

Assignment #2: Beethoven op. 59 #2 FIRST MOVEMENT

Please do not look at score or readings yet!!!!

PART ONE: Listening Journal (informal, but I still want you to type it)

I thought it would be fun to do a comparison of the same string quartets (Lindsey, Tokyo, and Berg) playing this piece. (They should be on reserve by now) Of course, you will go into with certain expectations. So for the first part of your assignment, I want you to keep a sort of reflection journal of your listening experience:

1. For each group, sum up what you got from the performance of Death and the Maiden, in terms of what their approach is. (A few sentences are all I'm looking for.)
2. Pick a group and listen. Write a paragraph that goes beyond whether you like the movement or not...more of what you heard, what was the quality of the music, how does it compare to the Schubert...try to sum up its character, its essence. If the Schubert was _____, this movement of Beethoven was _____.
3. Now listen to five minutes of the three performances. After each selection, write a few words about your reactions. Try not to use words like better or worse, but more about what the essence of the performance was. Did the groups have the same characteristics as in their Schubert performances? How?
4. Which performance offered the most to you? Why?

PART TWO: Critical listening

Okay, you can look at the readings and score.

There are a lot of markings in the Xerox I gave you. The score is for the entire quartet – for this assignment we are only looking at the first movement BUT PLEASE BRING THE SCORES TO THE LYDIAN CLASSROOM APPEARANCE.

Now I want to see if you can get deeper into the music itself, and in doing so, figure out what performances seemed to bring out the essence of the piece. I have provided you with some reading and of course, scores. I know that for some of you, the reading will be difficult, and perhaps not interesting. Try to make your way through the big points...it's a good structural walk through of the movement.

1. Mark in where the big structures are. Make notes where the surprises are, or where climaxes are...use your instinct, or look at my notes on the page, or use the article...
2. Now, write a page on each quartet's performance with specific examples about tempo, articulation, timing, rubato, dynamics, balance...all the tools we have come across in the last assignment and in masterclass and coaching. How did they use these tools? How did their performance speak to Beethoven's creation? How did they handle the important moments and contrasting areas? Who was the best interpreter, in your opinion?