

ABSTRACT

Title of Dissertation: THE BEETHOVEN TRADITION

Stephen Kent Wilber, Doctor of Musical Arts, 2004

Dissertation directed by: Professor Dr. Larissa Dedova
Department of Music

The goal of my dissertation “The Beethoven Tradition” is to examine the technical advancement in the keyboard literature beginning with Beethoven and moving to Czerny and Liszt. The obvious connection here with the lineage of the three is interesting with respect to their technical accomplishments.

A very common occurrence during the eighteenth and nineteenth centuries was for pianists to compose books of etudes and studies. Though Beethoven was both a great pianist and composer, he didn’t use these methods to advance technique. The sheer volume of his works for the piano, which involve incredible technical demands, are in themselves enough to increase one’s technique. I believe Beethoven’s intentions were not to think of technique as a separate entity but rather as a means to accomplish his incredibly challenging music.

The cases are different however with his pupil Czerny and in turn his pupil Liszt. Czerny spent three intense years with Beethoven, and having been immersed in this difficult music, must have developed formidable technical facilities. (He did play almost the complete works of his master). I believe these had much to do with

Czerny's reasons for compiling so many technical books. The same can be said of Liszt as he in turn studied with Czerny in Vienna.

I believe Czerny mainly codified Beethoven's technical achievements through pedagogy and etude writing while Liszt being the creative genius advanced technical playing to the furthest limits.

The CD's contents are as follows:

CD I

- | | |
|---|-----------|
| 1) Bagatelles Op 126 no. 1 | Beethoven |
| 2) no. 2 | Beethoven |
| 3) no. 3 | Beethoven |
| 4) Sonata in F Major, Op 10 no.2
Allegro | Beethoven |
| 5) Andante grazioso | |
| 6) Presto | |
| 7) Concert Etude no. 2 in F minor, "La Leggerezza" | Liszt |
| 8) Paganini Etude no.2, in E flat Major | Liszt |
| 9) Le Cloches de Geneve, from "Annees de Pellinorage" | Liszt |
| 10) Orage, from "Annees de Pellinorage" | Liszt |
| 11) Resignazione | Liszt |
| 12) Schlaflos, Frage und Antwort | Liszt |
| 13) Andante favori WoO 57 | Beethoven |

CD II

- | | |
|---|-----------------|
| 1) Sonata in F Minor, Op 57
Allegro assai | Beethoven |
| 2) Andante con moto | |
| 3) Allegro ma non troppo | |
| 4) Variations on a theme by Rode, Op 33. "La Ricordanza"
Theme | Czerny |
| 5) Variation 1 | |
| 6) Variation 2 | |
| 7) Variation 3 | |
| 8) Variation 4 | |
| 9) Variation 5 | |
| 10) Nuage Gris | Liszt |
| 11) Wiegenlied | Liszt |
| 12) Fruhlingsnacht | Schumann-Liszt |
| 13) Widmung | Schumann -Liszt |

- 14) Consolation no.1
- 15) Consolation no.2
- 16) Reminiscences de Don Giovanni

Liszt
Liszt
Mozart-Liszt

THE BEETHOVEN TRADITION

By

Stephen Kent Wilber

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2004

Advisory Committee:

Professor Dr. Larissa Dedova, Chair
Professor Santiago Rodriguez
Professor Dr. Mikhail Volchok
Professor Dr. Cleveland Page
Professor Dr. William Hodos