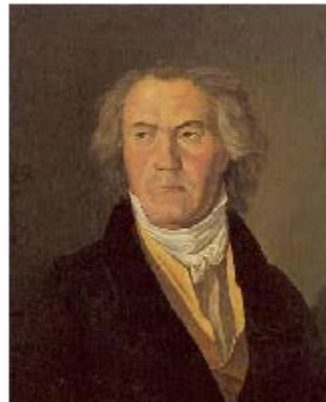


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## Music 828: Late Beethoven



Trends of recent scholarship and commentary; analysis of individual movements and problems of hermeneutics. Assuming prior familiarity with the music in question, the seminar is reading-intensive. We shall encounter some classic approaches to Beethoven's late style: background readings taken for granted (or debated) in more recent discussions (Adorno, Dahlhaus, Tovey, Kerman, Rosen, Kinderman, and so on). More frequently, we shall discuss a selection of newer, divergent interpretations, analyses, and challenges that have emerged within English-language musicology and music theory in the past two or three decades (Hatten, Chua, Rumph, Mathew, Spitzer, and others). Initial tours through the *Missa Solemnis*, two of the late piano sonatas (opp. 106 and 110) will be followed by considerations of individual movements from three string quartets (opp. 127, 132, and 130)—concluding with the *Große Fuge*, op. 133.

### Required Texts:

Kerman, Joseph. *The Beethoven Quartets*. New York: Norton, 1966.

Kinderman, William. *Beethoven*. 2nd ed. New York: Oxford University Press, 2009.

Music 828 assumes that you own copies of the scores for Beethoven's Piano Sonatas, the *Missa Solemnis*, and the String Quartets (e.g., the Dover Scores of each or other suitable editions). If not, you will need to obtain copies, imslp or other, to bring to each meeting. Accomplishing the assigned readings will be impossible without regular references to scores and sound recordings.

## Seminar Expectations (may be revised, depending on enrollment):

- Group reading and discussion, i.e., weekly reading, listening, and preparation; active seminar participation (contributions to the discussion will be important) and interrelating of current and prior readings; some pre-meeting e-mail reply-assignments are possible, TBA.
- Two ten-minute oral presentations concerning your engagement with and assessment of the assigned reading, or portions thereof, to launch the seminar discussion. The final presentation (depending on enrollment) may be expanded in length.
- Initially, two short papers (1800-2000 words, of professional quality) based on your oral presentations. Each of these is due one week after its earlier, oral version, with copies distributed to all participants in the seminar. A third, longer paper (probably ca. 2800-3200 words)—engaging with issues brought up in the reading and discussion all term—will also be assigned: details TBA.

## Seminar Schedule: Weekly Topics

(alterations may be made *en route* as circumstances suggest)

Many of the titles below are shortened or bibliographically incomplete. See the separate list, “Late Beethoven: Selected Bibliography” for more complete bibliographical details, along with a list of significant recent writing on the topic.

### Week 1. Introduction to the Course; “Late Style”; *Missa Solemnis*; Adorno

#### (Pre-)Listening:

*Missa Solemnis*, op. 123

#### (Pre-)Reading :

Solomon, *Beethoven*, 2nd rev. ed., Chs. 19-21, pp. 331-83.

Said, Edward. “Timeliness and Lateness,” Ch. 1 of *On Late Style: Music and Literature against the Grain*, pp. 3-24.

Paddison, Max, *Adorno’s Aesthetics of Music*, extracts from Ch. 6, “The Historical Dialectic of Musical Material,” pp. 218-25, 233-40.

Adorno, *Beethoven: The Philosophy of Music*, “Late Work without Late Style,” pp. 138-41 [fragments 286-305]; and [Text 5], “The Alienated *Magnum Opus*: On the *Missa Solemnis*” [1957], pp. 141-53.

Leppert, “Commentary” [on Adorno on Late Beethoven], pp. 513-28.

Knittel, “Wagner, Deafness, and the Reception of Beethoven’s Late Style” *Journal of the American Musicological Society* 51 (1998), 49-82.

## **Week 2. Op. 106/iii: Adagio Sostenuto. Analysis and Hermeneutics**

### **Listening:**

Piano Sonata in B-flat, op. 106, “Hammerklavier.”

### **Reading:**

Kinderman, *Beethoven*, 2nd ed. pp. 218-32 (on periodization—and on op. 106).

(Since we’ll be reading quite a bit of Kinderman’s Beethoven overview during the term, you might wish to get an initial sense of him by viewing his lecture-recital (for non-musicians, Chicago Humanities Festival) on the “Lebewohl” (“Les Adieux”) Sonata, op. 81a, at <https://www.youtube.com/watch?v=PIBqCA4yI1s&feature=em-uploademailhttps://www.youtube.com/watch?v=PIBqCA4yI1s&feature=em-uploademailhttps://www.youtube.com/watch?v=PIBqCA4yI1s&feature=em-uploademailhttps://www.youtube.com/watch?v=PIBqCA4yI1s&feature=em-uploademail>.)

Rosen, *The Classical Style*, rev. ed., pp. 404-26 (On op. 106, mvmts. 1-3; Beethoven as “classical”/“classicist”)

Cooper, *Beethoven’s Last Decade*, from Ch. 16, pp. 157-71 (on op. 106).

Tovey, *A Companion to Beethoven’s Pianoforte Sonatas*, pp. 215-29.

Hinrichsen, *Beethoven: Die Klaviersonaten*, pp. 338-46.

Hatten, *Musical Meaning in Beethoven*, Introduction, pp. 1-5, and Ch. 1 on op. 106/iii, pp. 9-28. (Chs. 2 and 3 are essential to understanding Hatten’s larger semiotic project as it stood in 1994, but they are not assigned)

Adorno, “Beethoven’s Late Style” from the *Moments musicaux* 1934 essay], pp. 123-26; and the separate comments on op. 106, pp. 128-29. (The comments on op. 101, pp. 126-27, and the Bagatelles, pp. 130-32, are recommended but not assigned.)

## **Week 3. Fugues: op. 106/iv; Agnus Dei, Missa Solemnis (“Dona nobis pacem”)**

### **Listening:**

Piano Sonata in B-flat, op. 106, “Hammerklavier”  
*Missa Solemnis*

Haydn, *Missa in tempore belli*, “Agnus Dei”

**Reading:**

Tovey, *A Companion to Beethoven’s Pianoforte Sonatas*, pp. 229-42.

Rosen, *The Classical Style*, rev. ed., pp. 426-34 (on op. 106/iv).

Cooper, *Beethoven: The Last Decade*, pp. 171-76 (on op. 106/iv), and Ch. 20, pp. 415-38 (“Characteristics of the Late Style”).

Hinrichsen, *Beethoven: Die Klaviersonaten*, pp. 346-54.

Drabkin, William, excerpts from *Beethoven: Missa Solemnis*, “Critical Perspectives,” pp. 1-10; “Composition, Performance, and Publication History,” pp. 11-26; “Preliminaries to the Analysis,” pp. 19-27; pp. 83-95 (on the Agnus Dei).

Spitzer, *Music as Philosophy*, Ch. 1, “Away with All Rules,” pp. 3-14; and Ch. 3, “Adorno’s Beethoven,” pp. 44-70.

Chua, from *Absolute Music and the Construction of Meaning*, “On History,” “On Modernity,” and “On Disenchantment” (pp. 3-22); “On Suicide” and “On Absolute Drive!” (pp. 266-86).

**Week 4: Beethoven’s Faith World; *Missa Solemnis*, Kyrie, Gloria, and Credo**

Thayer-Forbes, *Thayer’s Life of Beethoven*, rev., ed., selections: pp. 391-92, 480-83, 714-15, 820-21.

Cooper, “Religious Attitudes and Beliefs,” Ch. 13, *Beethoven: The Last Decade*, pp. 105-19.

Solomon, “The Quest for Faith,” in Solomon, *Beethoven Essays*, pp. 216-29.

Solomon, “The Healing Power of Music,” in Solomon, *Late Beethoven: Music, Thought, Imagination*, pp. 229-41.

Kinderman, William. *Beethoven* 2nd ed., pp. 266-79 (on the *Missa Solemnis*)

Drabkin, *Beethoven: Missa Solemnis*, Chs. 4-6, pp. 28-65 (on the Kyrie, Gloria, and Credo).

Lodes, “‘When I Try, Now and Then, To Give Musical Form to My Turbulent Feelings’: The Human and the Divine in the Gloria of Beethoven’s *Missa Solemnis*,” trans. Glenn Stanley., *Beethoven Forum* 6 (1998), 143-79.

Heinemann, "Suspended Time: The Fugue on 'et vitam venturi saeculi' in the Credo of the *Missa Solemnis*," *Journal of Musicological Research* 32 (2013), 225-32.

**Week 5: Missa Solemnis, Sanctus (and Benedictus)**

Drabkin, *Beethoven: Missa Solemnis*, Ch. 7, pp. 66-82 (on the Sanctus) and Ch. 9, pp. 96-108 ("Concluding Thoughts").

Kirkendale, Warren. "New Roads to Old Ideas in Beethoven's 'Missa Solemnis.'"

Rumph, *Beethoven after Napoleon*, Introduction, pp. 1-8, and Ch. 4, ("1809"), pp. 92-108.

Mathew, *Political Beethoven*, Introduction (pp. 1-16) and Ch. 3, "The Sounds of Power and the Power of Sound," pp. 102-35.

Watkins, "Introduction" to *Metaphors of Depth in German Musical Thought: From E.T.A. Hoffmann to Arnold Schoenberg*, pp. 1-21.

**Week 6: Piano Sonata in A-flat, Op. 110**

Gadamer, *Truth and Method* extracts, pp. 184-197, 294 [bottom]-307, 366-379, 383-89.

Tovey, *A Companion to Beethoven's Pianoforte Sonatas*, pp. 256-71 (on op. 110).

Kinderman, *Beethoven*, pp. 245-50 (on op. 110).

Rosen, *The Classical Style*, rev ed., pp. 449-512 (Rosen's interpretation of Beethoven's late style plus a discussion of op. 110).

Spitzer, *Music as Philosophy*, selections mentioning op. 110: pp. 71-78, 85-87, 124-33, 153-56.

**Week 7. Op. 127, first movement**

**Listening:**

String Quartet in E-flat, op. 127 (complete, with emphasis on the first movement)

**Reading:**

Gingerich, "Ignaz Schuppanzigh and Beethoven's Late Quartets," *The Musical Quarterly* 93 (2010), 450-513.

Kinderman, *Beethoven*, 308-10.

Cooper, *Beethoven: The Last Decade*, pp. 349-51.

Kerman, *The Beethoven Quartets*, pp. 191-96, 204-10.

McKee, "Alternative Meanings in the First Movement of Beethoven's String Quartet in Eb Major, op. 127: Emergence and Growth from Stagnation and Decline," *Theory and Practice* 24 (1999), 1-27.

Lodes, "So träumte mir, ich reiste . . . nach Indien': Temporality and Mythology in Op. 127/I."

Chua, *The "Galitzin" Quartets*, pp. 1-44 (chapter 1 and first part of chapter 2).

**Week 8. Op. 127, remaining movements (with special focus on 127/ii)**

**Listening:**

String Quartet in E-flat, op. 127 (complete, with emphasis on the later movements)

**Reading:**

Kerman, *The Beethoven Quartets*, pp. 210-18, (223-29, "contrast"), 229-42.

Cooper, *Beethoven: The Last Decade*, pp. 352-55.

Kinderman, *Beethoven*, 310-18.

Kinderman, "Beyond the Text: Genetic Criticism and Beethoven's Creative Process."

Chua, *The "Galitzin" Quartets*, pp. 44-53.

**Week 9. Op. 132, first movement**

**Listening:**

String Quartet in A Minor, op. 132 (complete, with emphasis on the first movement)

**Reading:**

Kinderman, *Beethoven*, 318-25.

Adorno, "On the First Movement of the A Minor String Quartet" [fragment 269 from "The Late Style [1]"], pp. 132-34.

Kerman, *The Beethoven Quartets*, pp. 242-50.

Spitzer, *Music as Philosophy*, pp. 16-20 (on m. 92).

Agawu, "A Semiotic Interpretation of the First Movement of Beethoven's String Quartet in A Minor, op. 132." In *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press, 1991. Pp. 110-26.

McClary, "The Refuge of Counterconvention," in *Conventional Wisdom: the Content of Musical Form*, pp. 109-38.

Hatten, *Interpreting Musical Gestures and Tropes*, "Discontinuity and Beyond: Fragmentary Subjectivity?," pp. 267-78 (on op. 132/i).

Chua, *The "Galitzin" Quartets*, Ch. 3 "Unity and Disunity" (pp. 54-106).

**Week 10, Op. 132, movement 3 (Heiliger Dankgesang)**

**Listening:**

String Quartet in A Minor, op. 132

**Reading:**

Kerman, *The Beethoven Quartets*, at least pp. 250-53.

Kinderman, pp. 325-31.

Cooper, *Beethoven: The Last Decade*, pp. 358-70.

Brandenburg, "The Historical Background to the 'Heiliger Dankgesang' in Beethoven's A-Minor Quartet Op. 132." In Alan Tyson, ed. *Beethoven Studies 3*. Cambridge: Cambridge University Press, 1982. Pp. 161-91.

Ito, "Spiritual Narratives in Beethoven's Quartet, Op. 132." *The Journal of Musicology* 30 (2013), 330-68.

Solomon, "Intimations of the Sacred," in *Late Beethoven*, pp. 198-212.

Huxley, *Point Counter Point*, extract from Ch. 37.

Sullivan, *Beethoven: His Spiritual Development* [1927; rpt., New York, Vintage, 1960), pp. 3-17 ("Art and Reality"), 141-47 ("God the Companion"), 148-64 ("The Last Quartets")

Korsyn, "J. W. N. Sullivan and the Heiliger Dankgesang: Questions of Meaning in Late Beethoven." *Beethoven Forum* 2, pp. 133-74.

Chua, *The "Galitzin" Quartets*, from Ch. 4, "Rhythm, Time, and Space: The Last Four Movements of op. 132," pp. 107-38 (mvmt. 2, though pp. 126-29 deal with mvmt. 4 in passing).

## Week 11. Op. 130, movement 1

### Listening:

String Quartet in B-flat, op. 130/i-iii

### Reading:

Kinderman, *Beethoven*, 331-36.

Kerman, *The Beethoven Quartets*, pp. 303-19.

Hatten, *Musical Meaning in Beethoven*, Ch. 6, "Thematic Markedness," extract, pp. 133-45 (on op. 130/i).

Dahlhaus, "Late Works" (from *Ludwig van Beethoven: Approaches to His Music*), pp. 219-37; and "Beethoven's Late Style (from *Nineteenth-Century Music*), pp. 81-88.



Chua, *The "Galitzin" Quartets*, from Ch. 6, "Doubles and Parallels," pp. 201-25 (mvmt. 1)  
Agawu, *Music as Discourse*, from Ch. 9, "Beethoven, String Quartet, op. 130/i . . .," pp. 281-301.

## Week 12. Op. 130, movements 5 (Cavatina)

### Listening:

String Quartet in B-flat, op. 130/v

### Reading:

Kerman, *The Beethoven Quartets*, pp. 196-99.

Kinderman, *Beethoven*, pp. 339-41.

Cooper, *Beethoven: The Last Decade*, pp. 370-82.

Dahlhaus, revisit "Late Works," 234-37.

Lockwood, "On the Cavatina of Beethoven's String Quartet in B-flat Major, Opus 130" in Lockwood, *Beethoven: Studies in the Creative Process* (Cambridge, MA: Harvard University Press, 1992), pp. 209-17.

Hatten, *Musical Meaning in Beethoven*, Ch. 7, "Analysis and Synthesis," pp. 203-23.

Bowden, "Beethoven's 'Distant Beloved': The 'Only One,'" *The Musical Times* 151 (Winter 2010), 23-42.

Chua, "Beethoven's Other Humanism," *Journal of the American Musicological Society* 62 (2009), 571-645.

Chua, "Listening to the Other: A Counter-Cultural Ear in iPodic Times," *Journal of the Royal Musical Association* 135, Special Issue No. 1 (2010), 103-08.

**Week 13. The *Grosse Fuge* (op. 133).**

**Listening:**

String Quartet in B-flat, op. 130 (complete, with emphasis on the later movements, including the *Grosse Fuge* and its subsequent replacement)

*Grosse Fuge*, op. 133.

**Reading:**

Kerman, *The Beethoven Quartets*, pp. 269-95 (*Grosse Fuge*), 367-79 (new finale).

Kinderman, *Beethoven*, 331-41 (again, as a whole).

Cooper, *Beethoven: The Last Decade*, pp. 382-90.

Kramer, Richard, "Between Cavatina and Overture: Opus 130 and the Voices of Narrative," *Beethoven Forum* 1 (1992), 165-89.

Kirkendale, "The 'Great Fugue' Op. 133: Beethoven's 'Art of the Fugue.'" *Acta musicologica* 35 (1963), 14-24.

Husarik, "Musical Direction and the Wedge in Beethoven's High Comedy, *Grosse Fuge*, op. 133," *The Musical Times* (Autumn 2012), 53-66.

Chua, *The "Galitzin" Quartets*, from Ch. 6, "Doubles and Parallels," extract, pp. 225-48 (on the *Grosse Fuge*).

Chua, *The "Galitzin" Quartets*, Ch. 7, "Conclusion," pp. 245-48.