194</sup> Kolisch’s suggestions are based off of the Quintet, not the Octet’s cut time markings. He suggests a tempo range of 152-176 for the half note in cut time *presto*. The ergonomics of wind articulations were most likely not considered when Kolisch provided this suggested range.

<sup>195</sup> Houle, *Meter in Music*, 57-58.

<sup>196</sup> Schwager, “Beethoven’s Arrangements,” 142-143.

the sixteenth notes woven throughout the finale. Instead of serving an “ornamental” role the sixteenth notes become more of a “dynamic force” in the music.<sup>197</sup>

These previous statements support Beethoven’s assertion that tempo is meant to serve the character of movement, but how differently did Beethoven intend the Octet and Quintet finales to be performed? The addition of slurs (and arguably the meter change) in the Quintet points towards a faster approach than the Octet. It is likely that Beethoven incorporated these changes to significantly affect the tempo of the Quintet’s finale even though both are marked *presto*. In the author’s opinion, one should try and approach the Octet with the energy and drive of the Quintet in mind while still considering the performance capabilities of the wind musicians. The articulations can be prohibitive when trying to achieve tempos like Kolisch suggests. However, the group should try and approach Beethoven’s *presto* instead of replicating the first movement’s *allegro*. Kolisch’s research tends to agree.

After comparing tempos of the Octet to those in Beethoven’s piano music, Kolisch arrived at specific tempos for each movement (see Figure 6.40):

**Movement I:** half = 152  
**Movement II:** dotted quarter = 50  
**Movement III:** dotted half = 92  
**Movement IV:** half = 160

**Figure 6.40:** Kolisch’s suggested Octet tempos

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<sup>197</sup> Ibid, 142.

One should certainly consider this research but remember that these are the informed opinions of only one scholar. The tempos for each movement must be determined through research and careful thought about the character that Beethoven intended for each movement.

The final two interpretational elements of the Octet deal with alternative instrumentation decisions and the addition of movements. Regarding the former, only one ensemble deviates from the norm—Consortium Classicum adds a double bass and creates a nonet. While the sixteen-foot stop (double bass, contrabassoon) may have been added occasionally to a *Harmoniemusik* ensemble,<sup>198</sup> Carl Ludwig Junker's account of the Elector's ensemble specifically mentions *eight* musicians along with the specific instrumentation. No mention of a double bass can be found in either Junker's statement or Beethoven's autograph score and sketches. This decision may add depth to the sound but does not reflect Beethoven's true intentions.

The other aspect regarding instrumentation deals with period instruments. Some of the recordings use these instruments to create sounds similar to what Beethoven heard, but the vast majority of ensembles do not have access to 200-year-old equipment. There is an eighteenth century technique, however, that is available to all ensembles: stopped horn. After listening to period instrument recordings one finds a number of areas where Beethoven's requested pitch changes the horn timbre and creates a more aggressive

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<sup>198</sup> Thomas Krümpelmann, trans. Howard Weiner, liner notes to *Beethoven: Werke für Bläseroktett*, Amphion Bläseroktett, Harmonia Mundi 905264 (CD), 2006.

effect.<sup>199</sup> Figure 6.41 is a wonderful example of this type of alteration and is available to all ensembles.

**Figure 6.41:** Octet, I, mm. 106-110

The bracketed E-flat originally called for stopped horn. These pitches naturally jump out of the ensemble when played on period instruments because the altered timbre adds energy and “bite” to the sound (particularly at *forte* levels). Knowledge about these areas throughout the work can create wholly new approaches to the Octet—even when an ensemble performs on modern instruments.

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<sup>199</sup> A look at the natural harmonic series shows that A-natural, B-natural, and E-flat are the three Octet pitches that originally required the stopped horn technique.

The last area of interpretive decisions deals with the addition of movements to the four-part structure of the Octet. After reviewing scholarship, the first addition can be expected: the Classical Winds include the Rondo, WoO 25, as the fourth movement of a five-part structure. This decision makes sense; Beethoven sketched out a portion in his autograph score. However, while Beethoven did bar out the eight empty measures along with the horn melody, *he did not incorporate the Rondo into the Octet's autograph score.*<sup>200</sup> There is no need for an ensemble to “make a statement” by recording this as part of the Octet. Consortium Classicum, on the other hand, includes a surprising addition (and quote) on their 1993 recording:

This recording marks the world premiere of the Minuet I. Dieter Klöcker, the director of the Consortium Classicum, found this movement in an as yet unpublished manuscript in the Moravian Museum in Brünn on one of his research trips. We do not know for certain that Beethoven was its author; a wind sextet by his contemporary Cartelliere contains the same movement, but the captivating Beethoven thematic design and instrumentation justify its inclusion. Its addition maintains the traditional sequence of movements in a five-part serenade.

This additional Minuet (performed as the second movement) might sell albums, but in today's era of electronic purchasing the above information can be extremely detrimental to scholarship. Often the consumer will not receive the liner notes, leaving them to assume what they hear is correct. The inclusion of the “Minuet I” is *not* justified; Cartelliere almost certainly composed the movement. It resembles Beethoven's instrumentation because *Harmoniemusik* was a standard ensemble. It resembles thematic design because Cartelliere was a contemporary. The addition of this movement only serves to confuse the listener as to the history and compositional intent of the Octet.

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<sup>200</sup> Egon Voss' critical edition keeps the Octet and Rondo separate as well.

There are many issues that arise when one works with the Octet. A well thought out and studious approach to the music will help not only while rehearsing the piece but also in creating performances that have direction, meaning, and character. It will be the most beneficial if one musician is allowed to combine all eight members' ideas into one unified presentation. That being said, what about the possibility of a ninth member? Is a conductor necessary when performing the Octet?

The addition of a conductor to the Octet will either help or hinder the group; it is virtually impossible for the conductor to have very little or no effect on the ensemble. The intimate environment of this chamber setting allows for maximum communication between the wind musicians. The conductor must realize the potential for getting in the group's way. He or she must be present only to assist with areas that cannot be affected as easily—or as effectively—by the other individuals in the ensemble.

According to the Grove Music Online, a conductor serves three primary functions within the ensemble:

1. The conductor beats time with his or her hands or with a baton in performance
2. The conductor makes interpretative decisions about musical works and implements these decisions in rehearsal and performance
3. The conductor participates in the administration of the musical ensemble

Ironically, the first element listed is in fact the least important in this instance (and can be argued that it is the least important in many cases). Timekeeping is the primary area where the conductor can actually get in the way of the music. Any instance of continuous, unnecessary time beating communicates that tempo is an issue that needs to be addressed. Particularly in settings like the Octet the excessive use of patterns establishes a “vertical” approach to the music. The musicians will focus their attention

on *visually* making sure that they are with the conductor instead of *listening* to each other for time. In this instance the conductor can divide the group when he or she should instead serve as a unifier. It is the role of the wind musicians to keep time, not the conductor. This approach helps prevent a beat-by-beat approach and allows the ensemble to move phrase-by-phrase. Continuous time beating can quickly become visual “white noise” in a work like this in which meter and tempo changes only occur at the beginning of a movement. The conductor can certainly help start a movement but should immediately relinquish tempo maintenance to the ensemble. This will free up the listening of both the ensemble and the conductor.

In fact, a conductor might not even be needed to start a movement. For instance, using a true chamber approach and allowing the first clarinet to start the fourth movement (instead of the conductor working with them on the four pickup notes) often lets the time breathe and creates a more stable entrance for the rest of the ensemble. So, if timekeeping is not the greatest ensemble need, what of the other two conductor functions? Can the conductor provide these for the Octet and are they important enough to justify inclusion?

In the author’s opinion the second function—interpretation and its implementation—is the most beneficial role of a conductor within the Octet. It is essential that the ensemble have a unified approach towards all of the elements discussed in this chapter. The conductor should assist with these after thoroughly studying the score in an attempt to realize the music’s full potential. Arriving at the first rehearsal with all of the interpretative decisions made (or at least whittled down to two or three options open for discussion) can help to establish an efficient environment whose primary

focus will be making music, not arguing over grace notes or tempo. When combined with a phrasal approach (avoiding timekeeping) the conductor can actively affect balance and style. Each gesture should state something important regarding articulation, balance, style, or shape of the line. The conductor gives the ensemble an extra set of ears and provides a listening perspective that more closely matches what the audience hears in performance. Rehearsals can also allow the conductor even more freedom to freely move about the room, listening from many different vantage points. This makes the conductor more of a “coach,” but an incredibly important one. It is much more difficult for a member of the ensemble to assume this role as they must focus on their part.

Lastly, the importance of the conductor’s administrative role should not be underestimated. The most obvious aspect of this function—forming the group, scheduling, and planning rehearsals—is of course critical, but there is also a “music administrator” role that the conductor should play. The conductor can help keep the group’s rehearsals on track, provide quick and effective comments throughout, and help the ensemble to focus on their overall sound and aesthetic effect when needed. A thorough knowledge of the score and ensemble capabilities only serves to augment this experience for the conductor and wind musicians.

If approached in a thoughtful and professional manner, the role of the conductor in the Octet facilitates and enhances the experience of the ensemble. A conductor’s knowledge of all elements found in this chapter—setup, rehearsal strategies, inherent difficulties, interpretation, tempi, and alternative approaches—helps to augment the experience for all of the musicians involved. A “less is more” approach to gesture serves the Octet well. The conductor should exist to facilitate, not dominate.

## CHAPTER SEVEN

### CONCLUSIONS AND NEED FOR FURTHER STUDY

Even though the Octet and Quintet are over two hundred years old, the pairing of this original work and its arrangement can still provide many opportunities for new and exciting research. Scholarship has often focused on Beethoven's later (and larger) works but much research on his early and chamber music still needs to be conducted. This document represents only a small portion of the new research needed regarding the Octet and Quintet as well as Beethoven's early style and compositional growth. This chapter combines all of the different aspects involved in this study in order to discuss the future of research regarding these topics.

As seen, one finds many "versions" of the histories behind both the Octet and Quintet when reading books, articles, dissertations, and CD liner notes. Romanticizing Beethoven is a long and storied tradition. Whether it is Mozart's influence or an account that mentions the commissioning of a string quartet, one should always consider bias and the possibility of false accounts. As seen in Chapter Two, scholarship does exist, but it must *all* be considered before one arrives at a conclusion regarding the history of either work. Facts, not conjecture, need to be relied upon. For example, Haydn's influence on the Octet is probable, but scholars may never know exactly how much (if any) of the Bonn version of the Octet was changed when Beethoven brought the work to Vienna. Mozart's arrangement of K388 might have inspired or challenged Beethoven to compose the Quintet, but it must be acknowledged that this is just a possibility, not an undeniable

truth. Furthering scholarship is vital in order to discover as many facts as possible. Only then can the clearest and least biased history of both works be presented.

In-depth scholarship on the Octet and Quintet may have been absent for quite a while, but this trend has recently started to shift. Studies, analyses, and research on sketches and autographs have all increased the understanding of Beethoven and his early period but there is still a need for more in-depth investigation. A dialogue must be established; scholarship should work together to effectively further an understanding of Beethoven's music. This research also needs to become more accessible to performers. Far too often liner notes mention only a few—and often incorrect—facts on Beethoven and the history of the Octet and Quintet. This misinforms the general public as well as musicians interested in listening to or performing the Octet and Quintet. A great deal of work went into the publication of a critical edition for each piece, and these must inform modern performance practice. It is too easy for performers to download copyright-free editions that contain copyist or publishing errors. The existence of an autograph score of the Octet in particular demands that the musicians attempt to provide as informed and up-to-date a performance as possible.

There is a great need for ongoing detailed research concerning all of Beethoven's arrangements. Analyzing Beethoven's changes and arranging techniques between two pieces like the Octet and Quintet reveal the same type of insights as comparing sketchbook materials to finished symphonies. Continuing the same type of research as Sabine Kurth is also incredibly important—there are numerous arrangements that need to be analyzed, specifically in the area of scoring and orchestration.

It is the author's belief that the comparison of the Octet and Quintet in this document reveals an enormous amount of change in Beethoven's compositional style from 1792 to 1795. There are numerous details that display an aggressive and concerted move towards change in Beethoven upon his arrival in Vienna. The arrangement of Opus 4 is a unique situation. Because of the Octet's unpublished status, Beethoven seized the opportunity to make changes—both major and minor—that affect the overall character of the Quintet. A comparison of this type effectively allows for both detailed and broad approaches. The detailed approach reveals the changes to Beethoven's compositional language and vocabulary. A broader approach takes a comparison of the Octet and Quintet and uses it to foreshadow long-term growth and direction.

While it is a given that Beethoven's piano sonatas, string quartets, and symphonies are the primary areas of extant scholarship that deal with the composer's growth, his chamber works should, at the very least, be included in the discussion. As seen by his numerous sketchbooks and leaves, Beethoven was determined to rework and edit his music. The Quintet is no exception and provides a look at Beethoven during his formative years. Upon arriving in Vienna Beethoven discovered a number of different ideas and approaches to composition, immediately absorbing and incorporating these new concepts into his music. The exact impact that Albrechtsberger, Salieri, Schenk, and Haydn had on Beethoven during his initial time in Vienna will never be known but their influence is indisputable. A noticeable change took place in Beethoven's compositional style over the three short years between the Octet's inception and the arrangement of the Quintet. The approach found in the Quintet—melodically, harmonically, structurally,

and motivically—is that of a more developed and mature musician, one who is beginning to show his hand as to the particular elements of music he values.

Regarding the Octet, the performance and interpretive decisions available to the performer must be well thought out and supported. Based on the extensive research by Egon Voss it is the author's recommendation that one perform the Octet as published in the critical edition—without the Rondo. Ensembles and conductors should avoid performances that “make a statement” through unconventional performance practice decisions or the addition of purported lost movements. The focus should be on the original music itself. Again, obtaining a copy of the critical edition is, for lack of a better word, critical. Only then is one truly using scholarship to give the audience as informed a performance as possible. There are many tempo, ornamental, and musical decisions to be made throughout the work. These should not be taken lightly. All of the options should be considered and explored before coming to a conclusion. Unfounded musical decisions are often counterproductive when performing Beethoven's music. Should the ensemble choose to use a conductor, he or she must approach this piece from a different standpoint than a large ensemble. Research is especially important in this case. The conductor should serve as a unifier, bringing knowledge and insight to the group through meticulous study of the score and extant scholarship.

In summary, the relationship between the Octet and Quintet represents the importance of continued research on Beethoven's music from his Bonn and early Vienna periods. These works show the progression of one of the world's greatest composers during a critical time in his musical development. Beethoven made the decision to move to one of the world's most vibrant music scenes in order to learn and improve. When

comparing the Octet and Quintet it is obvious that he did so in an aggressive manner. The differences between these two works should not only be noted in current scholarship but also studied further.

Exactly what is the Quintet? Is it an arrangement? Is it a new composition? In the author's opinion it is a recomposition, a new version of older ideas, music that represents a young composer hungry to implement new and exciting techniques inspired by some of the greatest musicians of his time. The fact that Beethoven chose not to publish the Octet should not serve as an indictment as to its musical validity; it was only five months prior to the *Quintet's* completion that Beethoven asked Simrock if he had performed the *Parthia*. Beethoven's insatiable desire to reshape his music left the world with a more developed piece because he was a more developed musician. The Octet and Quintet serve as model works for two completely different cities, times, and—in a sense—composers.

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